HPS 1240

HENRYK MIKOŁAJ GÓRECKI

OLD POLISH MUSIC

BOOSEY & HAWKES

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OLD POLISH MUSIC

MUZYKA STAROPOLSKA

OPUS 24

FOR BRASS AND STRINGS

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Publisher's Note

The Polish composer Henryk Mikołaj Górecki, born in 1933, readily acknowledges the influence of national, religious, and folk traditions upon his music, including the avant-garde works which made his name in the 1950s. **Old Polish Music** was composed between 1967 and 1969 and, like the **Three Pieces in Old Style,** reflects Górecki's interest in early Polish music. The resounding brass fanfares which dominate the work are based on the two-part 14th century organum *Benedicamus Domine*, heard explicitly only in the coda. The material for the strings is derived via serial procedures from a Renaissance setting by Wacław Szamotuł of the Polish lullaby **Already it is Dusk**, later to reappear in Górecki's first string quartet bearing this same title.

Anmerkung des Herausgebers

Der 1933 geborene polnische Komponist Henryk Mikołaj Górecki gibt den Einfluß nationaler, religiöser und volksmusikalischer Traditionen auf seine Musik offen zu, einschließlich jener avantgardistischen Werke, mit denen er sich in den 50er Jahren einen Namen gemacht hat. Die **Altpolnische Musik** wurde zwischen 1967 und 1969 komponiert und verdeutlicht wie die **Drei Stücke im alten Stil** Góreckis Interesse an alter polnischer Musik. Die tönenden Blechbläserfanfaren, die das Werk beherrschen, basieren auf dem zweistimmigen Organum *Benedicamus Domine* aus dem 14. Jahrhundert, das jedoch nur in der Coda deutlich herauszuhören ist. Das Material für die Streicher ist mittels serieller Techniken aus der Renaissance-Vertonung eines polnischen Wiegenliedes durch Wacław Szamotuł abgeleitet, das später in Góreckis 1. Streichquartett erneut auftauchen und ihm seinen Namen geben sollte: **Already it is Dusk** (*Es wird schon dunkel*).

(Übersetzung: Anne Steeb-Mueller)

Notes de l'éditeur

Le compositeur polonais Henryk Mikołaj Górecki, né en 1933, admet bien volontiers l'influence que les traditions nationale, religieuse et populaire ont exercé sur sa musique, y compris sur les oeuvres d'avant-garde qui le rendirent célèbre pendant les années cinquante. **Musique polonaise ancienne** fut écrite entre 1967 et 1969 et, comme les **Trois pièces dans le style ancien**, reflète l'intérêt que porte Górecki à la musique polonaise du passé. Les fanfares de cuivre éclatantes qui dominent l'oeuvre empruntent un organum à deux voix du 14ème siècle, *Benedicamus Domine*, qui n'apparaît de façon explicite que dans la coda. La musique confiée aux cordes transforme grâce à des procédés sériels l'arrangement qu'un compositeur de la renaissance, Wacław Szamotuł, fit de la berceuse polonaise **Déjà la nuit tombe**, qui devait réapparaître dans le premier quatuor à cordes de Górecki tout en lui donnant aussi son titre.

(Traduction: Frédérik Martin)

This work was first performed on 24 September 1969 at the
Warsaw Autumn Festival by the National Philharmonic Symphony Orchestra,
conducted by Andrzej Markowski.

Instrumentation

5 Horns in F
4 Trumpets in C
4 Trombones
Strings (min: 8.8.8.8.8)

Note: Horns written in C in the score

Duration: 23 minutes

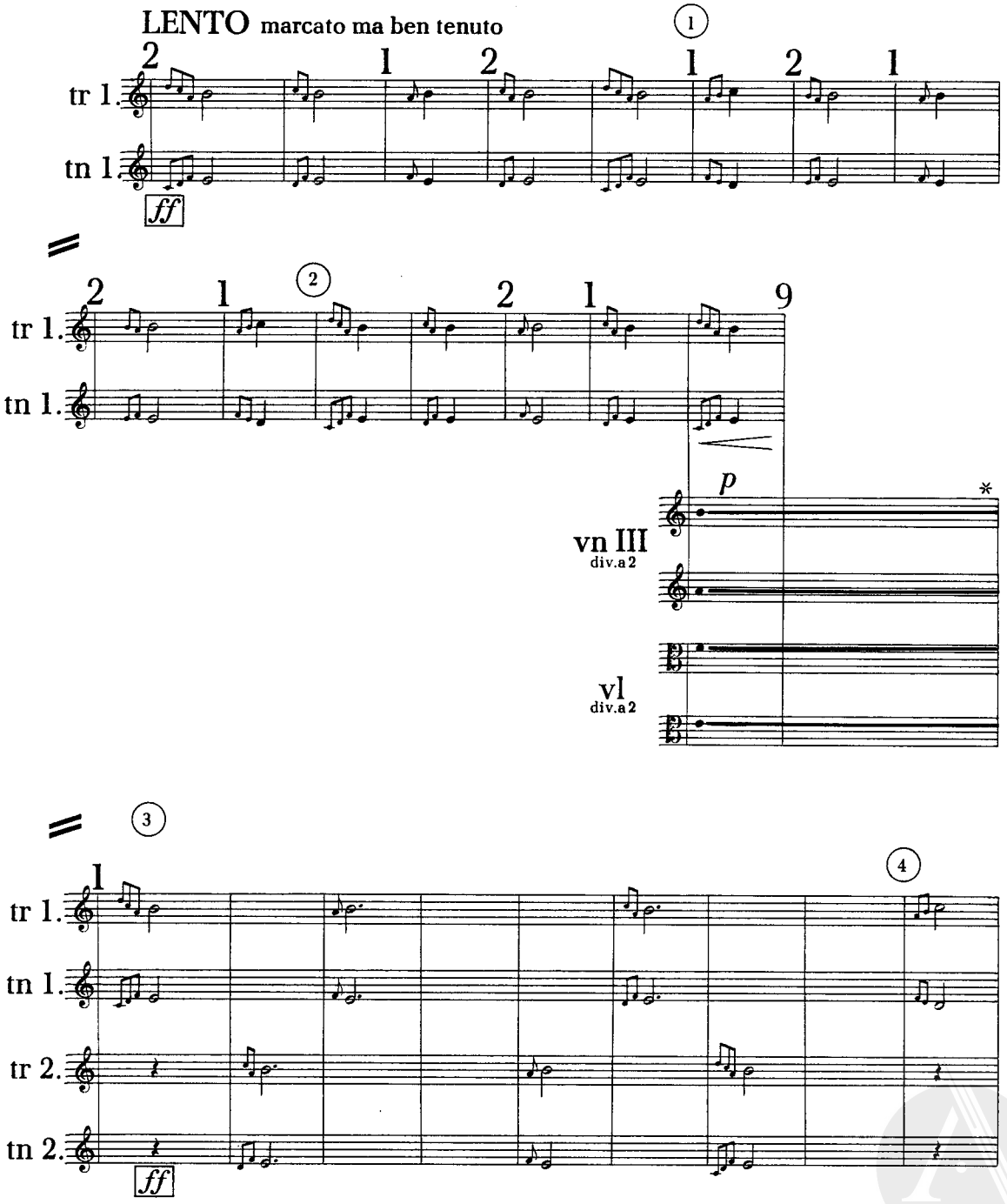
Full score and parts available on hire

to Mr. Tadeusz Szarewski

OLD POLISH MUSIC

Musyka staropolska

HENRYK MIKOŁAJ GÓRECKI
(b. 1933-)



* senza cesura – perform with perfect continuity, without the slightest break between the bars. The brass instruments abruptly interrupt the sound of the strings (at (3)).

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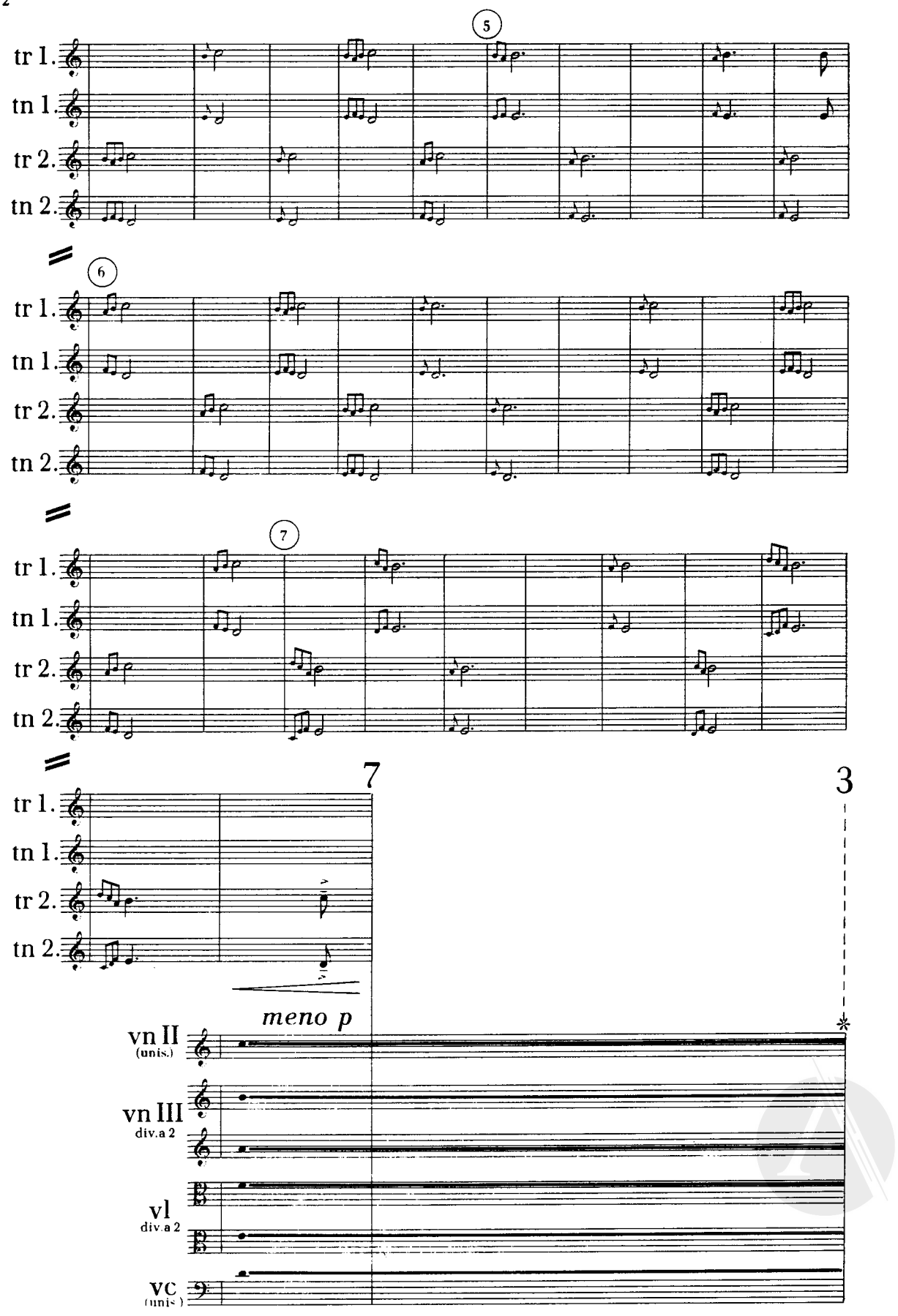
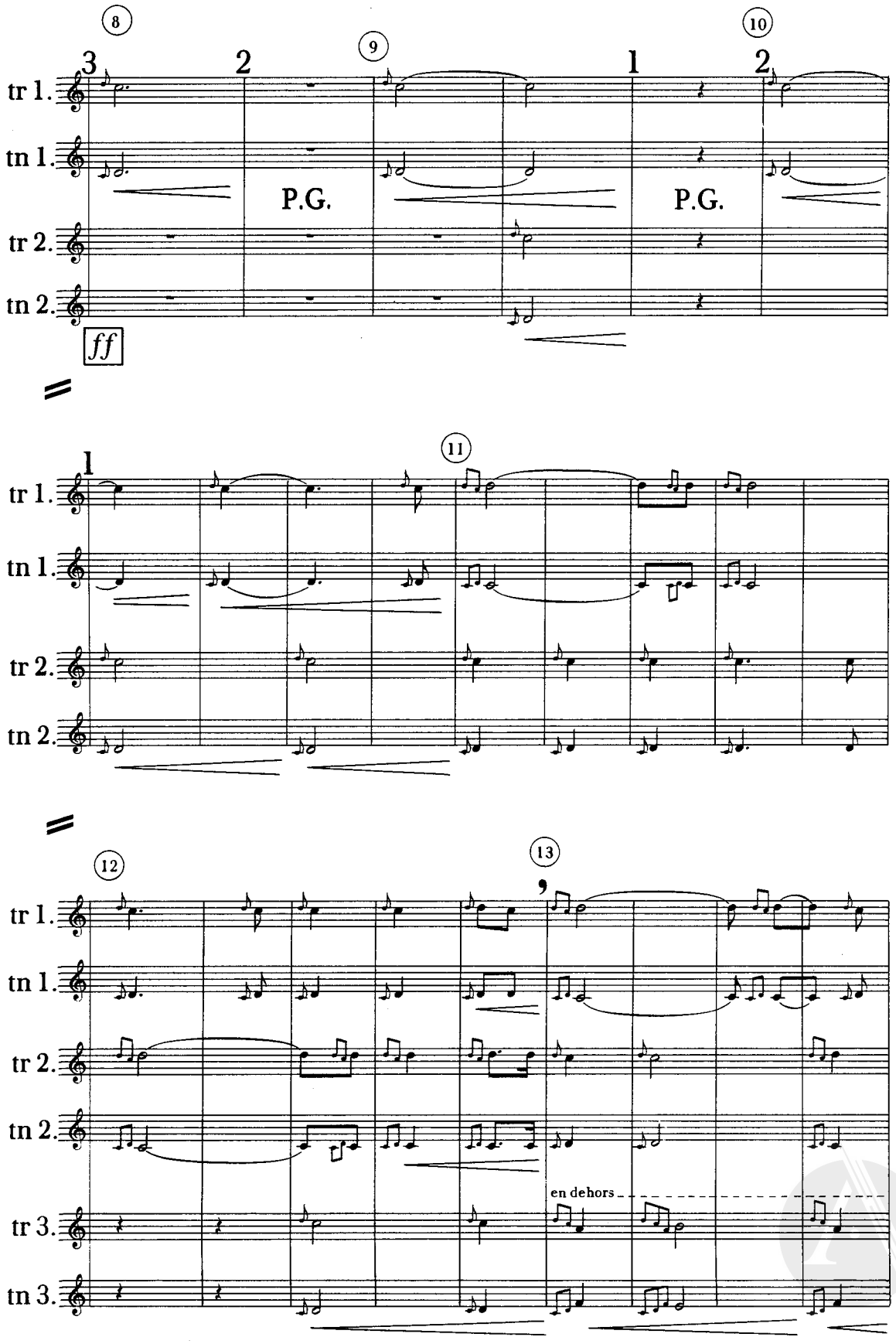
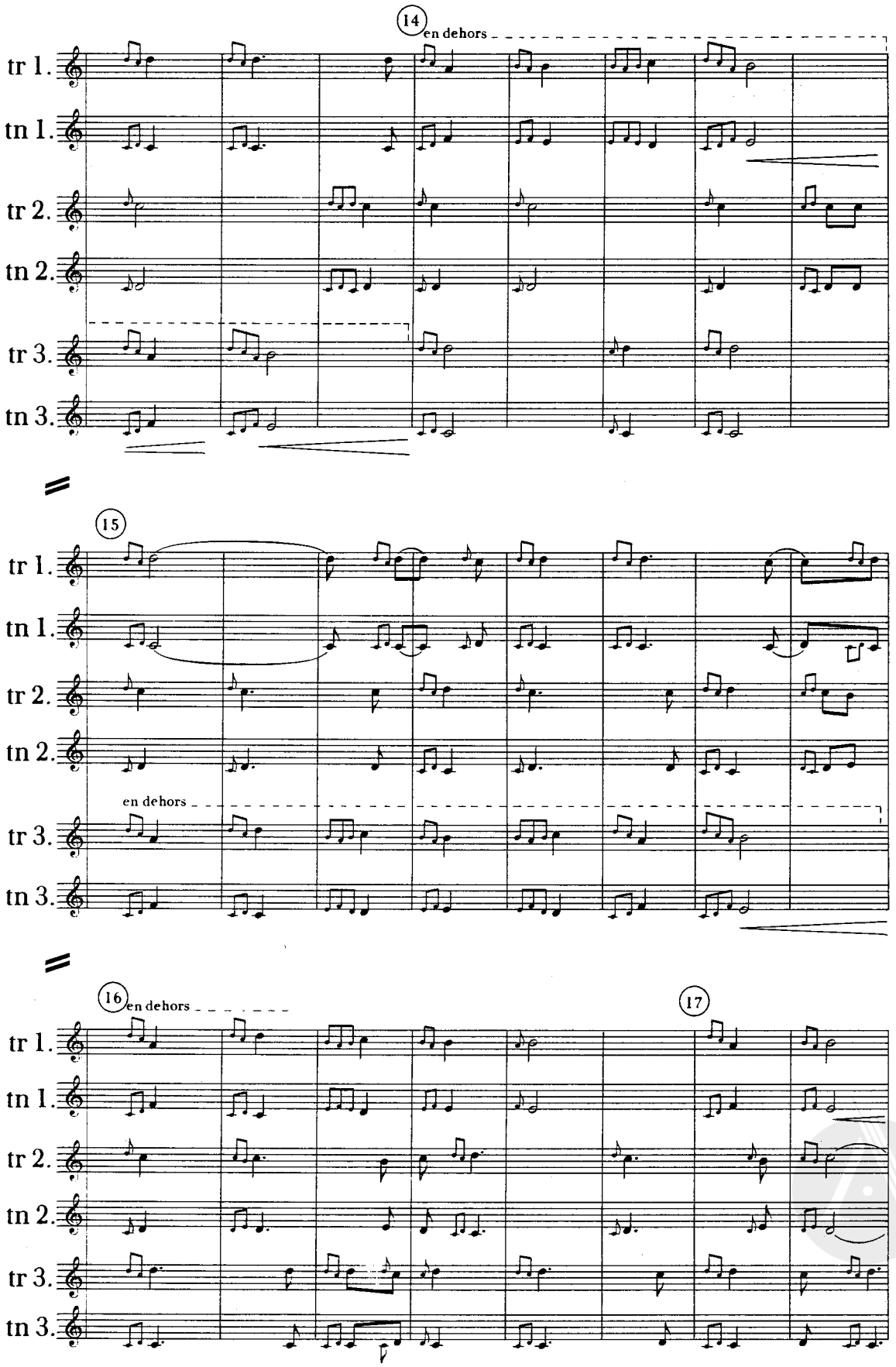
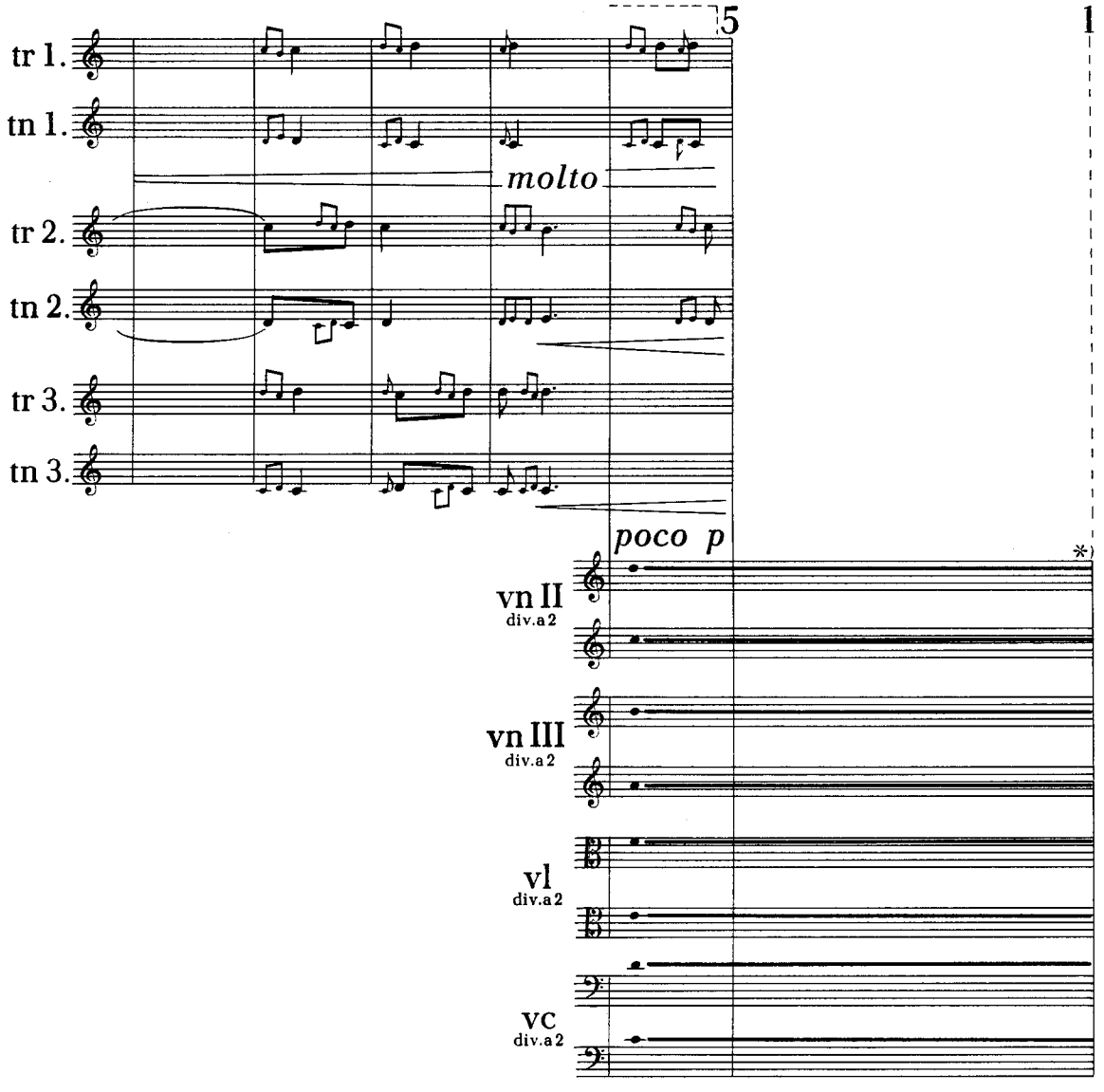
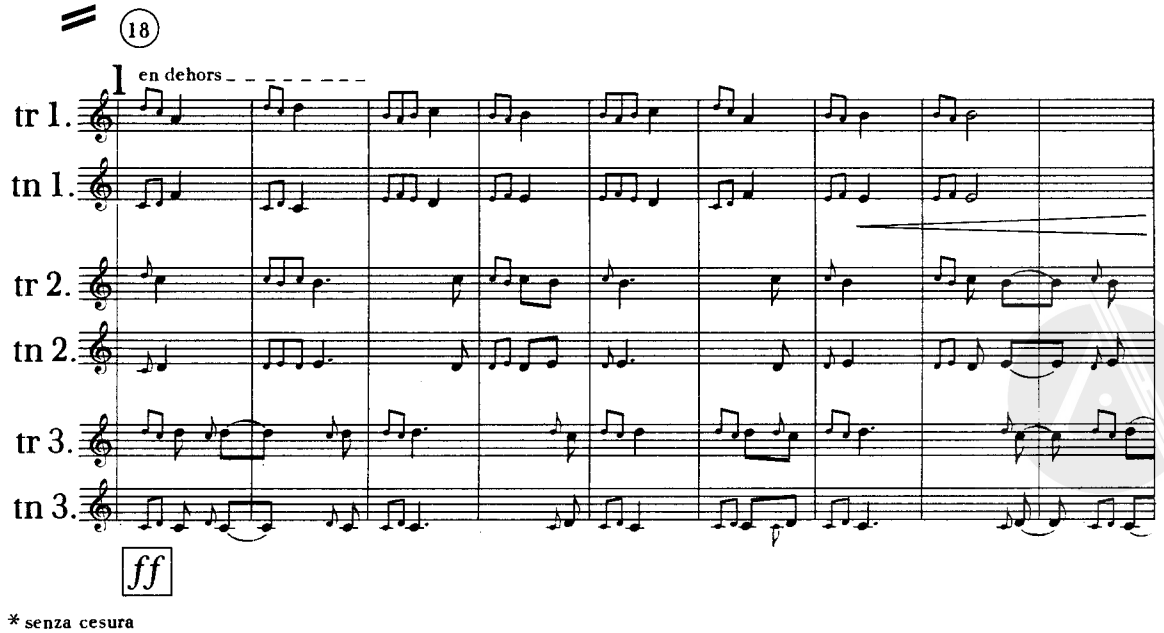


* senza cesura – without the slightest break between the bars.

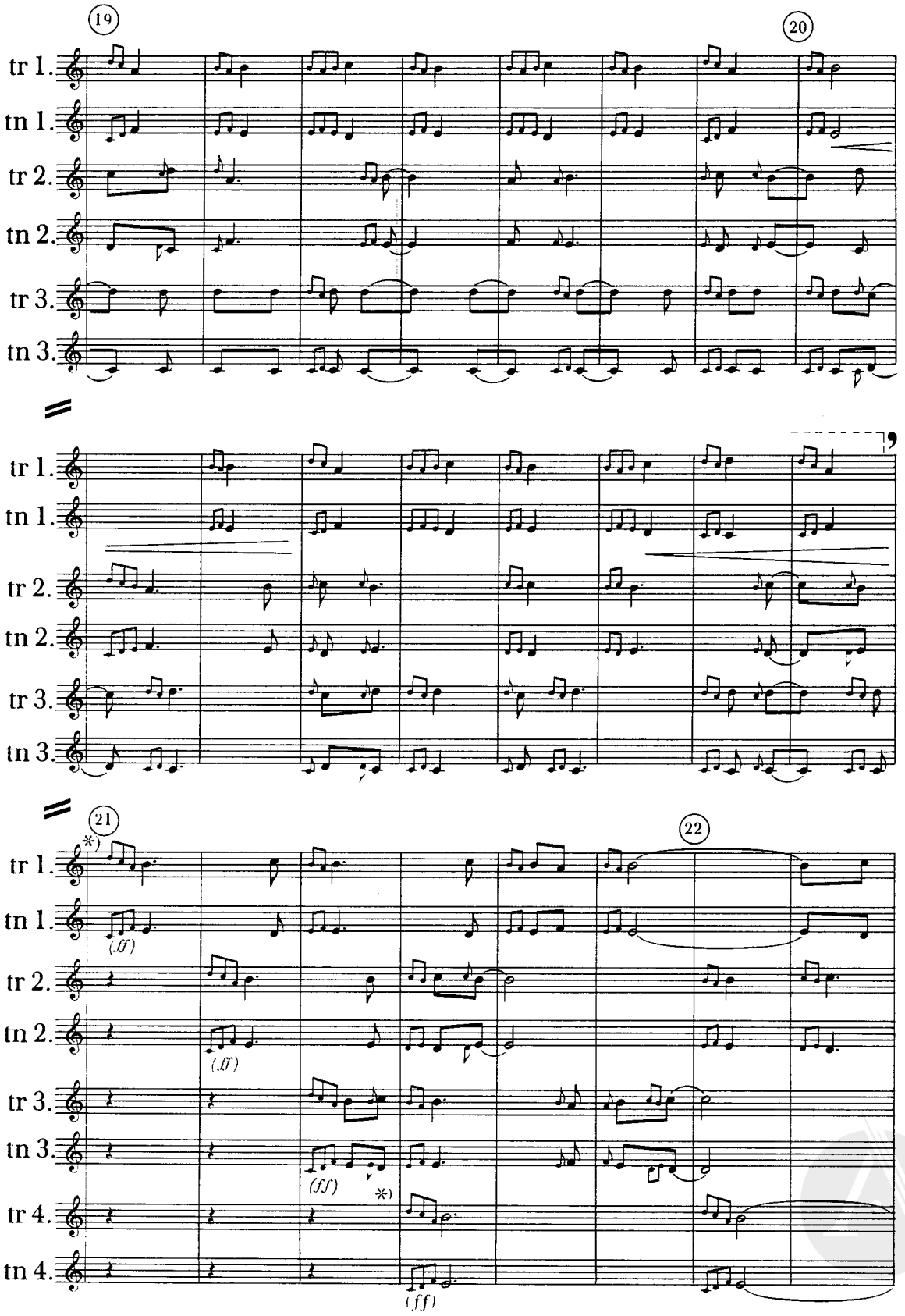

8
9
10
3
2
1
2
tr 1.
tn 1.
P.G.
P.G.
tr 2.
tn 2.
ff
11
1
tr 1.
tn 1.
tr 2.
tn 2.
12
13
tr 1.
tn 1.
tr 2.
tn 2.
en dehors
tr 3.
tn 3.


14
en dehors
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
15
en dehors
16
en dehors
17

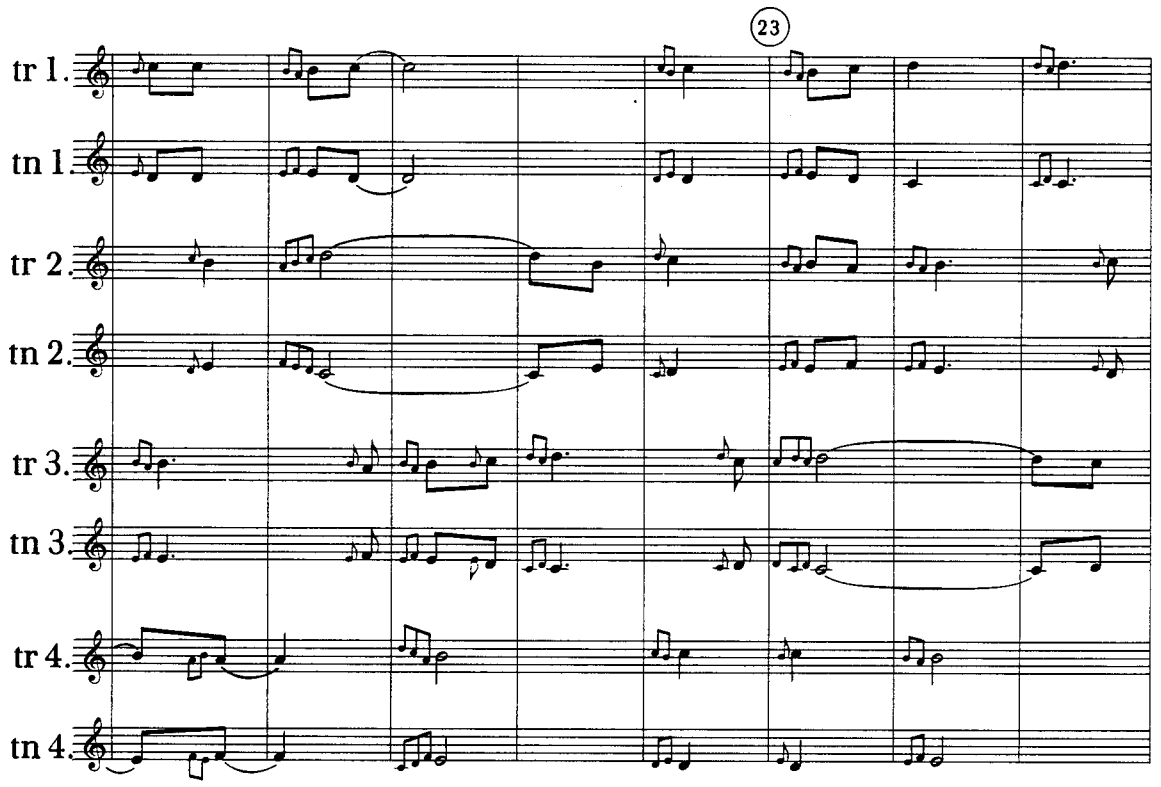


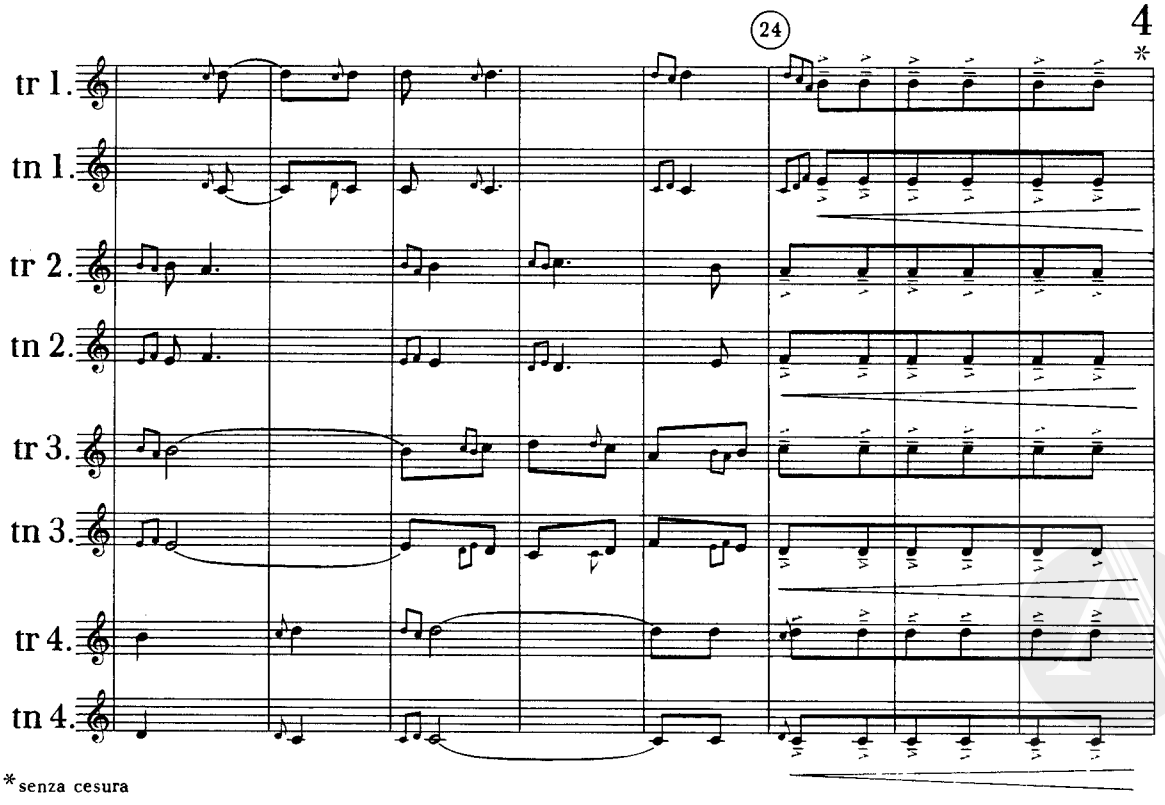


* senza cesura

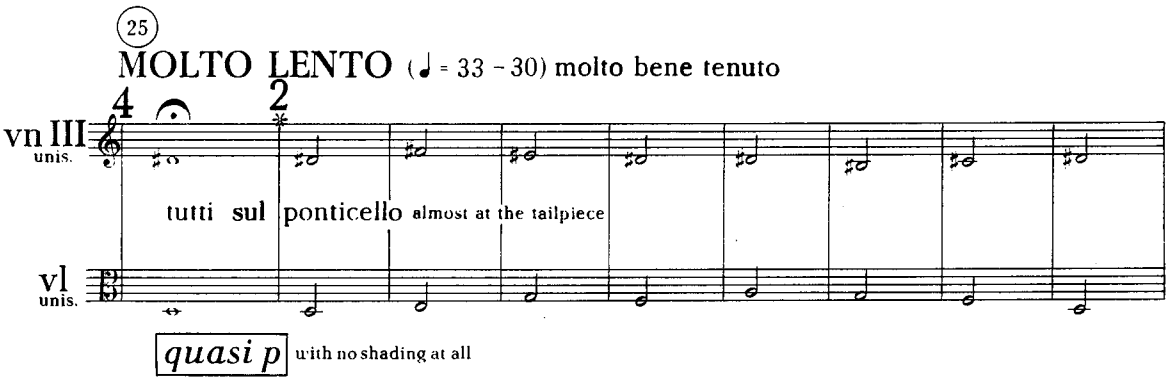


* these are four distinct melodic lines, independent of one another. Each group of instruments interprets its part in a soloistic manner with unrestrained élan, without paying attention to other groups. This independence and freedom refers only to the sound quality, while the tempo and note-values are to be observed rigorously. With long note-values ***crescendo*** may be used ***ad libitum.***

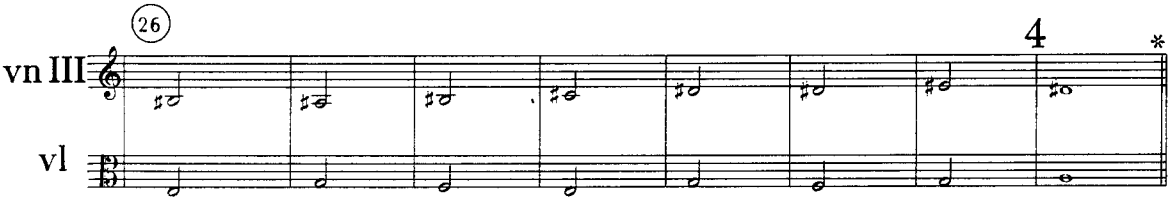




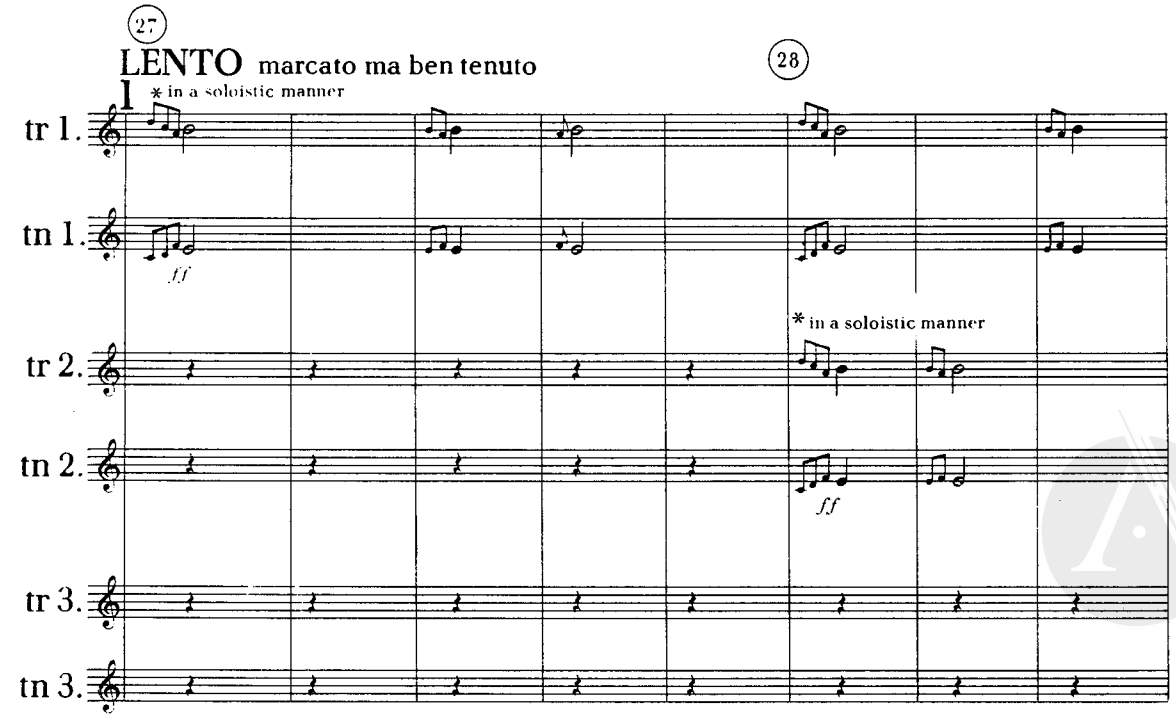
*senza cesura



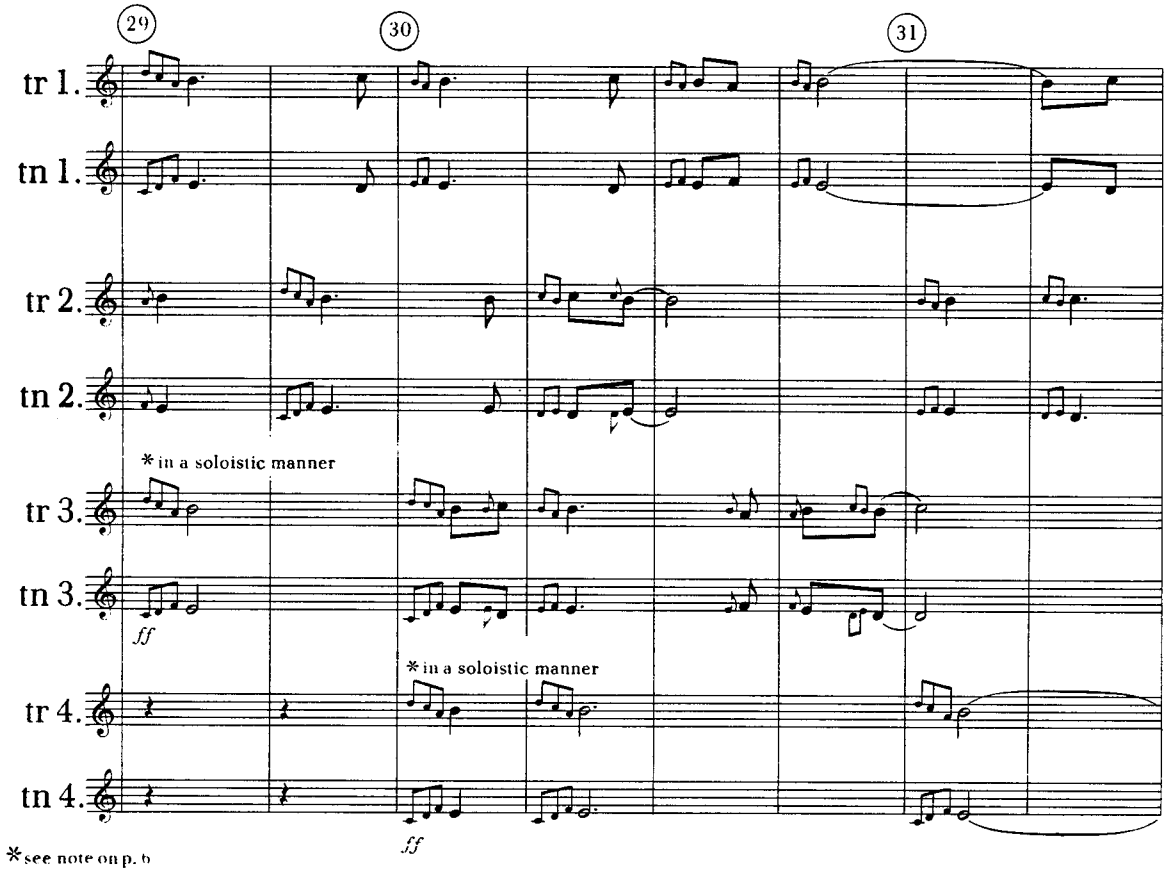
* no breaks between the notes – a smooth bow, with one bow-stroke for each note.



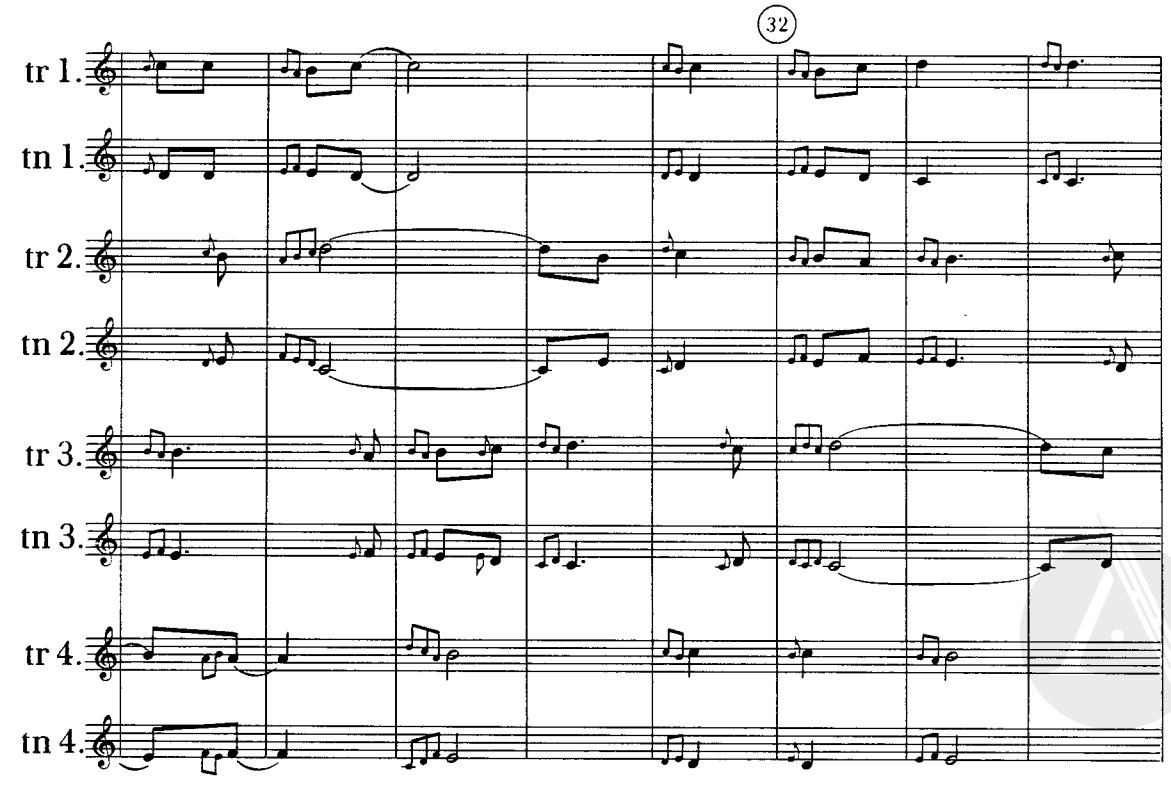
* senza cesura

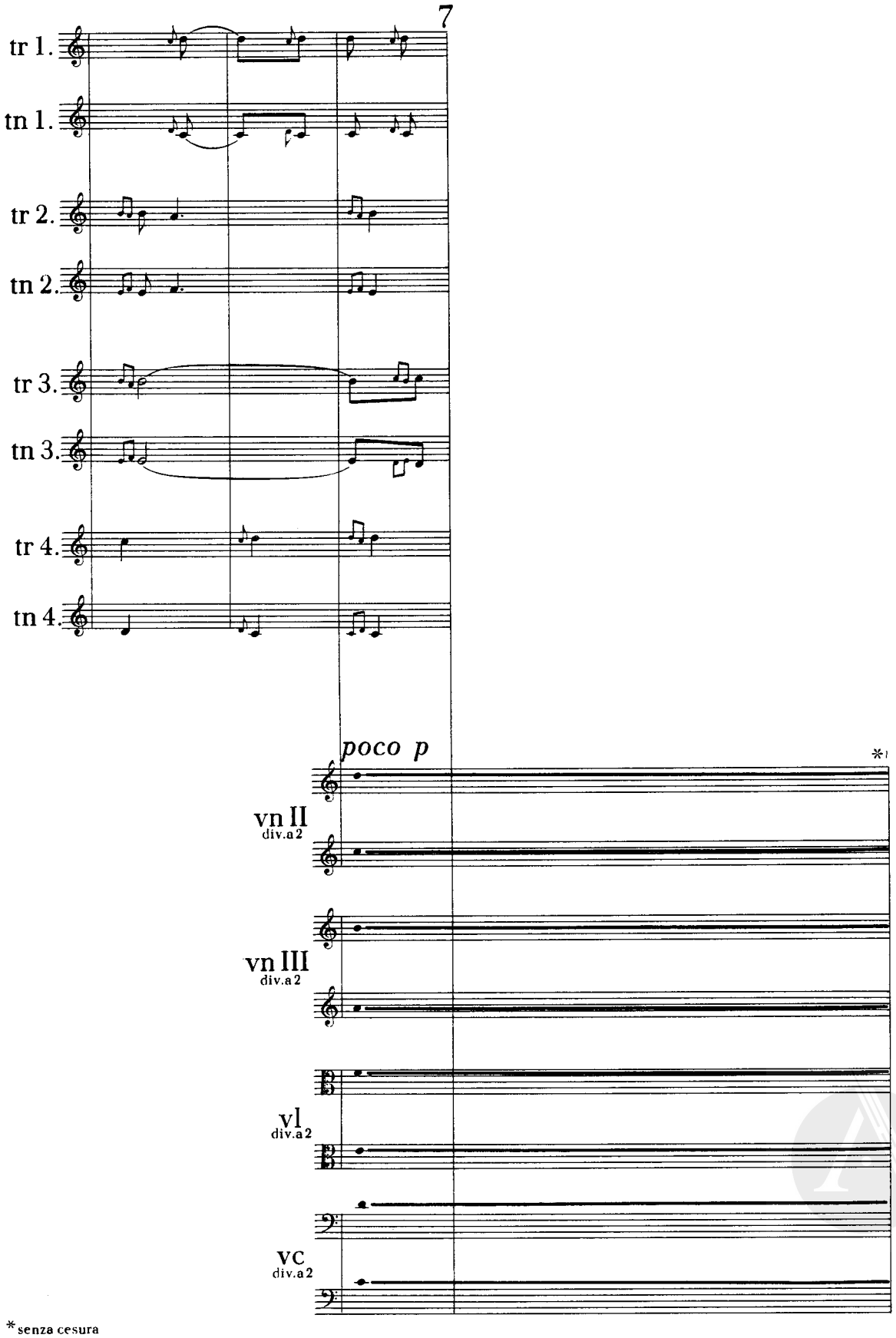


* see note on p. b

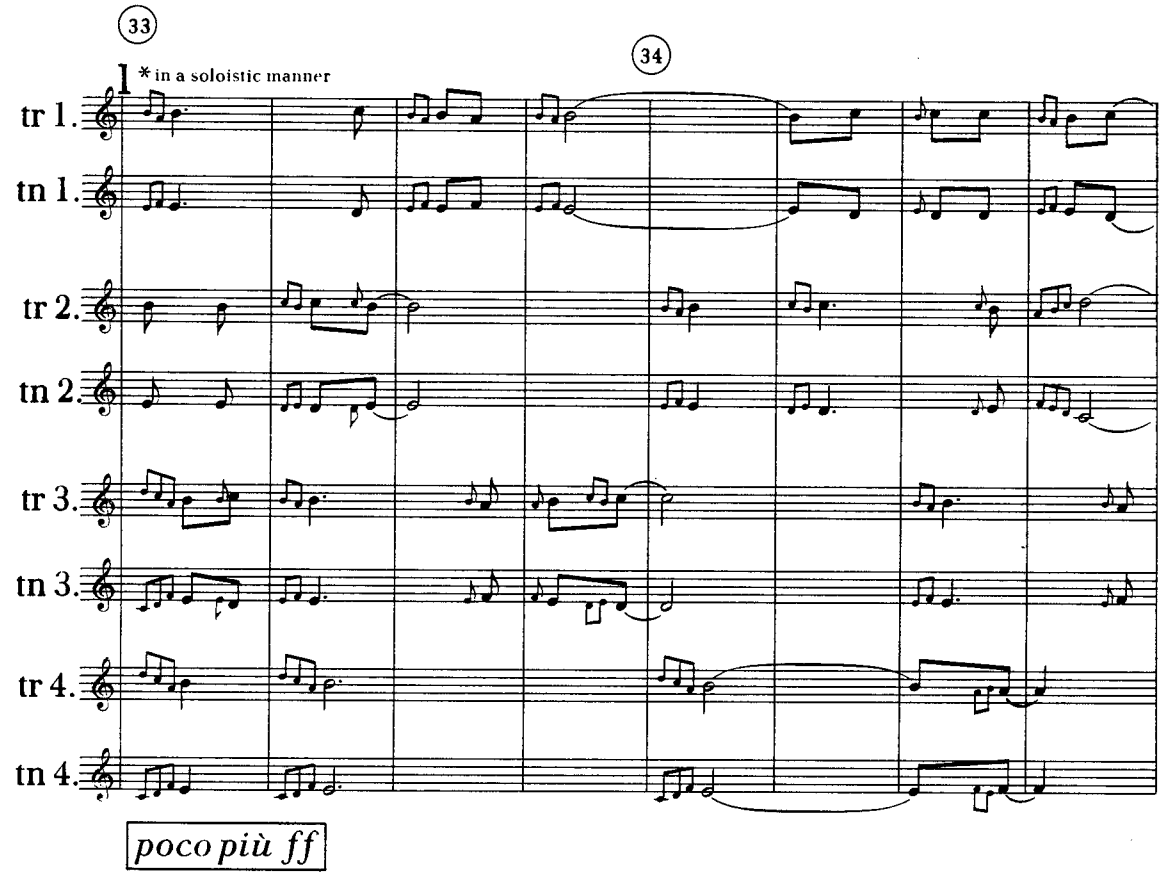


*see note on p. 6

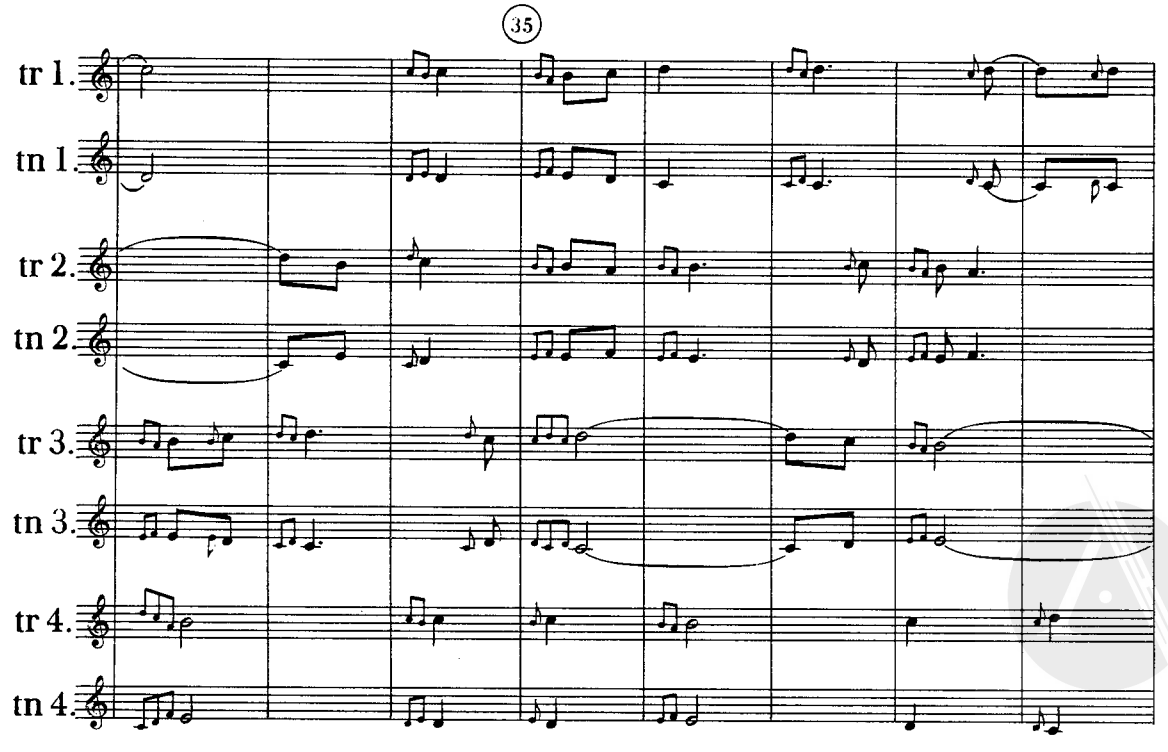


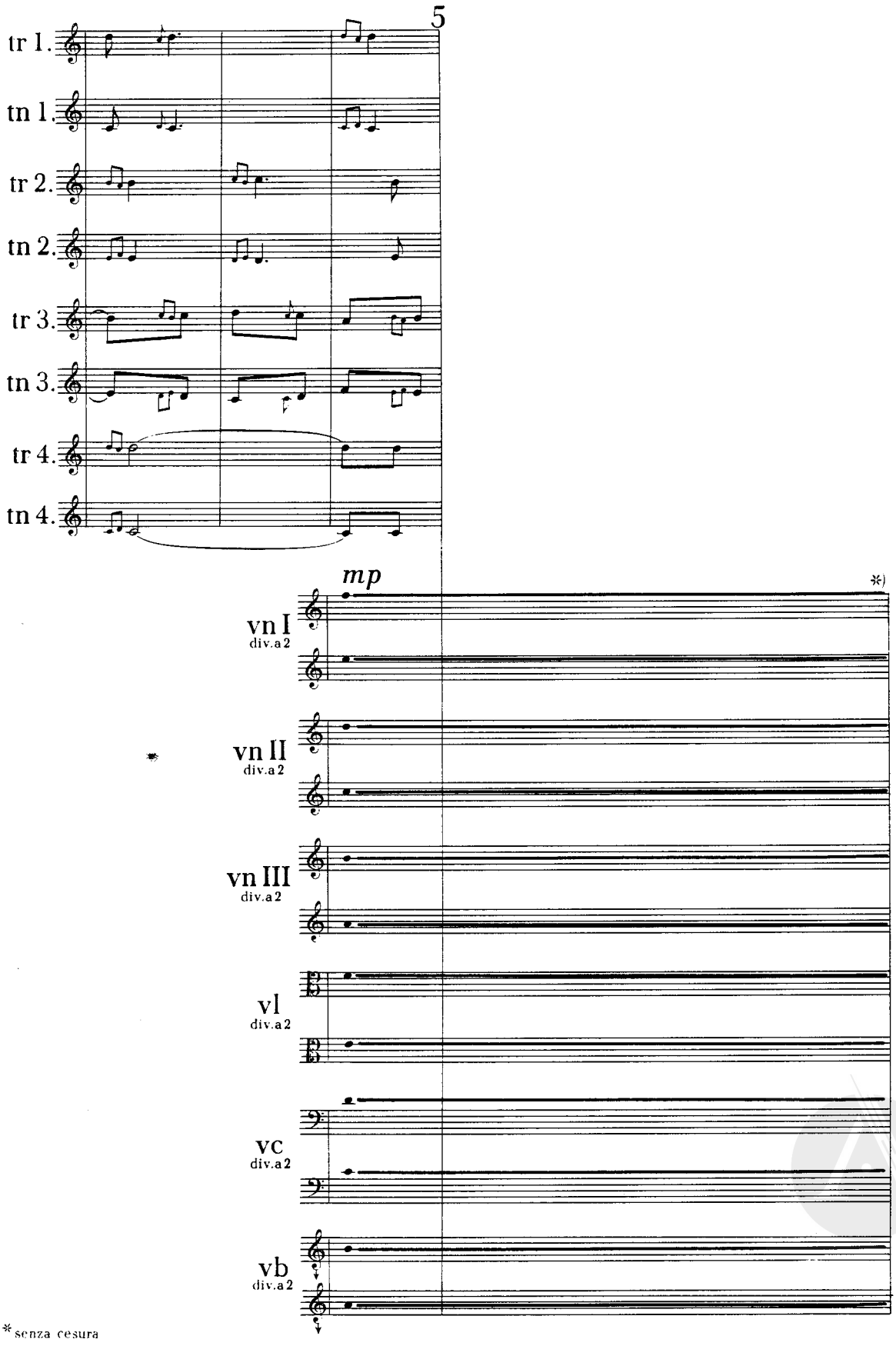


*senza cesura

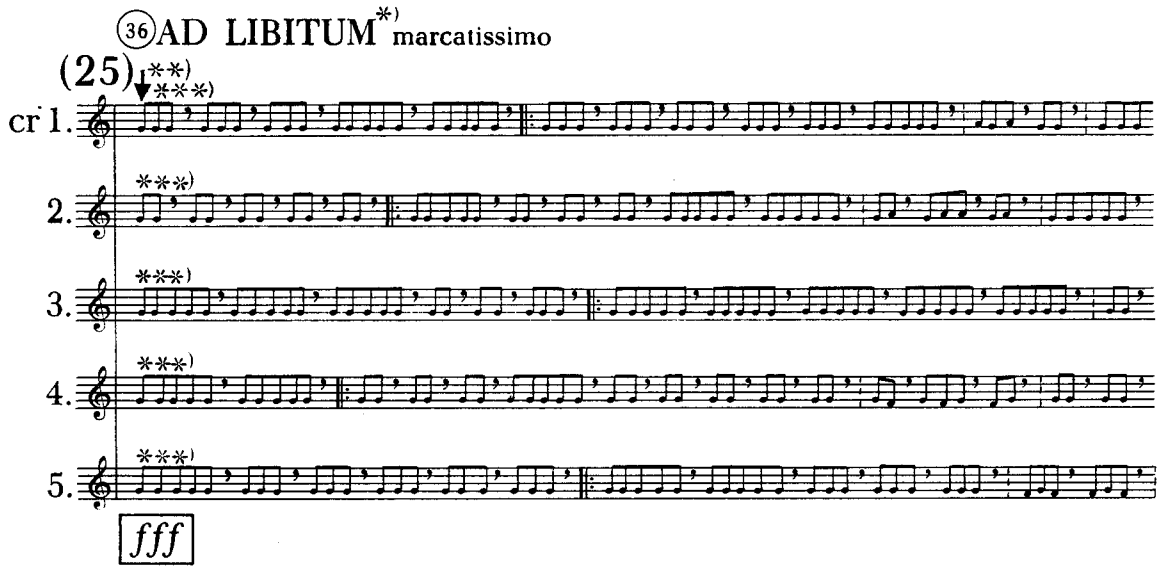


*see note on p. 6





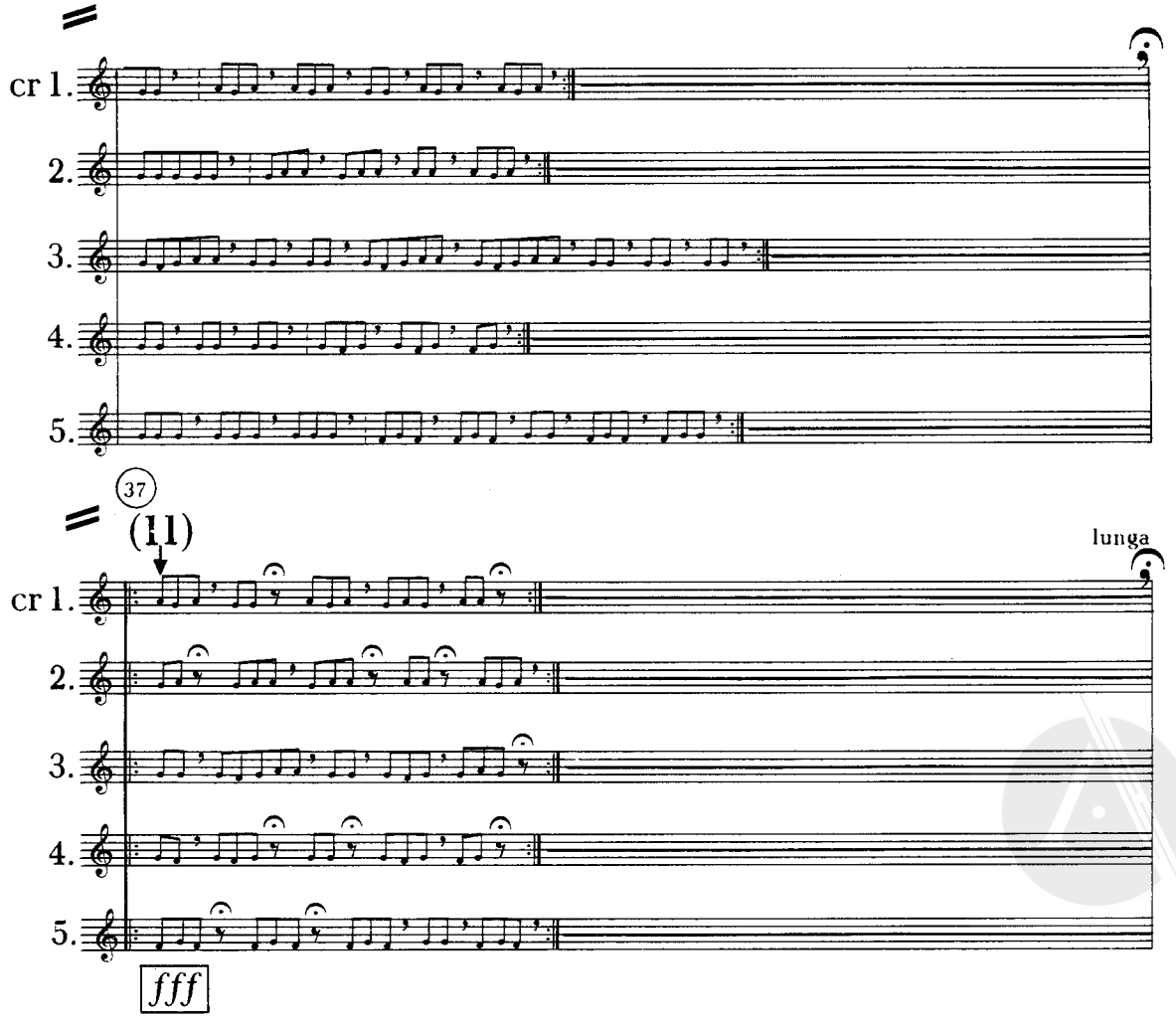
* senza cesura

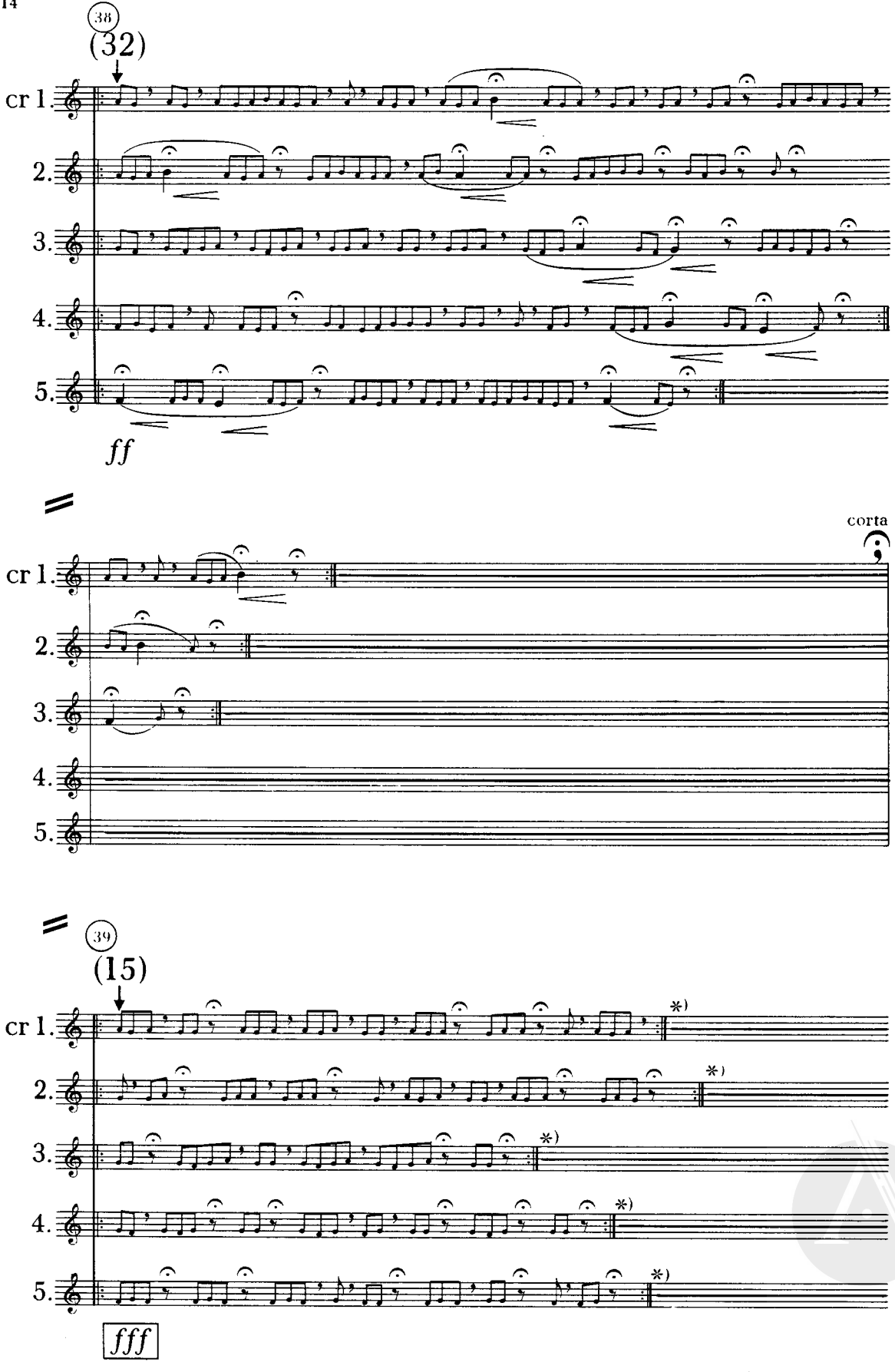


* five ***ad libitum*** sections follow. The conductor gives only one signal to open each section. Individual players repeat their parts from ‖: to :‖ until the conductor's signal to break off.

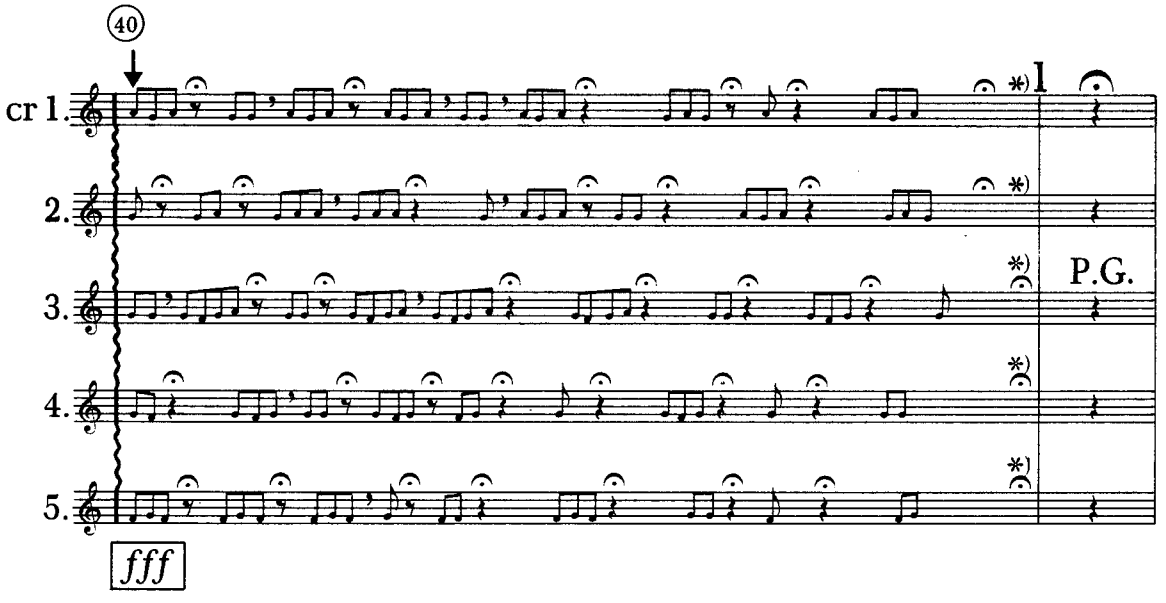
** the direction is for the conductor only; it denotes that the duration of the whole section should equal that of 25 crotchets in *tempo lento*.

*** very short note-values: they are merely grace notes. Each group of grace notes is followed by a cesura, the duration of which should vary (up to 1 second).

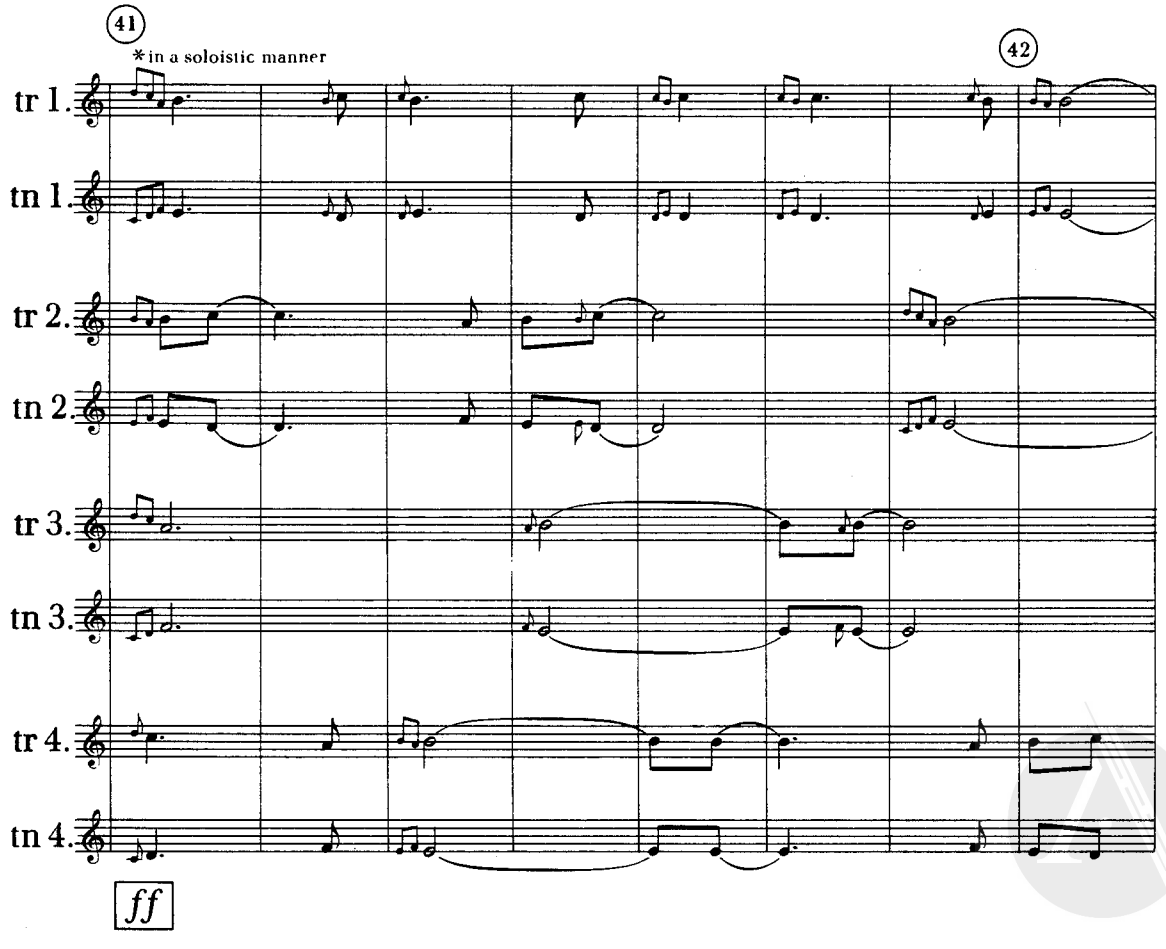




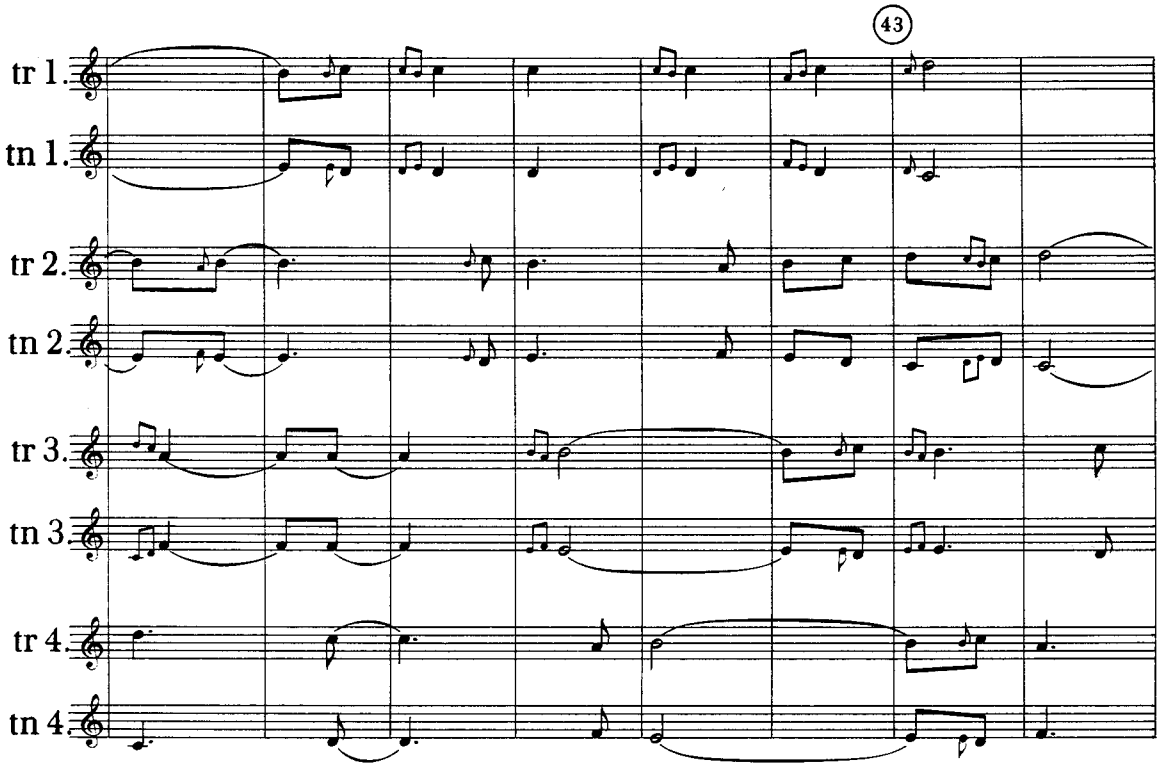
* repeat up to the conductor's signal and then, only after having reached :‖, move on to (40). The wavy line denotes that the transition to (40) is therefore not simultaneous with the conductor's signal.

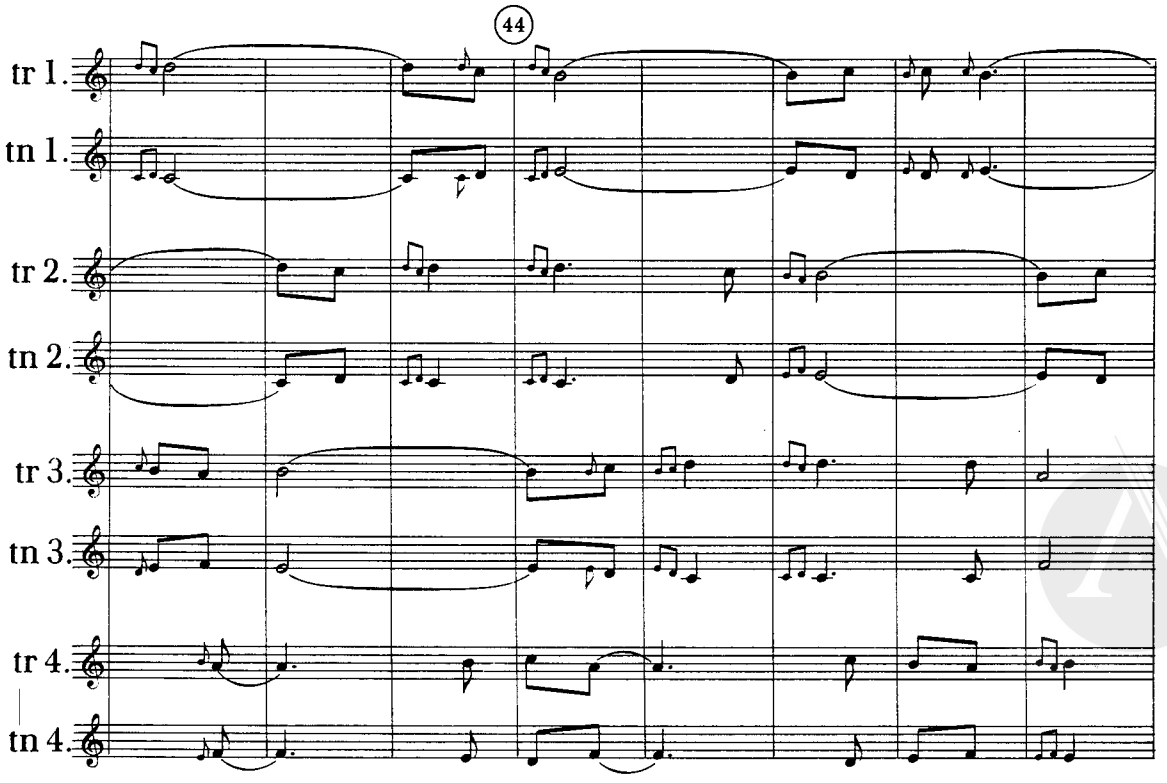


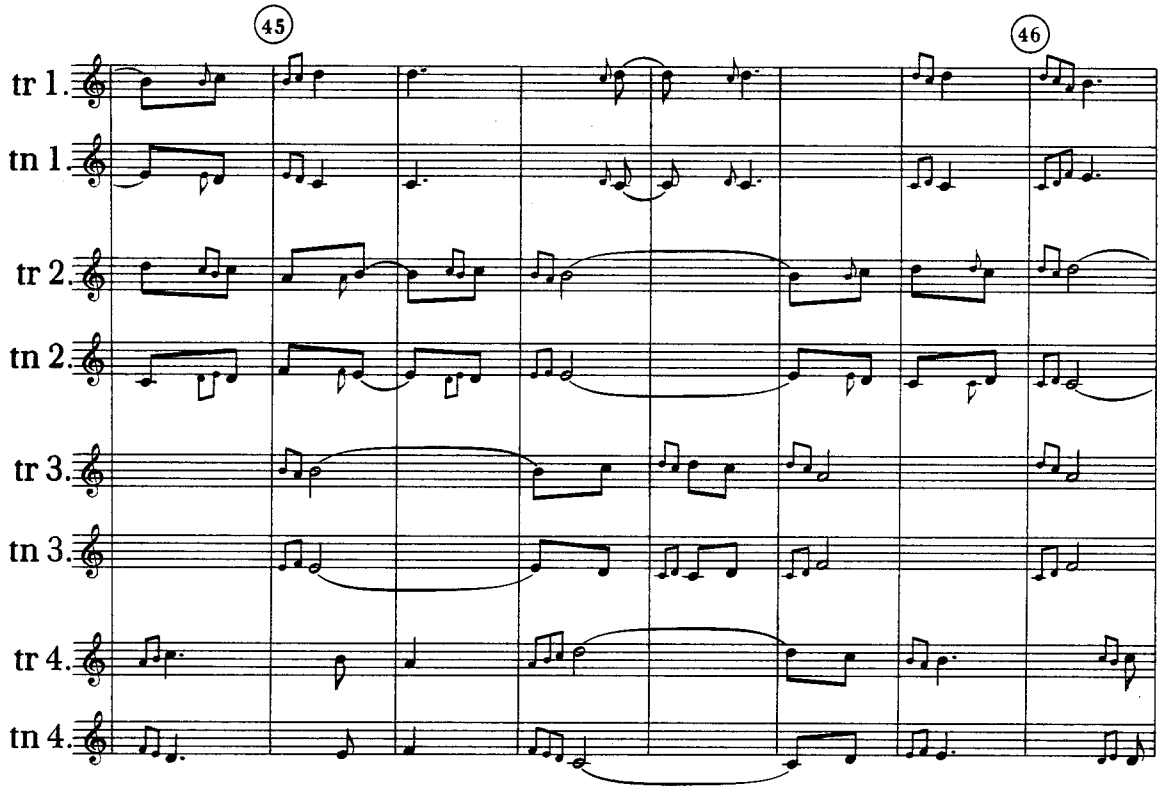
* the conductor waits for the last note to die away and then begins the general pause.

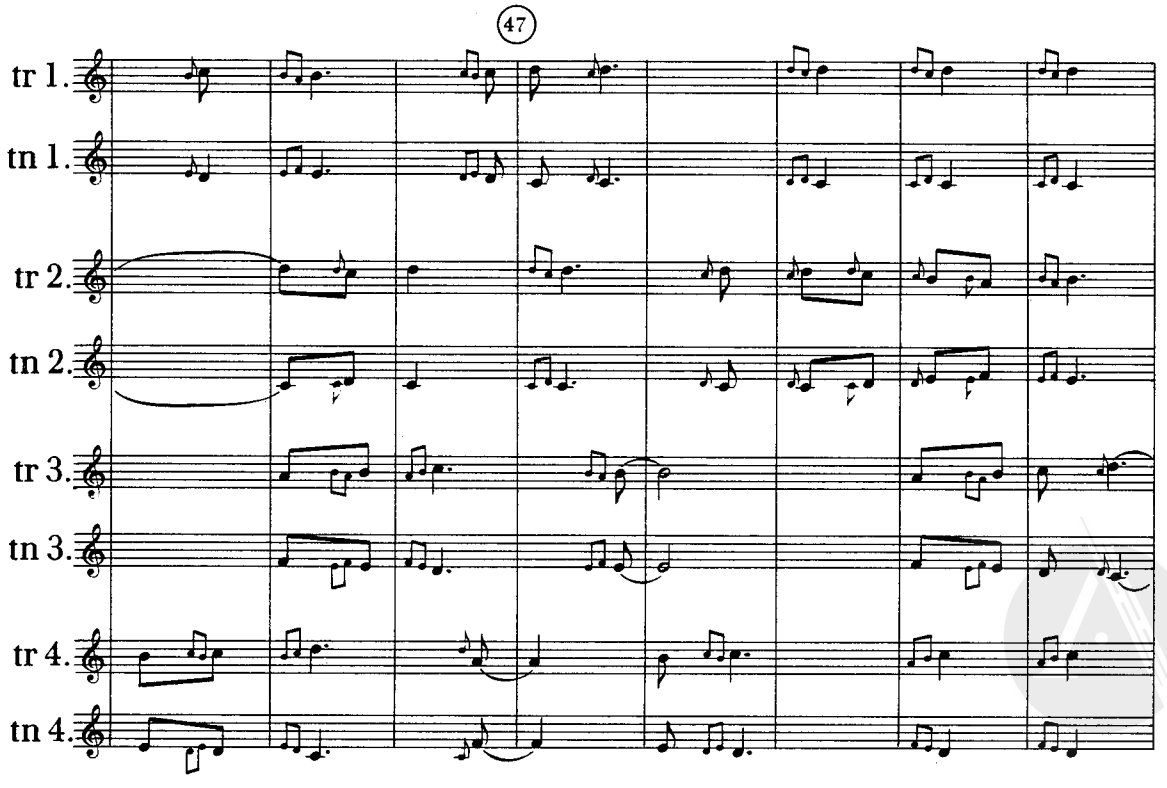


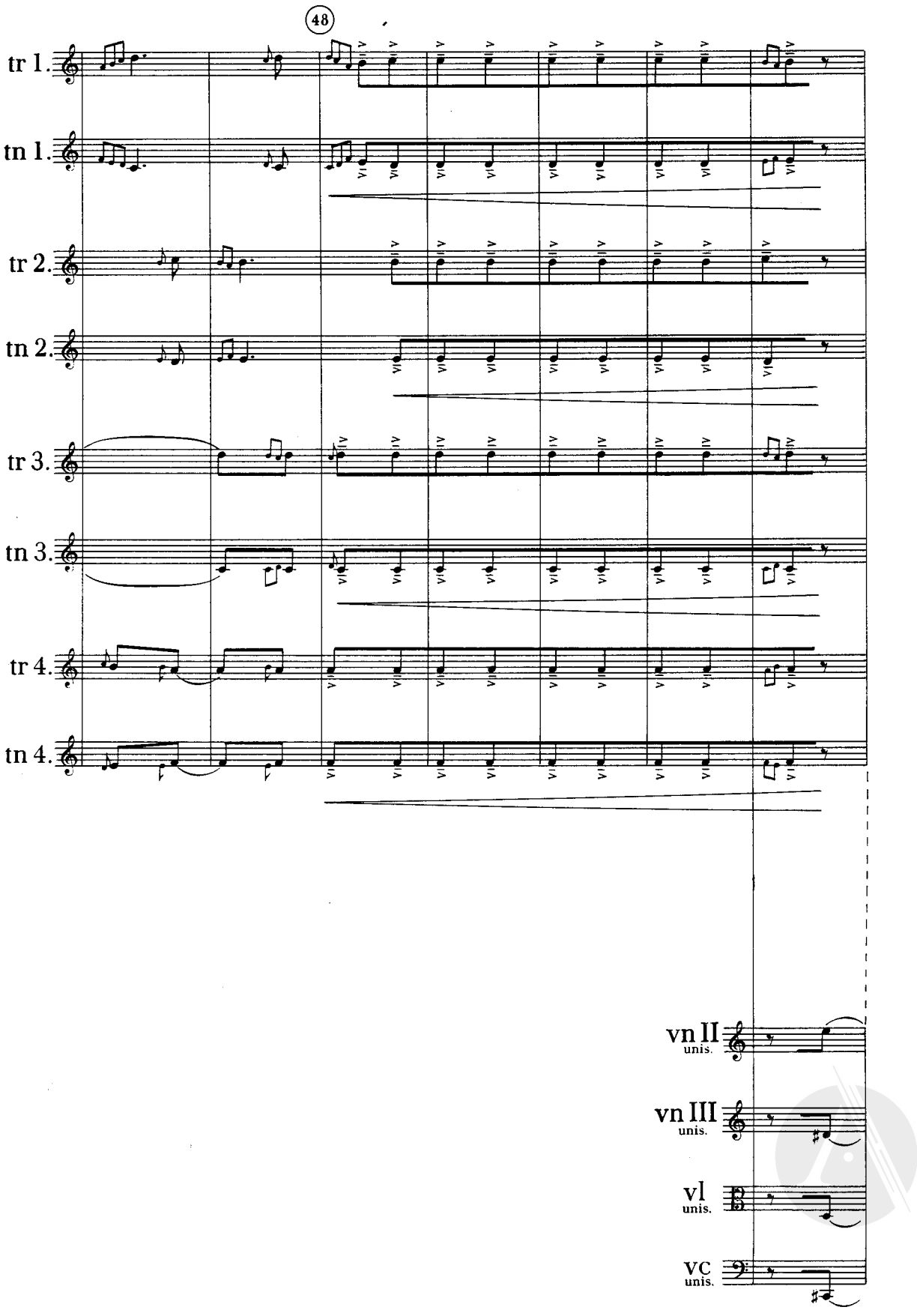
* see note on p.6


43
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.


44
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.

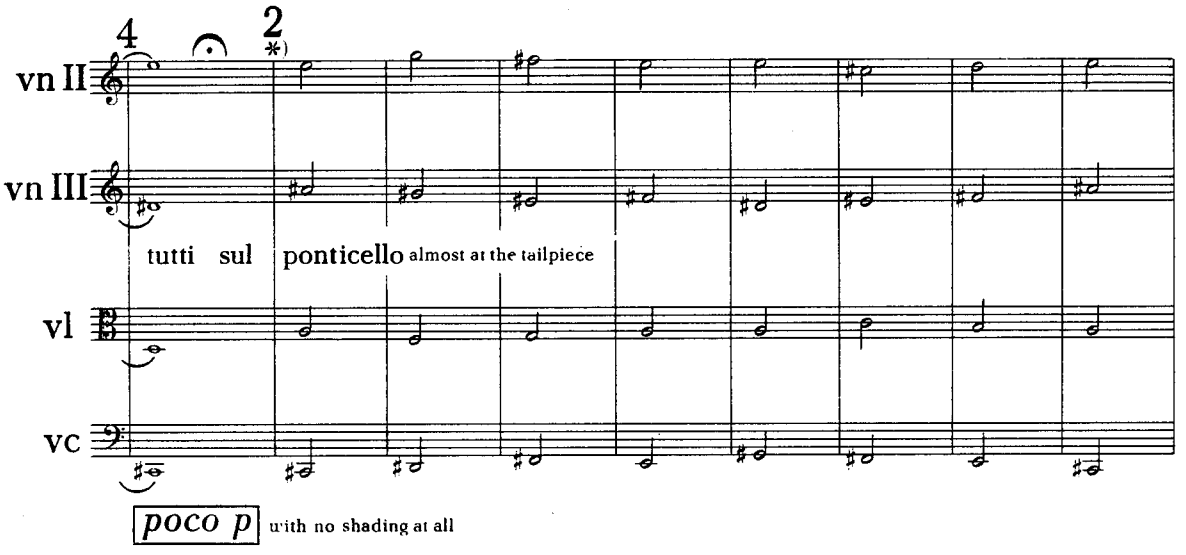

45
46
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.


47
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.


48
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
vn II
unis.
vn III
unis.
vl
unis.
vc
unis.

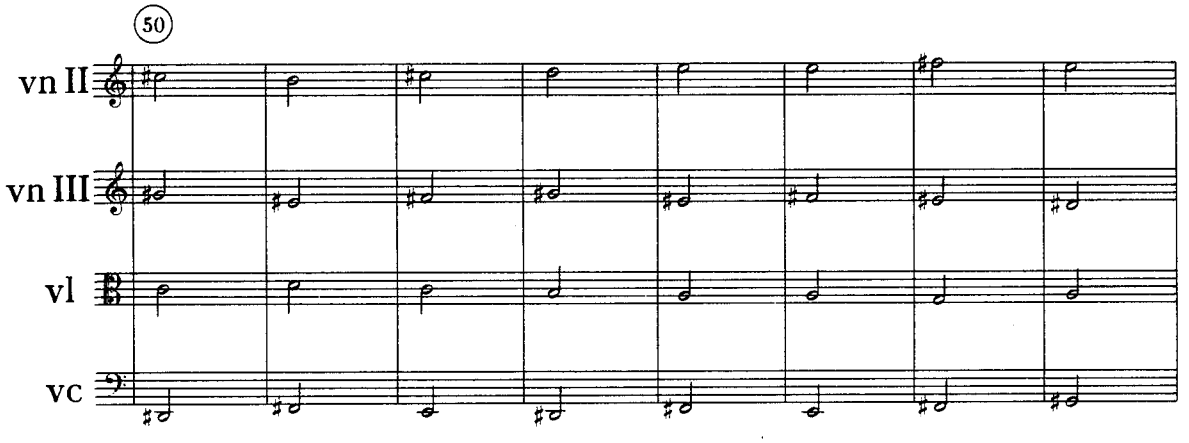
(49)

MOLTO LENTO (♩ = 33-30) molto bene tenuto

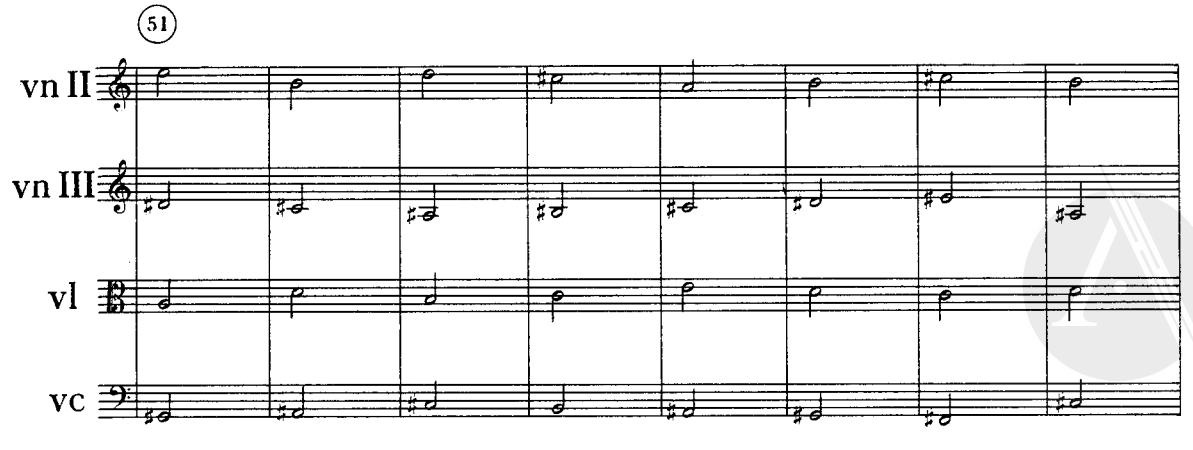


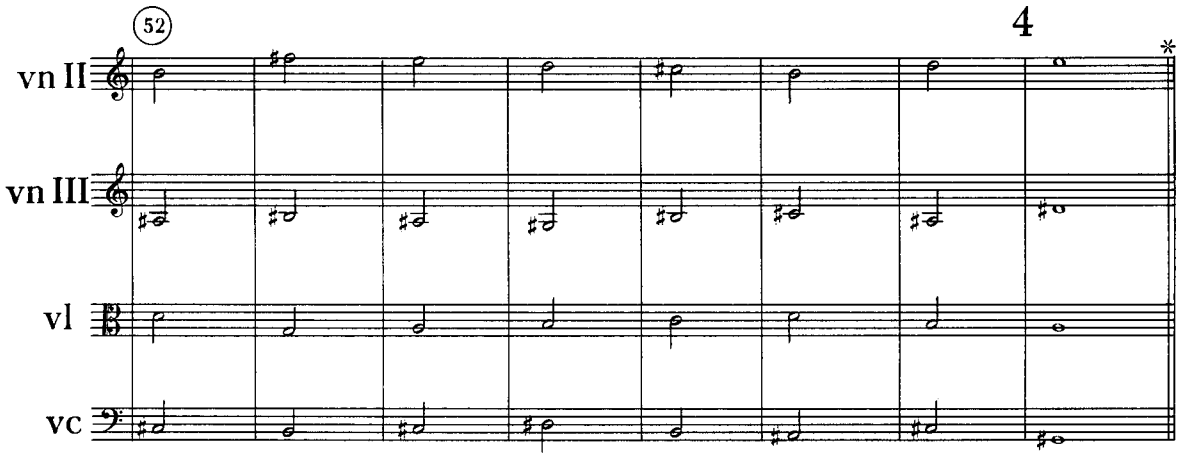
*see note on p. 8

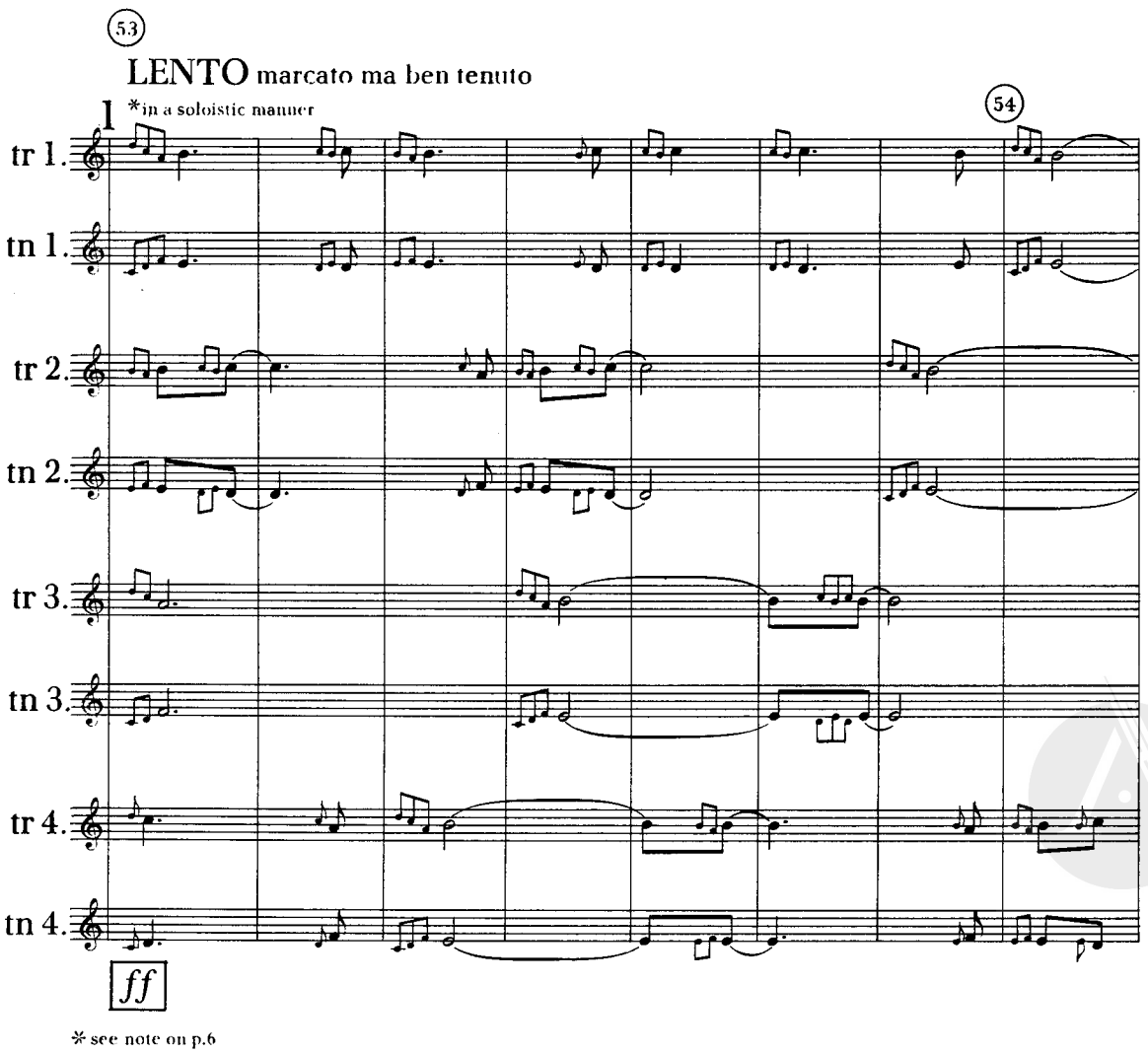
(50)

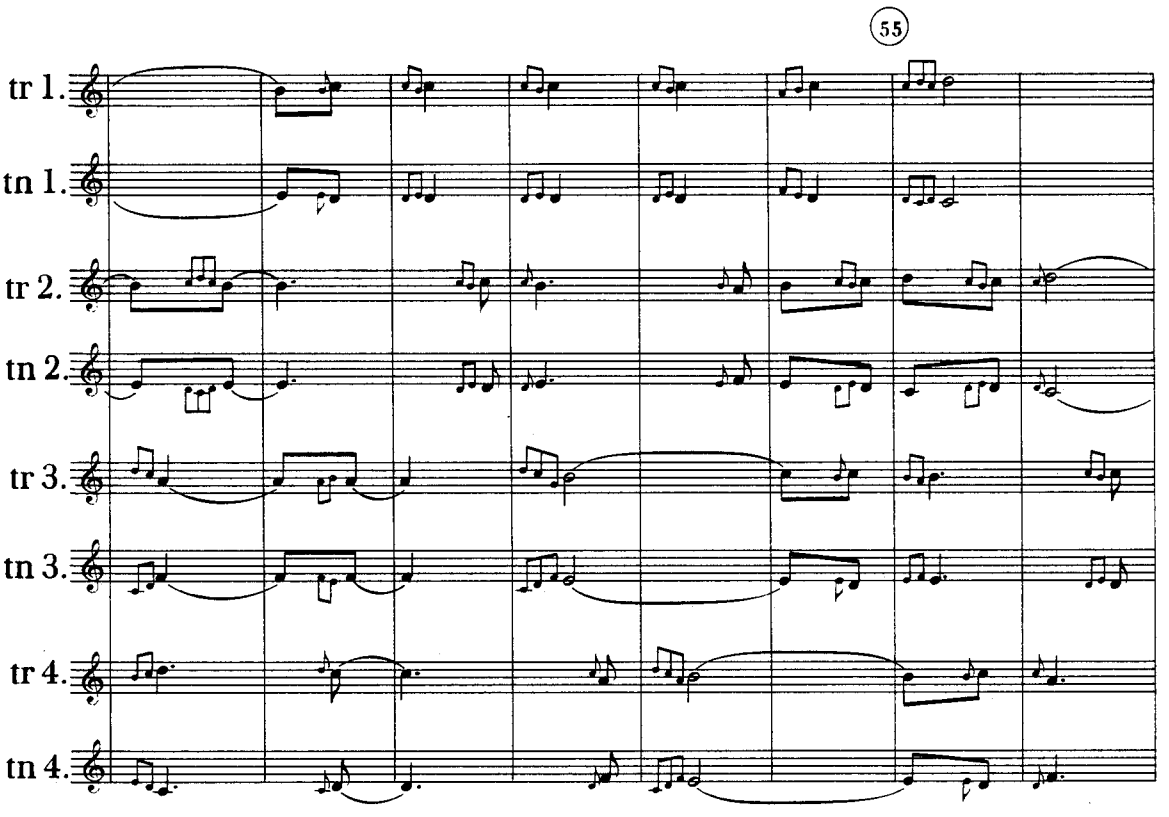


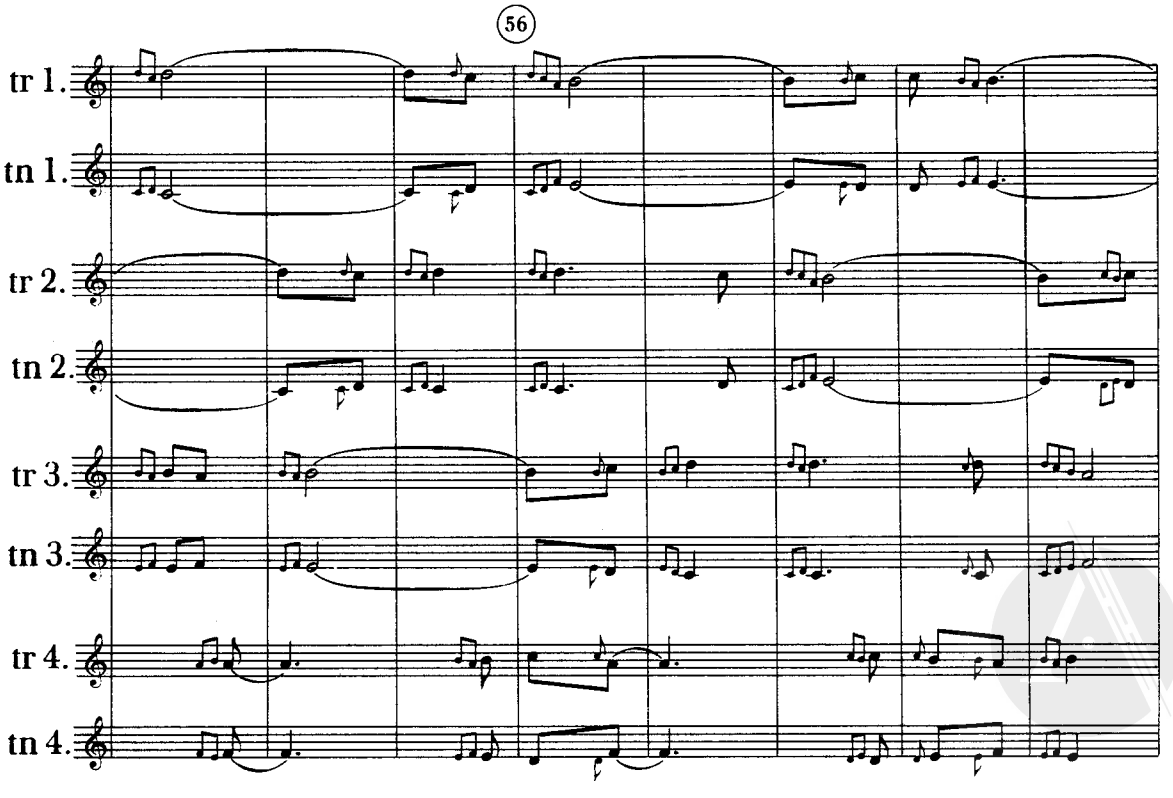
(51)

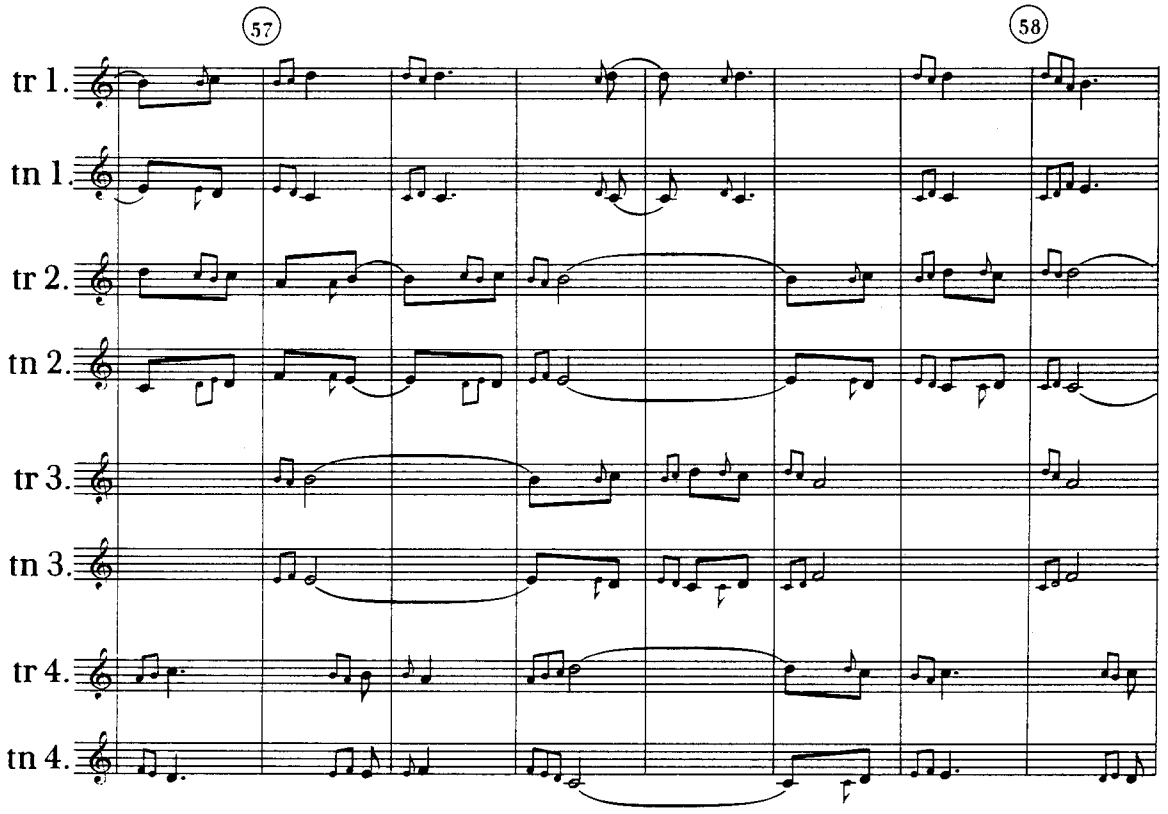


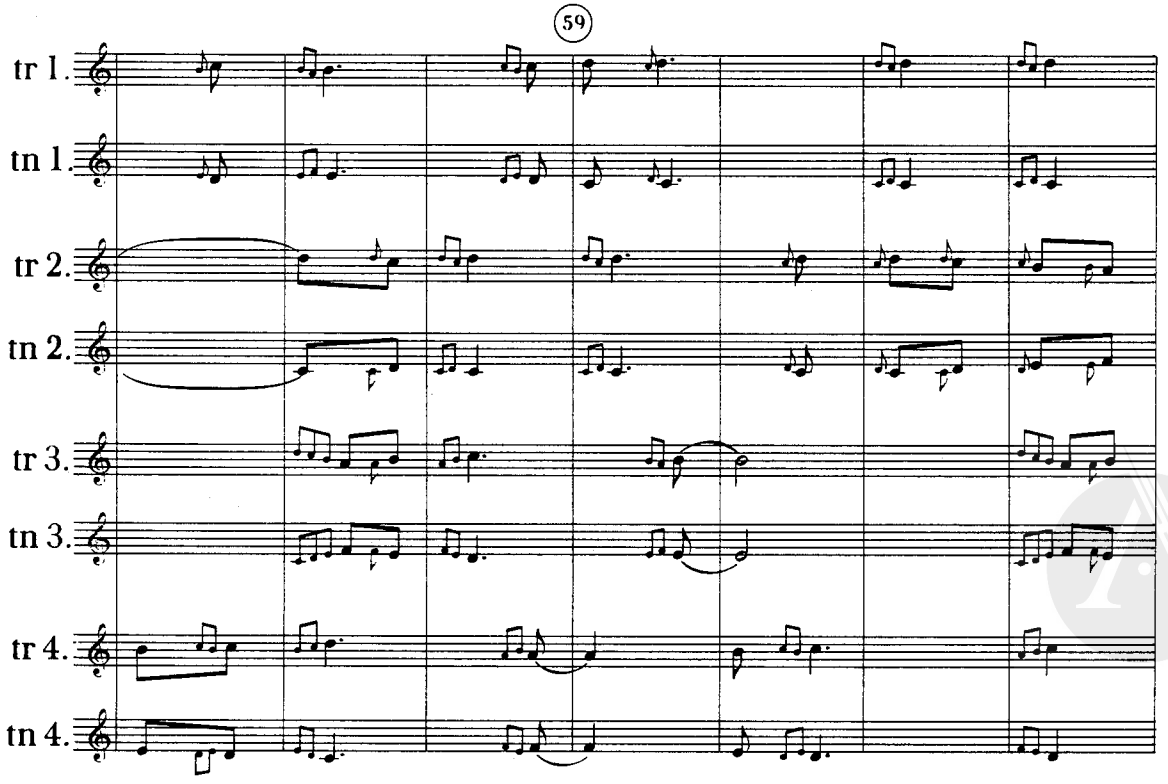

52
4
vn II
vn III
vl
vc
* senza cesura

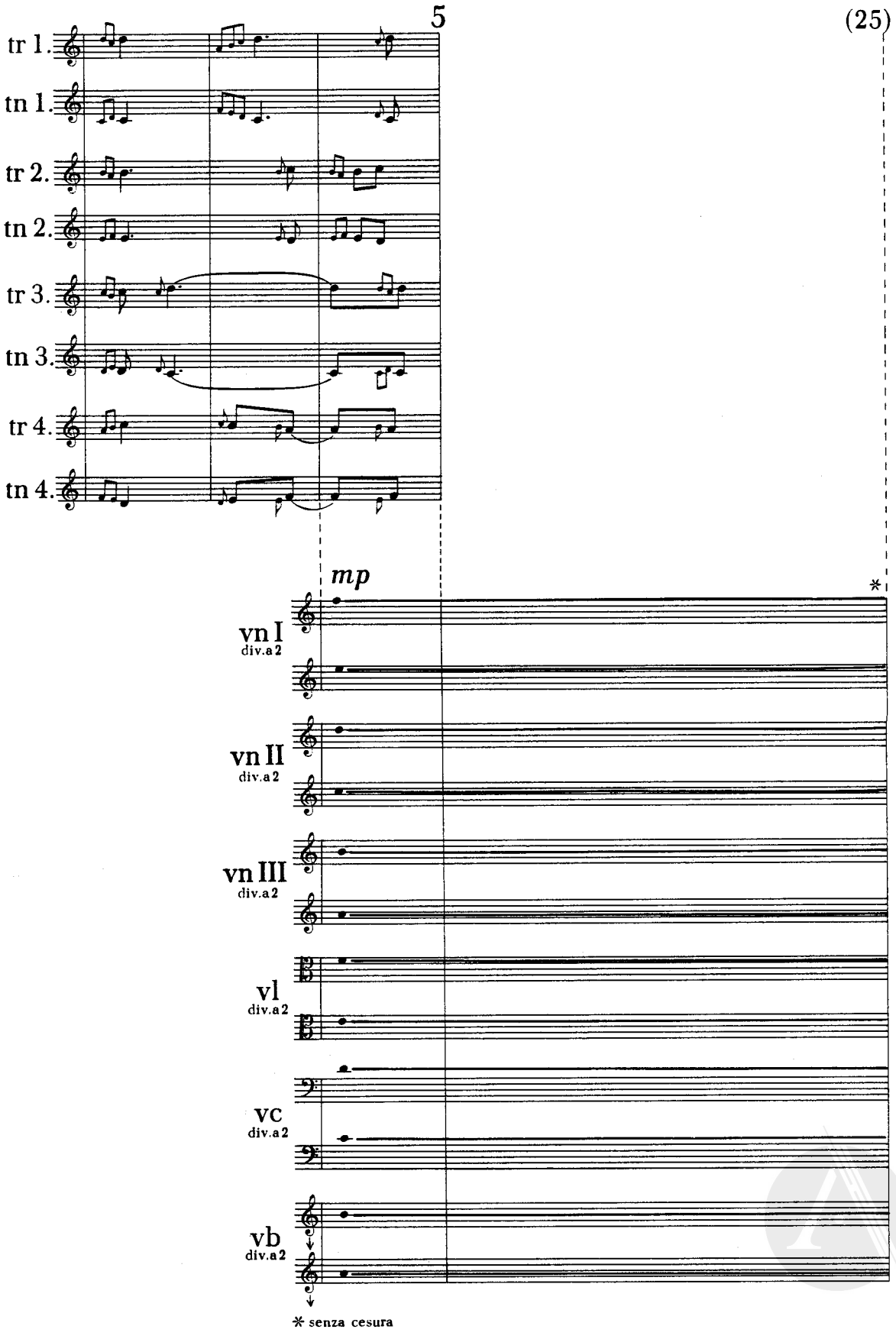

53
LENTO marcato ma ben tenuto
1
*in a soloistic manner
54
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
ff
* see note on p.6

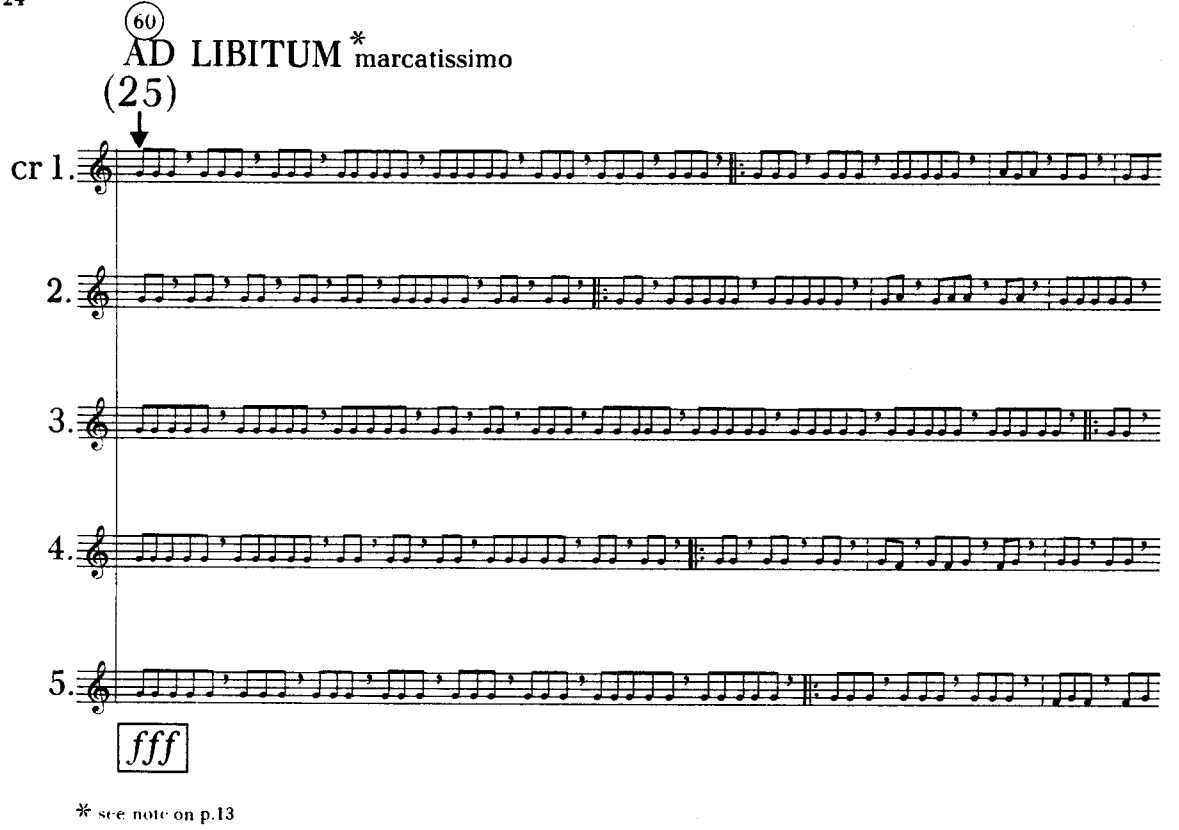

55
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.


56
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.

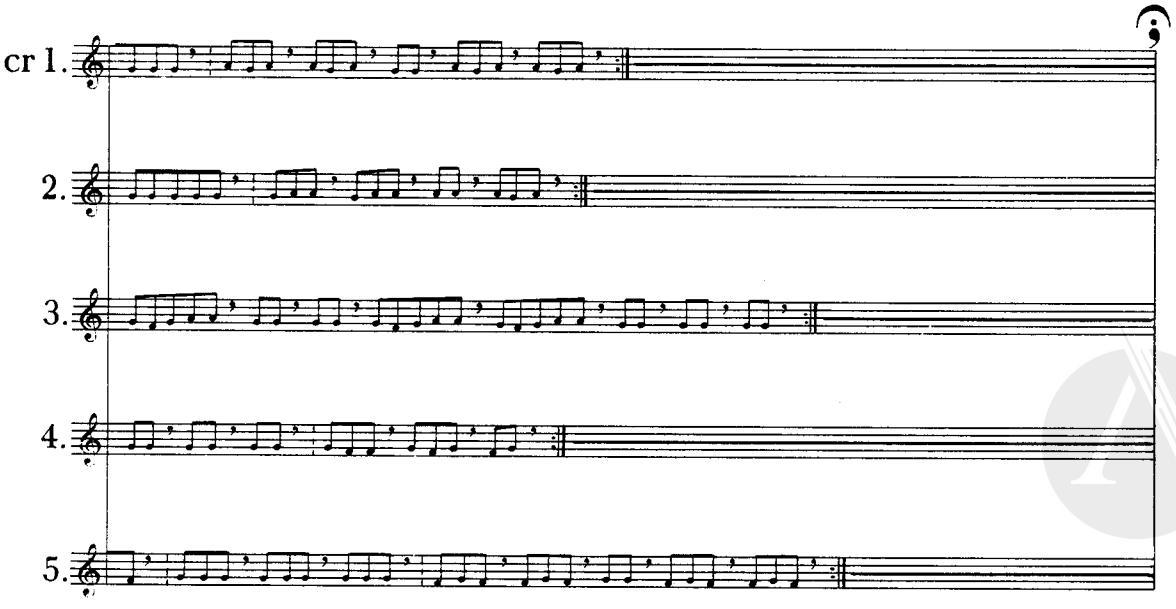

57
58
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.

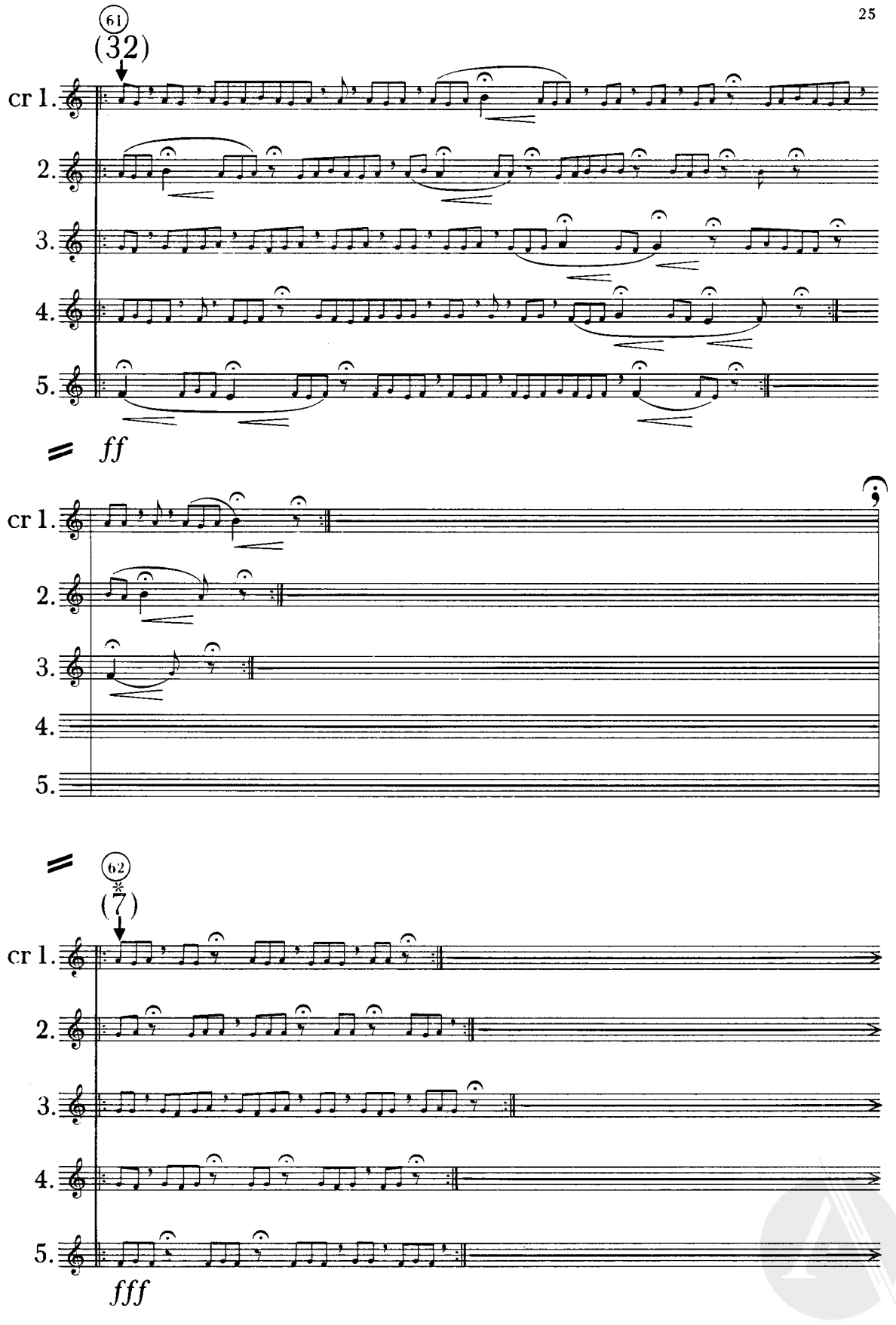

59
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.


5
(25)
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
mp
*
vn I
div.a2
vn II
div.a2
vn III
div.a2
vl
div.a2
vc
div.a2
vb
div.a2
* senza cesura

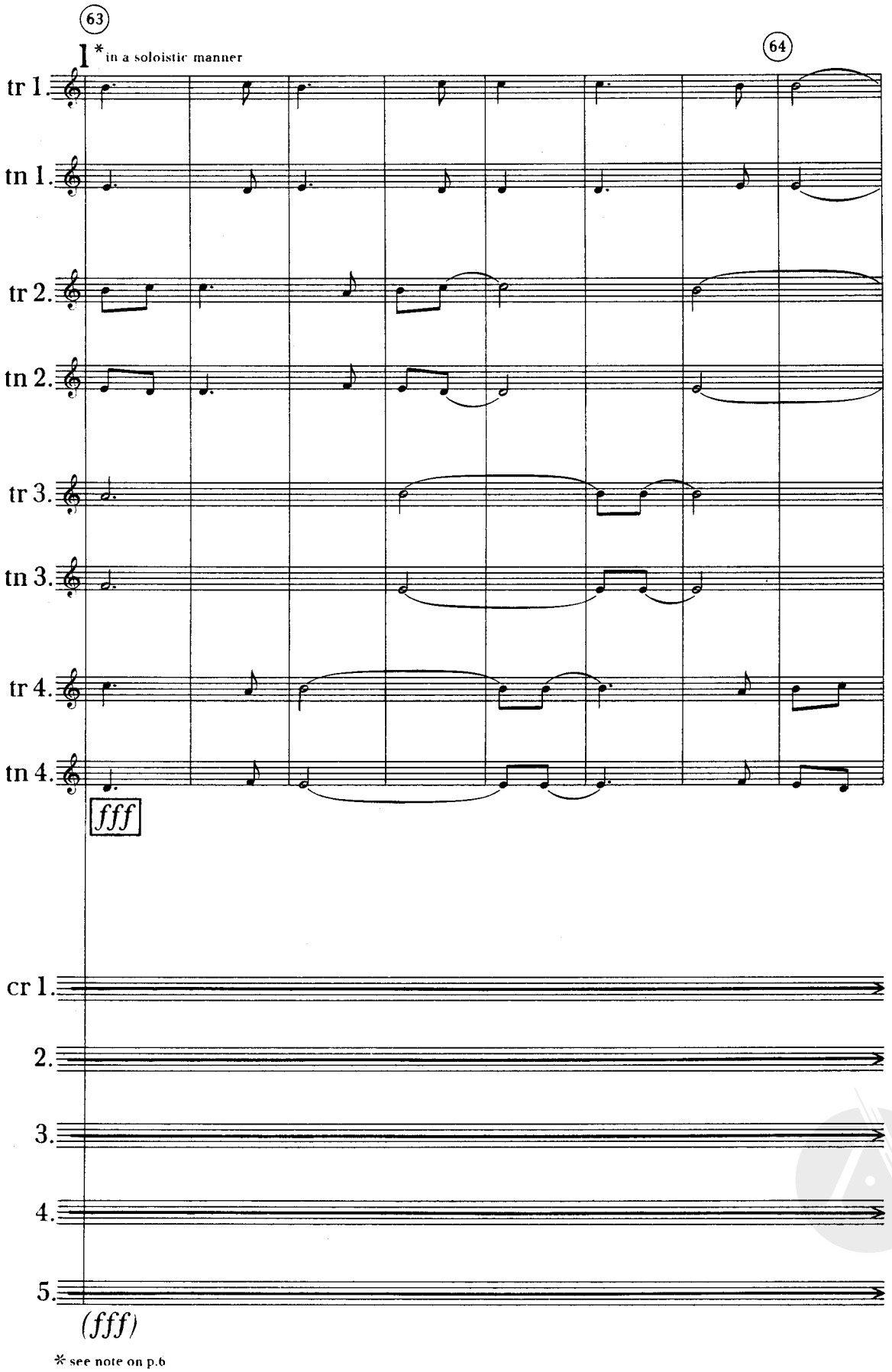


* see note on p.13

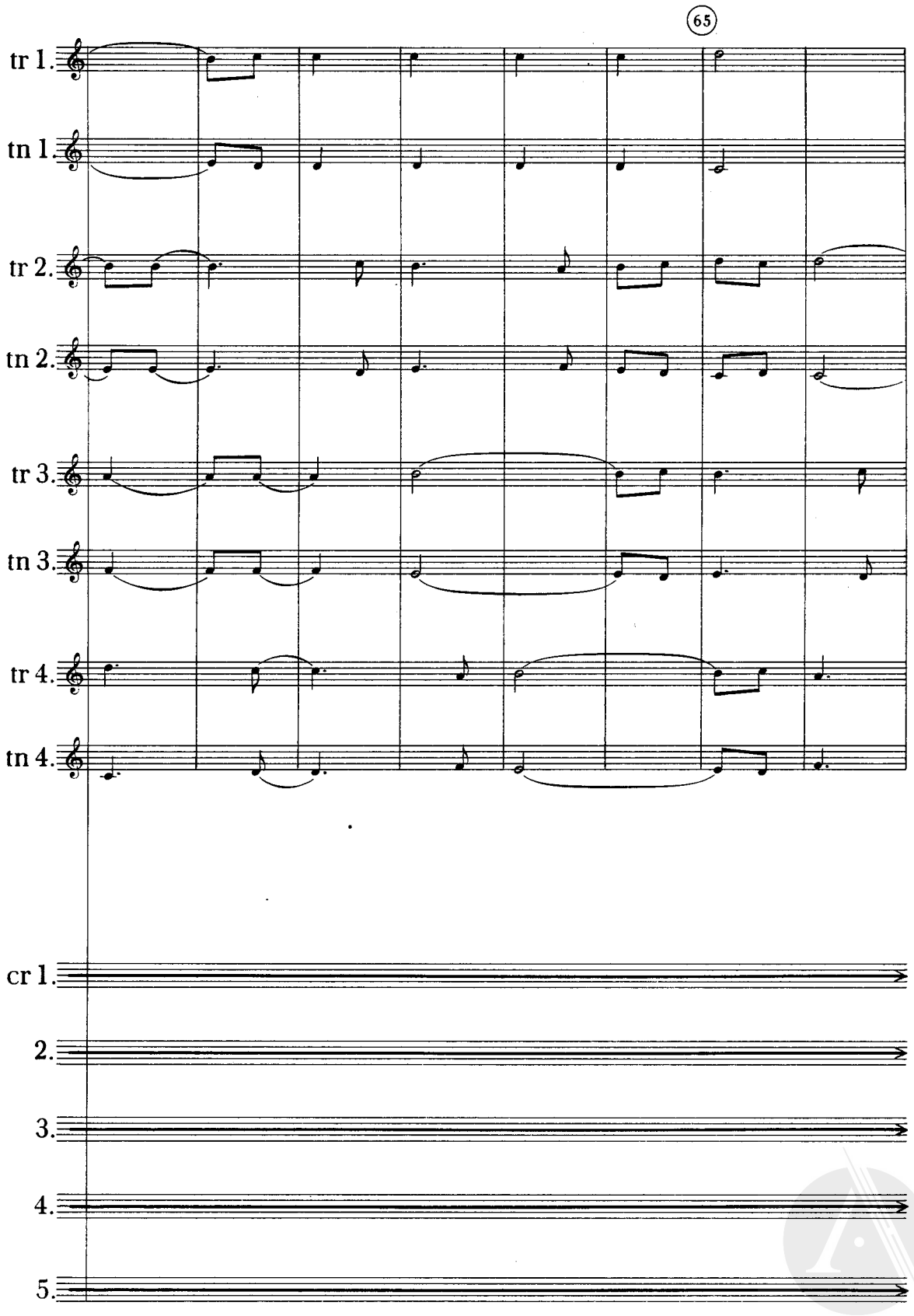


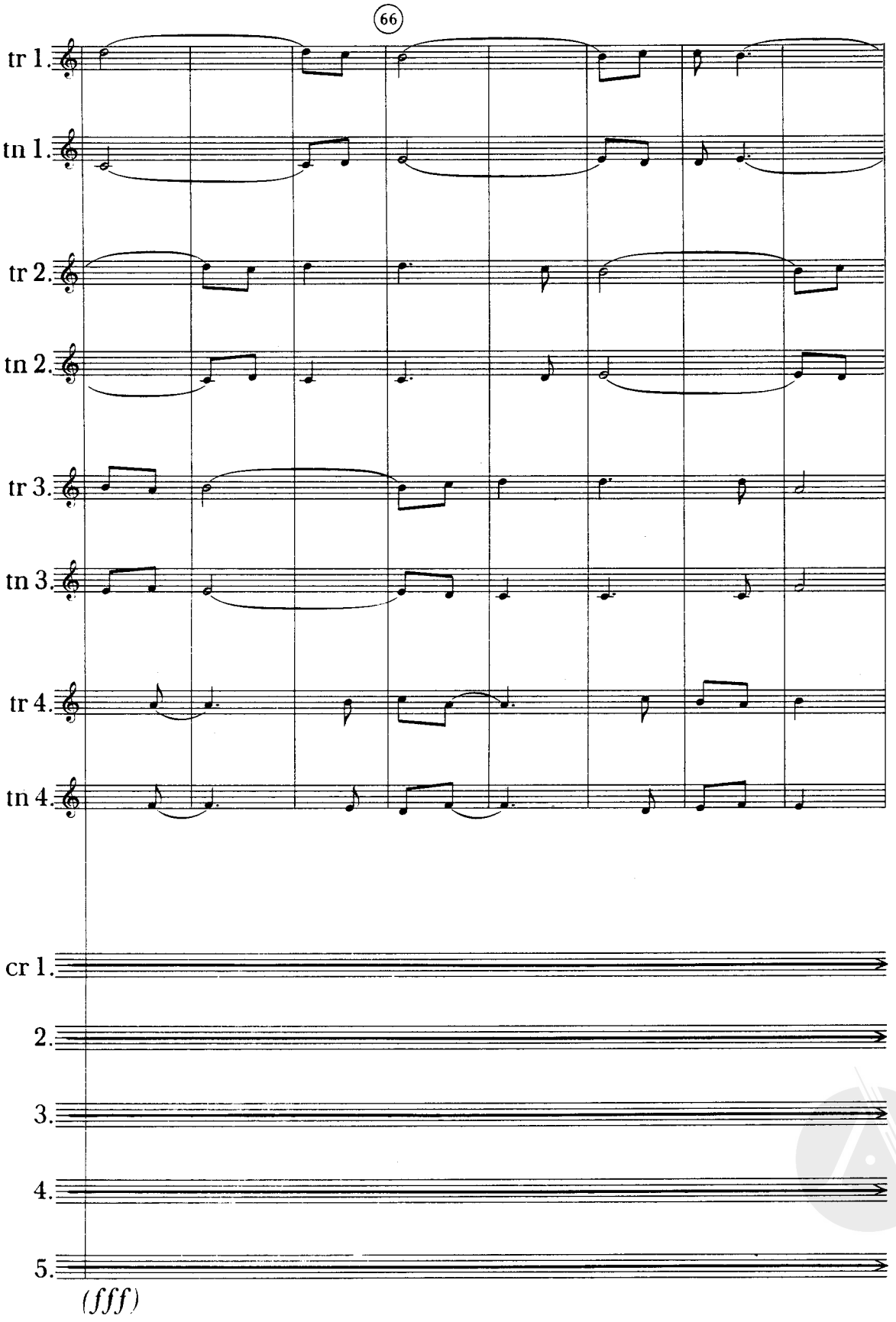


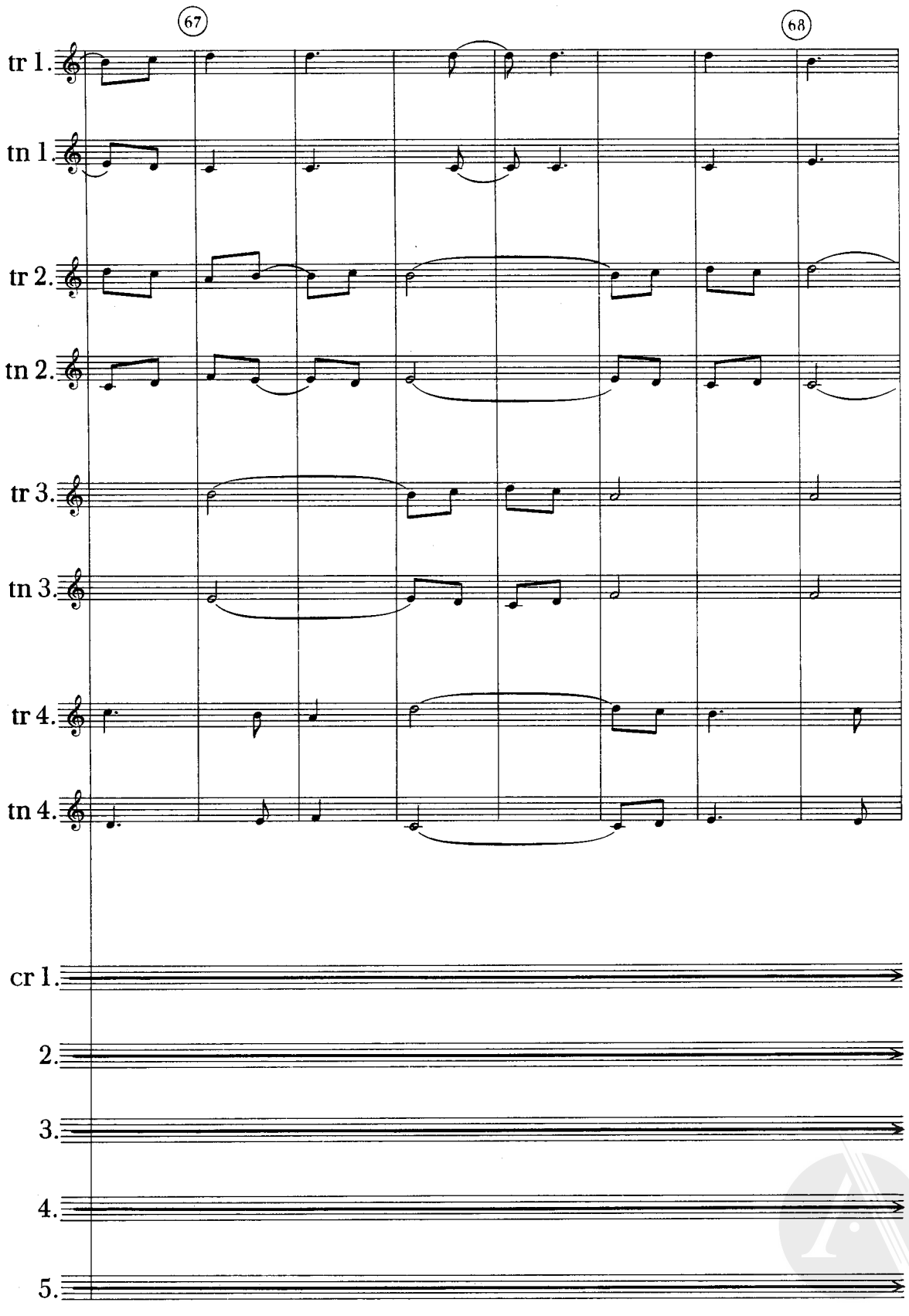
* after the conductor has counted seven crotchets, trumpets and trombones enter, playing independently from the horns.

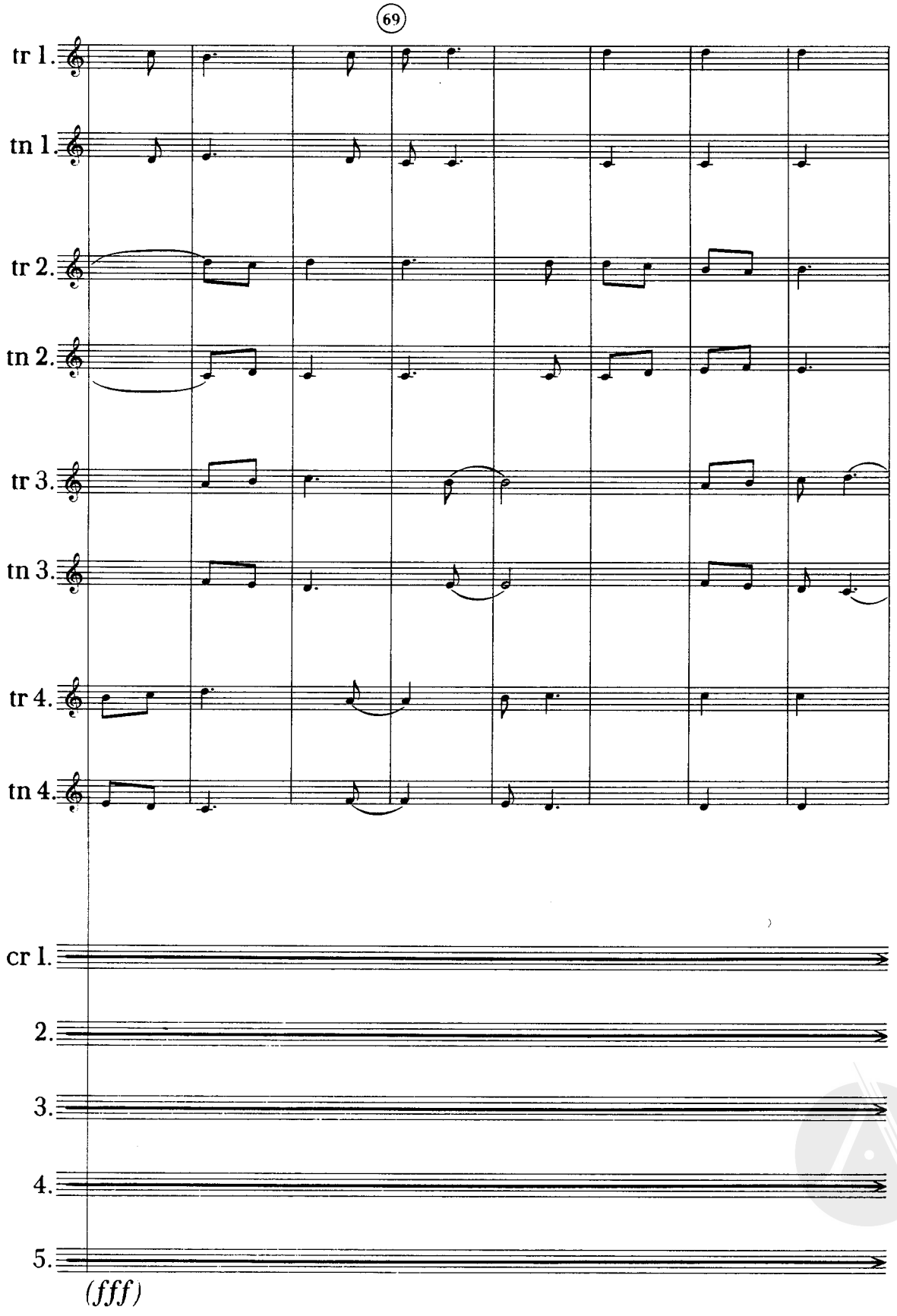


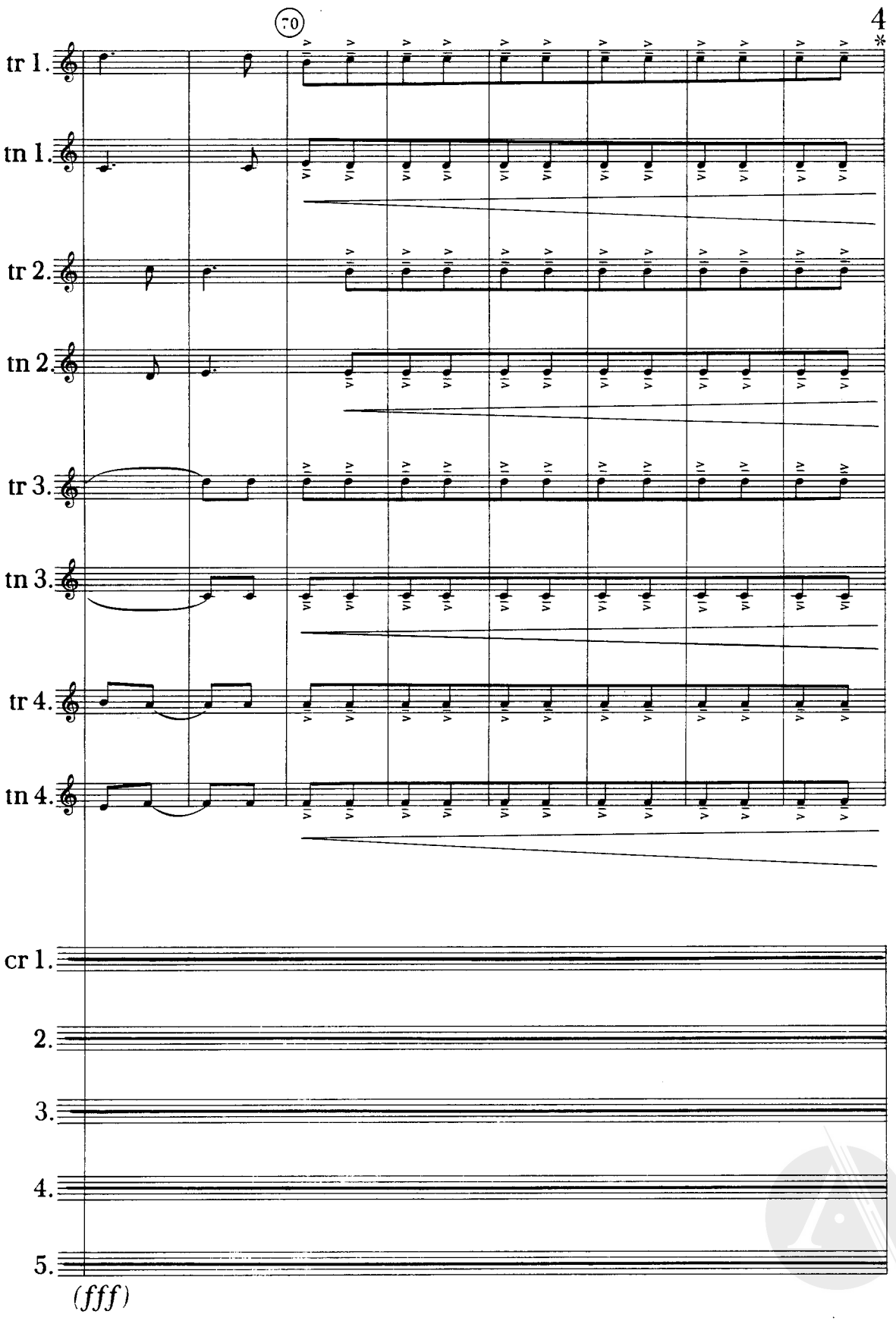
* see note on p.6


65
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
cr 1.
2.
3.
4.
5.

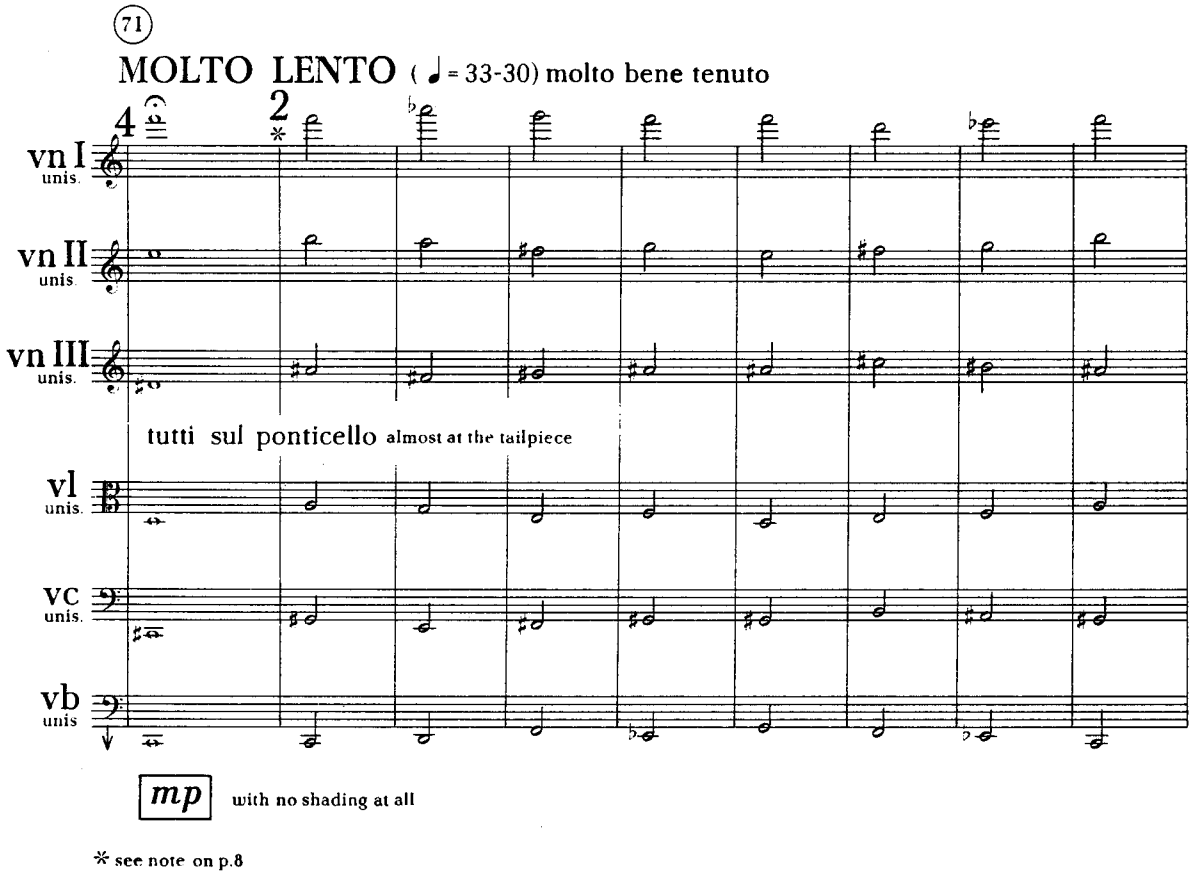

66
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
cr 1.
2.
3.
4.
5.
(fff)

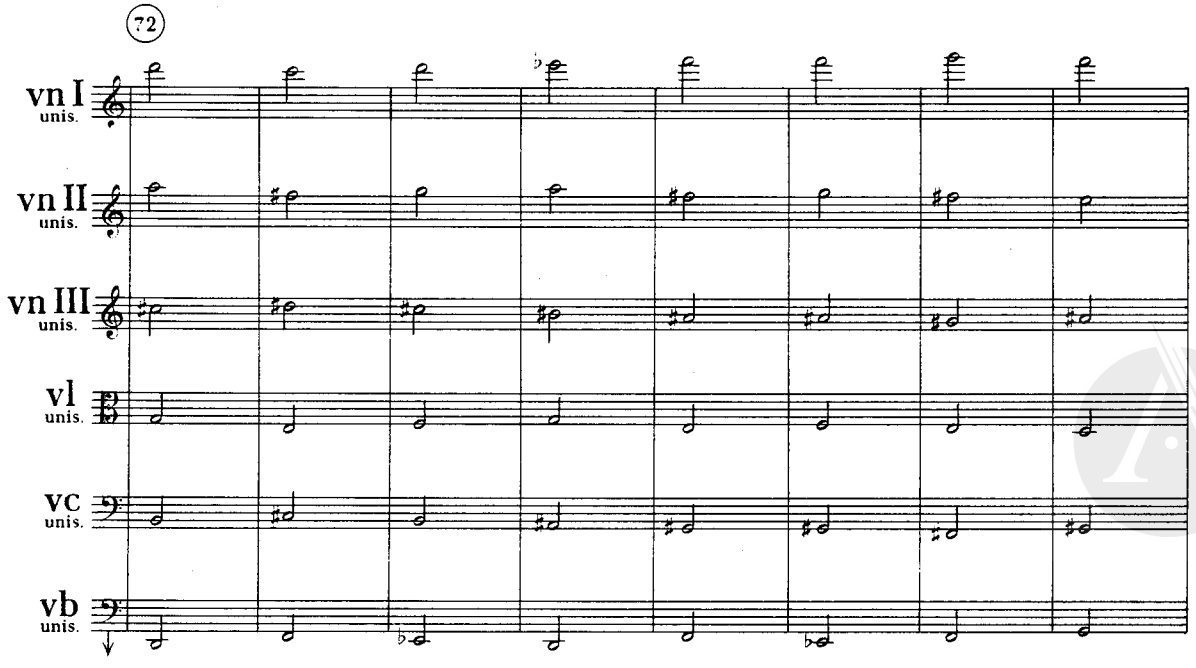

67
68
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
cr 1.
2.
3.
4.
5.

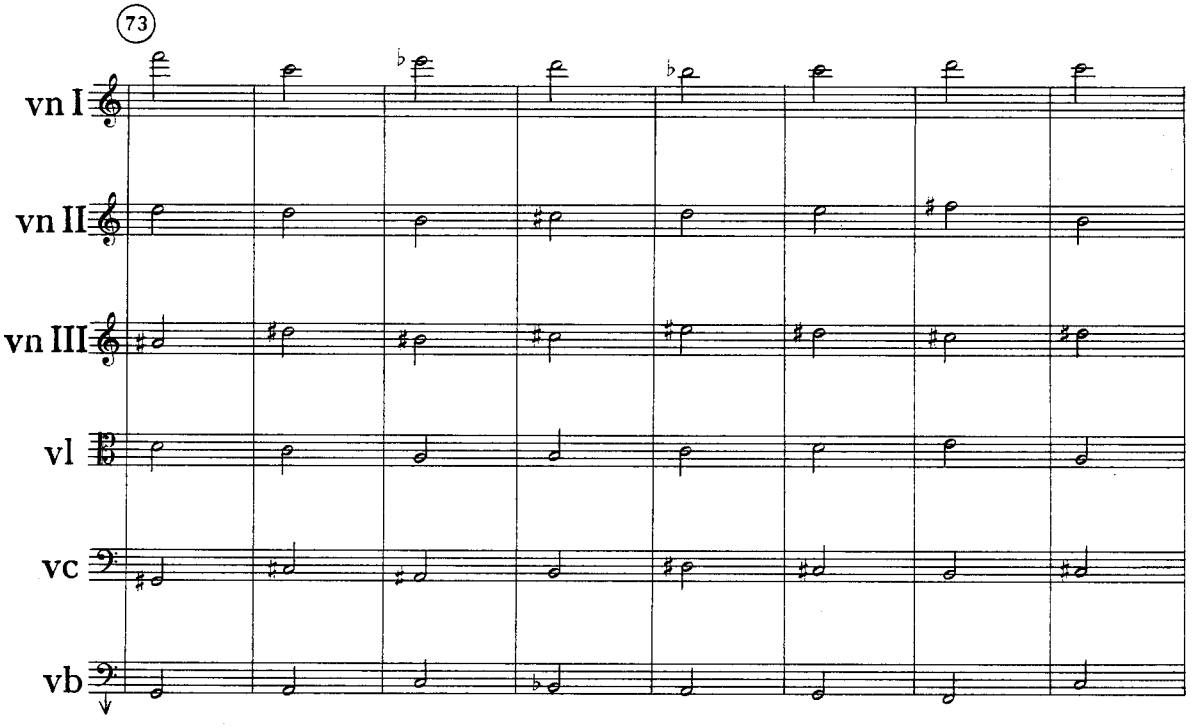

69
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
cr 1.
2.
3.
4.
5.
(fff)

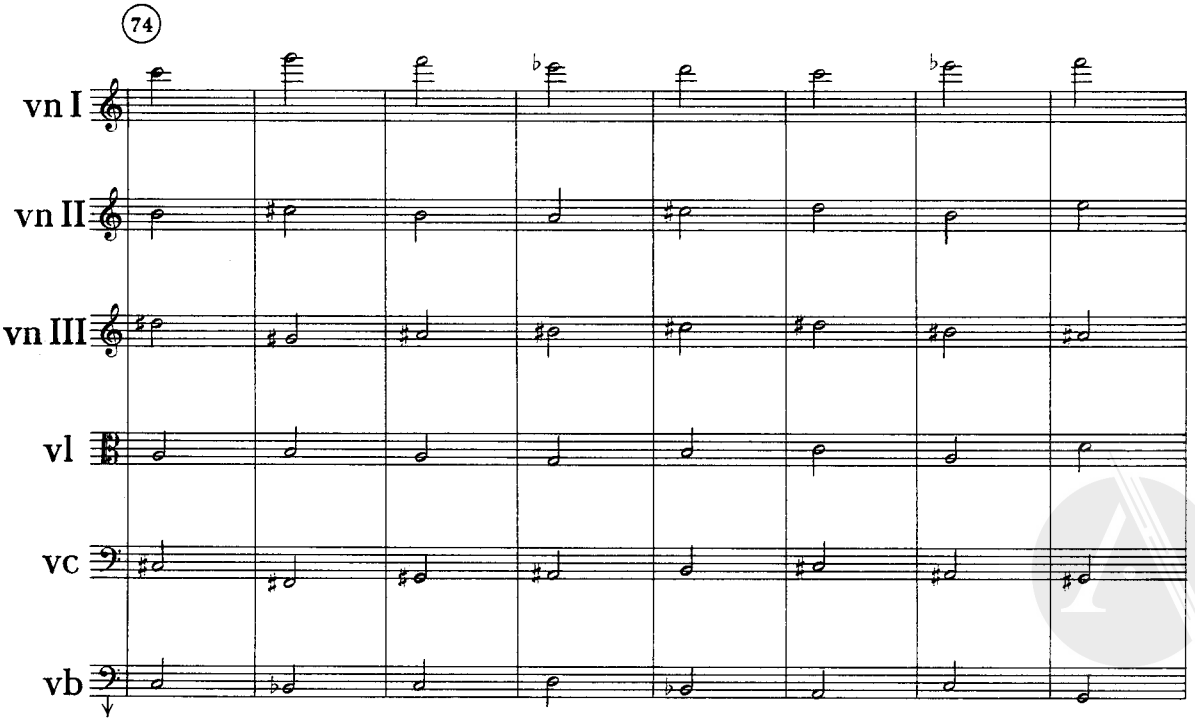


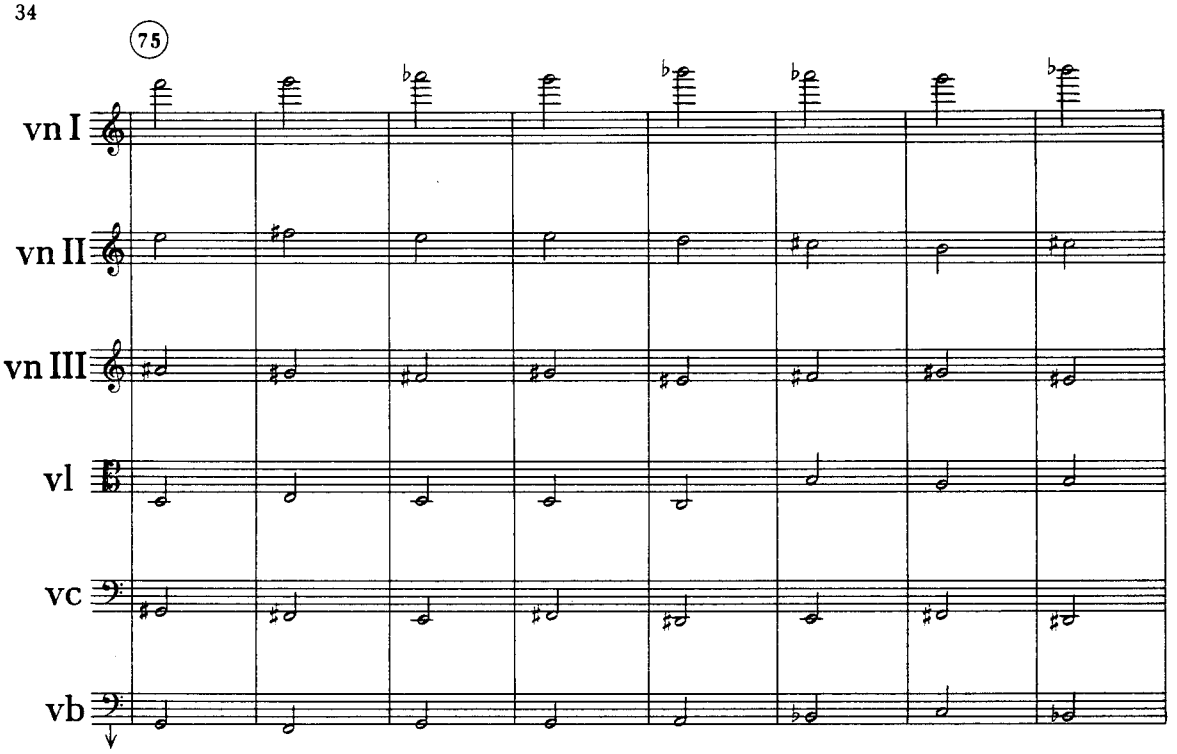
* senza cesura

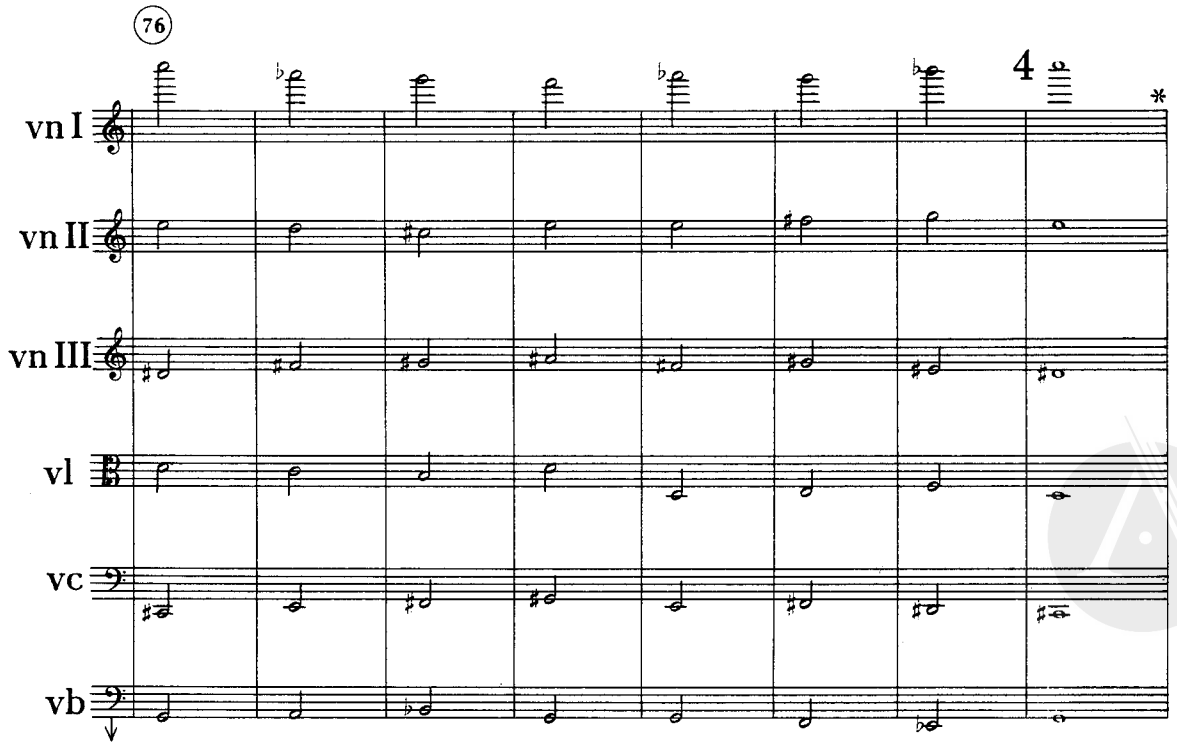

71
MOLTO LENTO (♩ = 33-30) molto bene tenuto
4
2
vn I
unis.
vn II
unis.
vn III
unis.
tutti sul ponticello almost at the tailpiece
vl
unis.
vc
unis.
vb
unis
mp
with no shading at all
* see note on p.8


72
vn I
unis.
vn II
unis.
vn III
unis.
vl
unis.
vc
unis.
vb
unis.

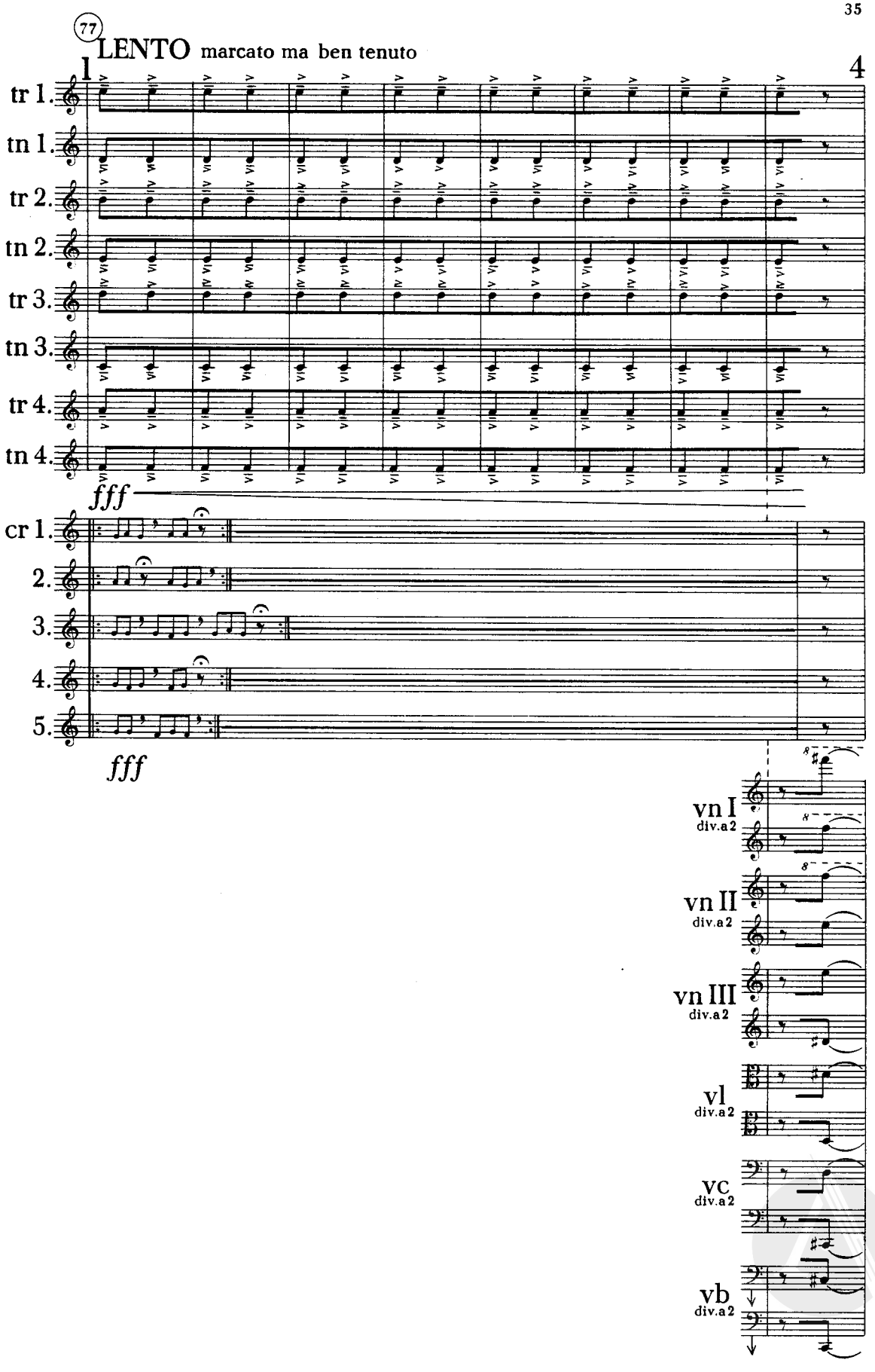

73
vn I
vn II
vn III
vl
vc
vb


74
vn I
vn II
vn III
vl
vc
vb





* senza cesura


77
LENTO marcato ma ben tenuto
1
4
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
fff
cr 1.
2.
3.
4.
5.
fff
vn I
div.a2
vn II
div.a2
vn III
div.a2
vl
div.a2
vc
div.a2
vb
div.a2

(78)

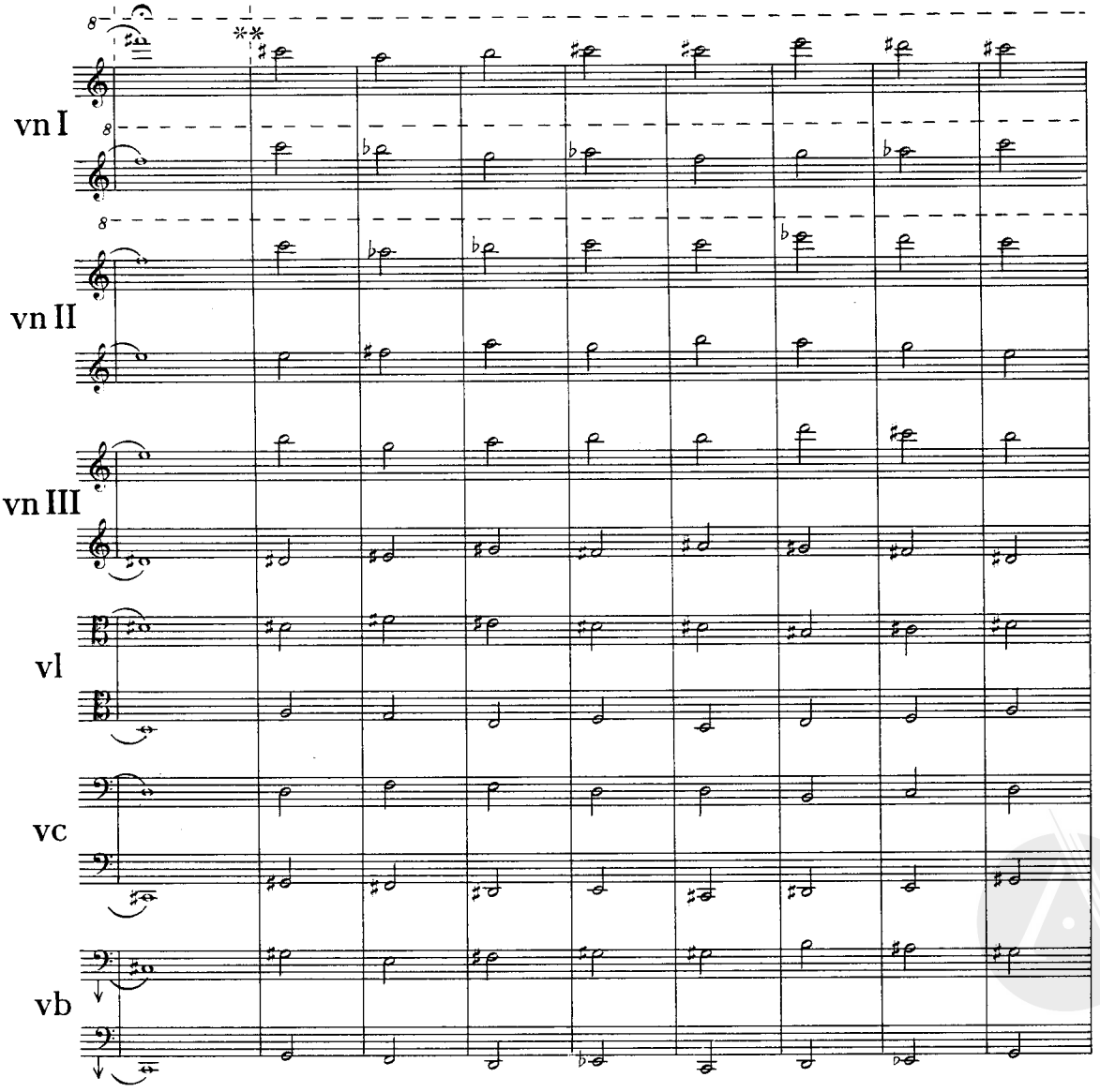
MOLTO LENTO* (♩ = 27-28) molto bene tenuto

4 2

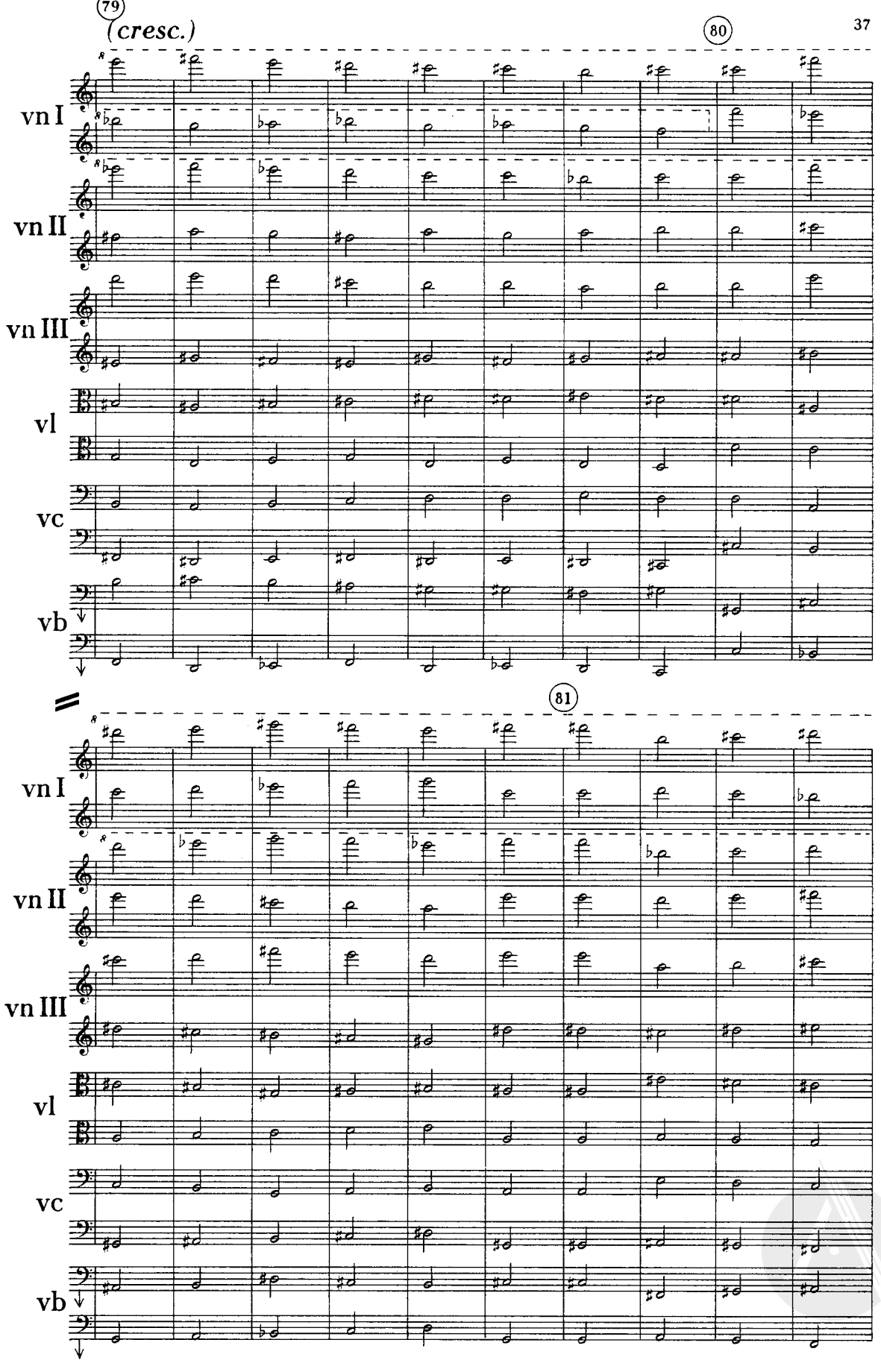
* still slower than at (71)

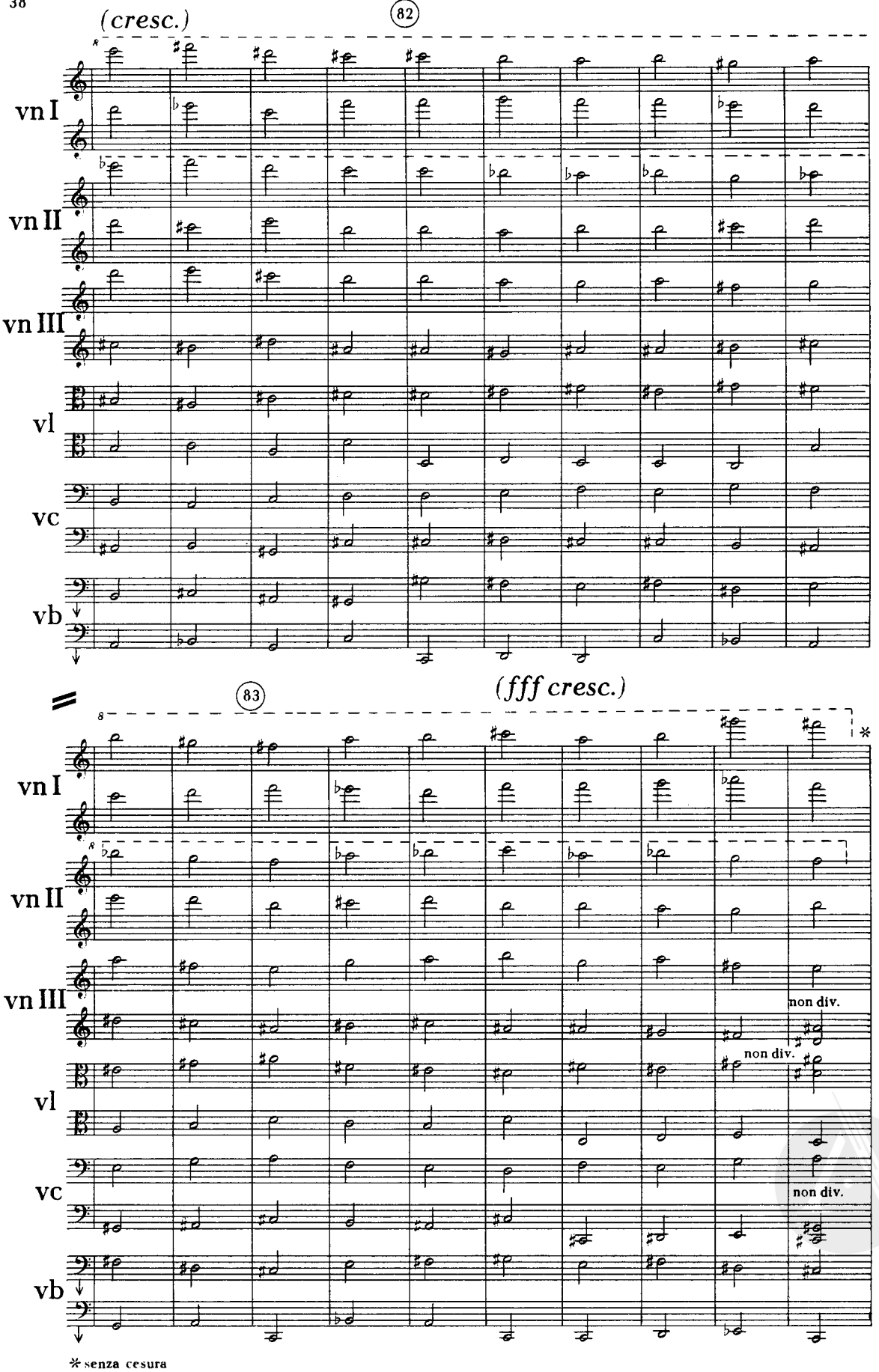
pp *sempre poco a poco cresc.*

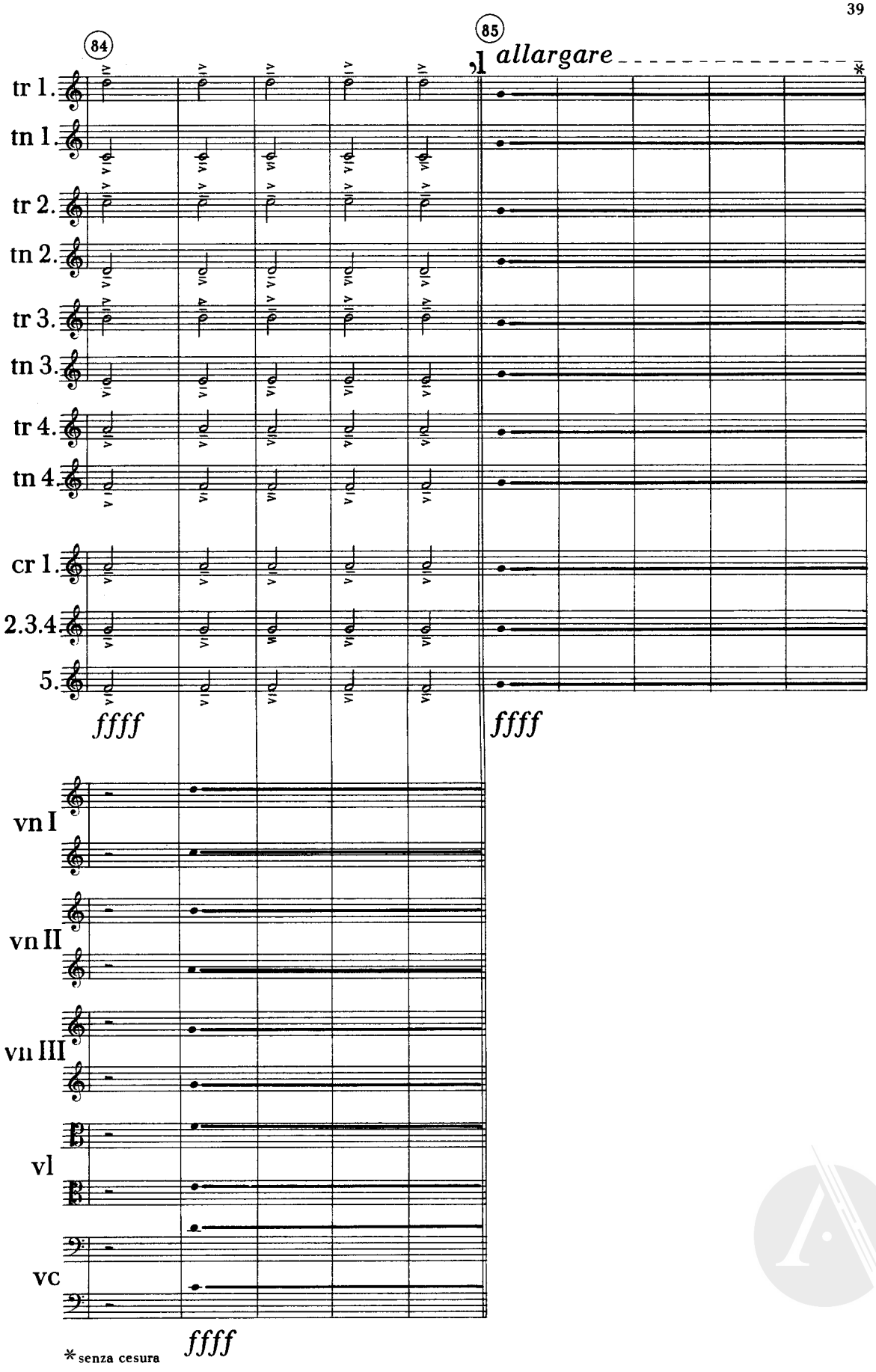
tutti ordinario

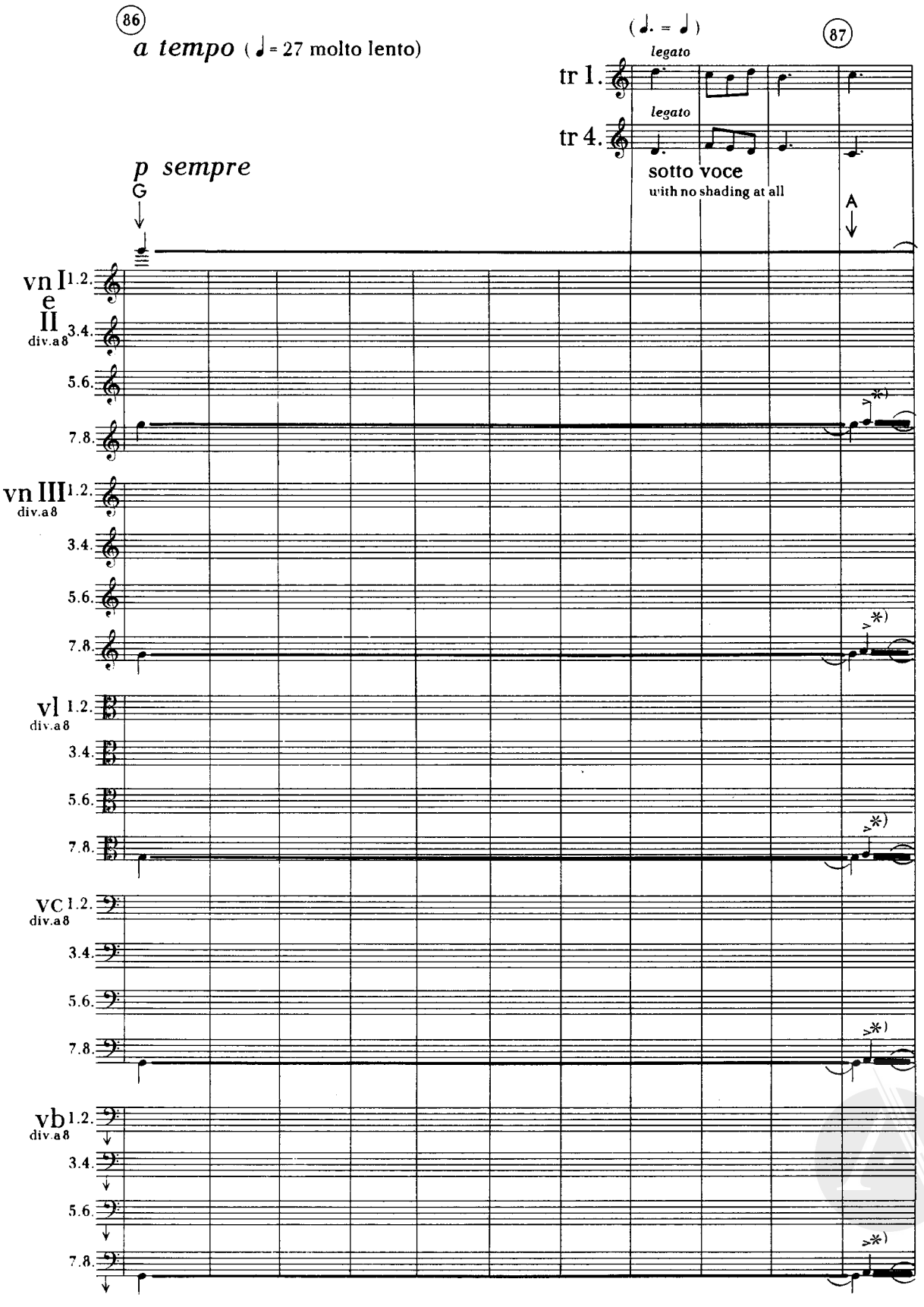


** no interruption between the notes

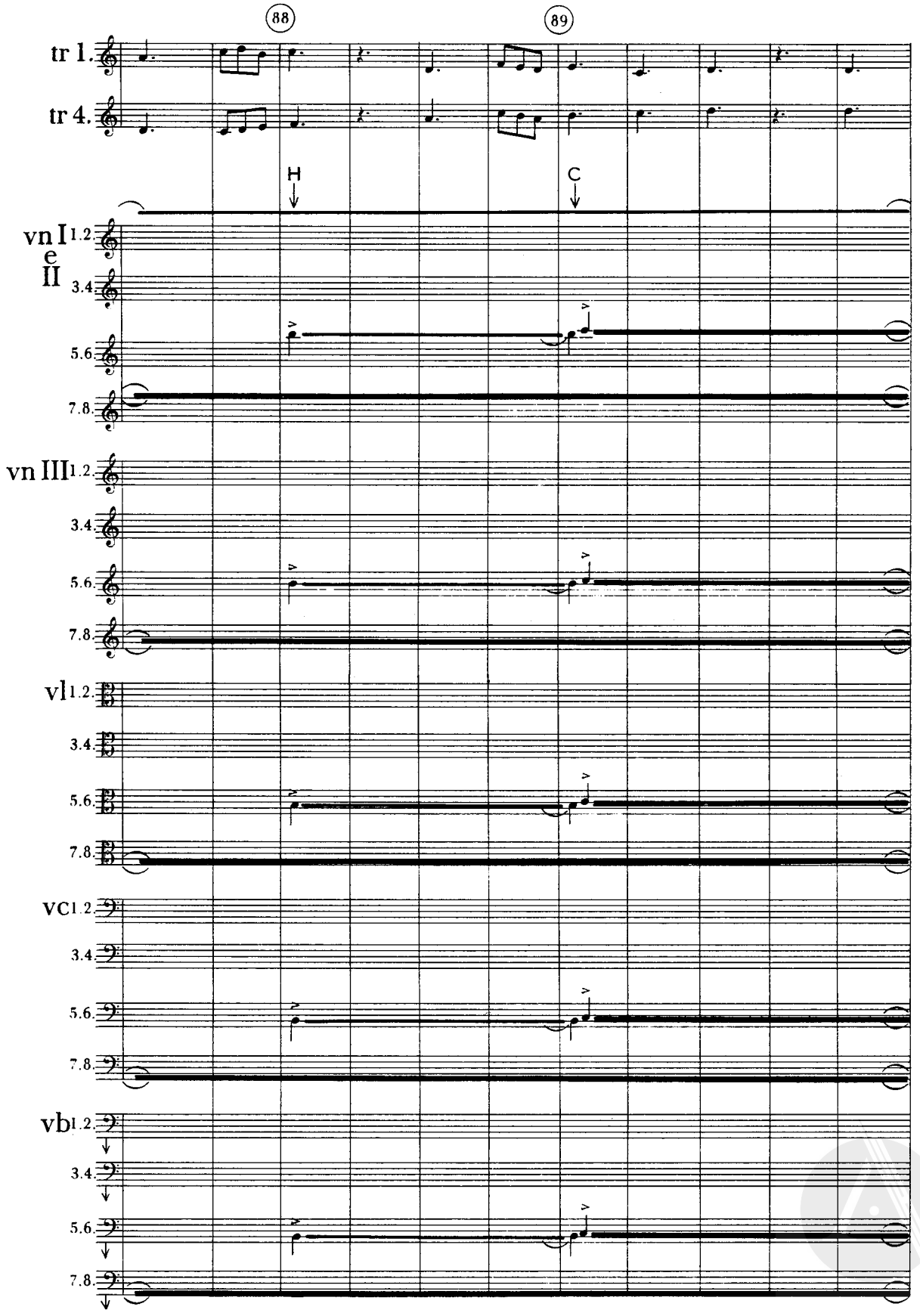

79
(cresc.)
80
81
vn I
vn II
vn III
vl
vc
vb

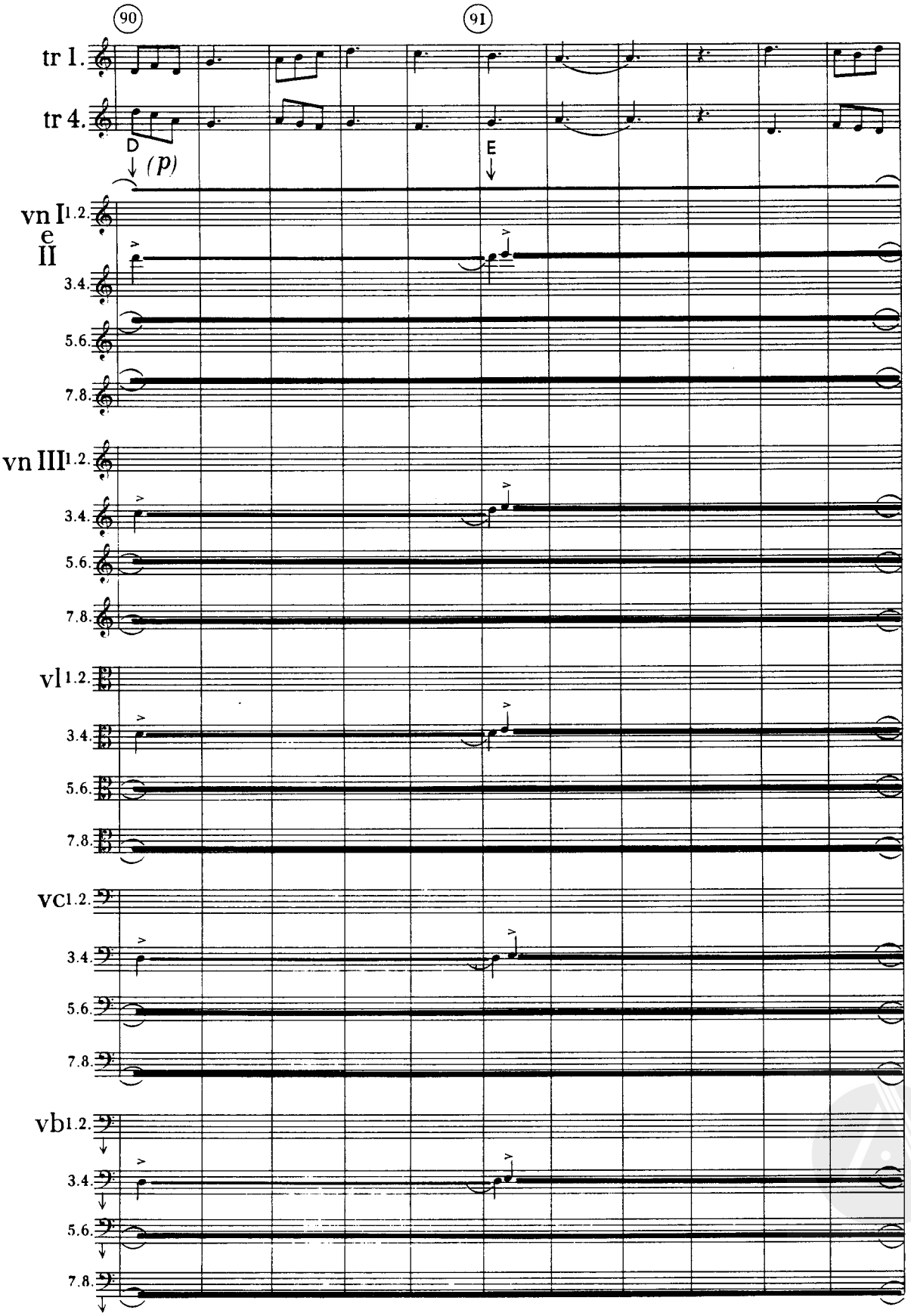

(cresc.)
82
vn I
vn II
vn III
vl
vc
vb
83
(fff cresc.)
non div.
non div.
non div.
* senza cesura

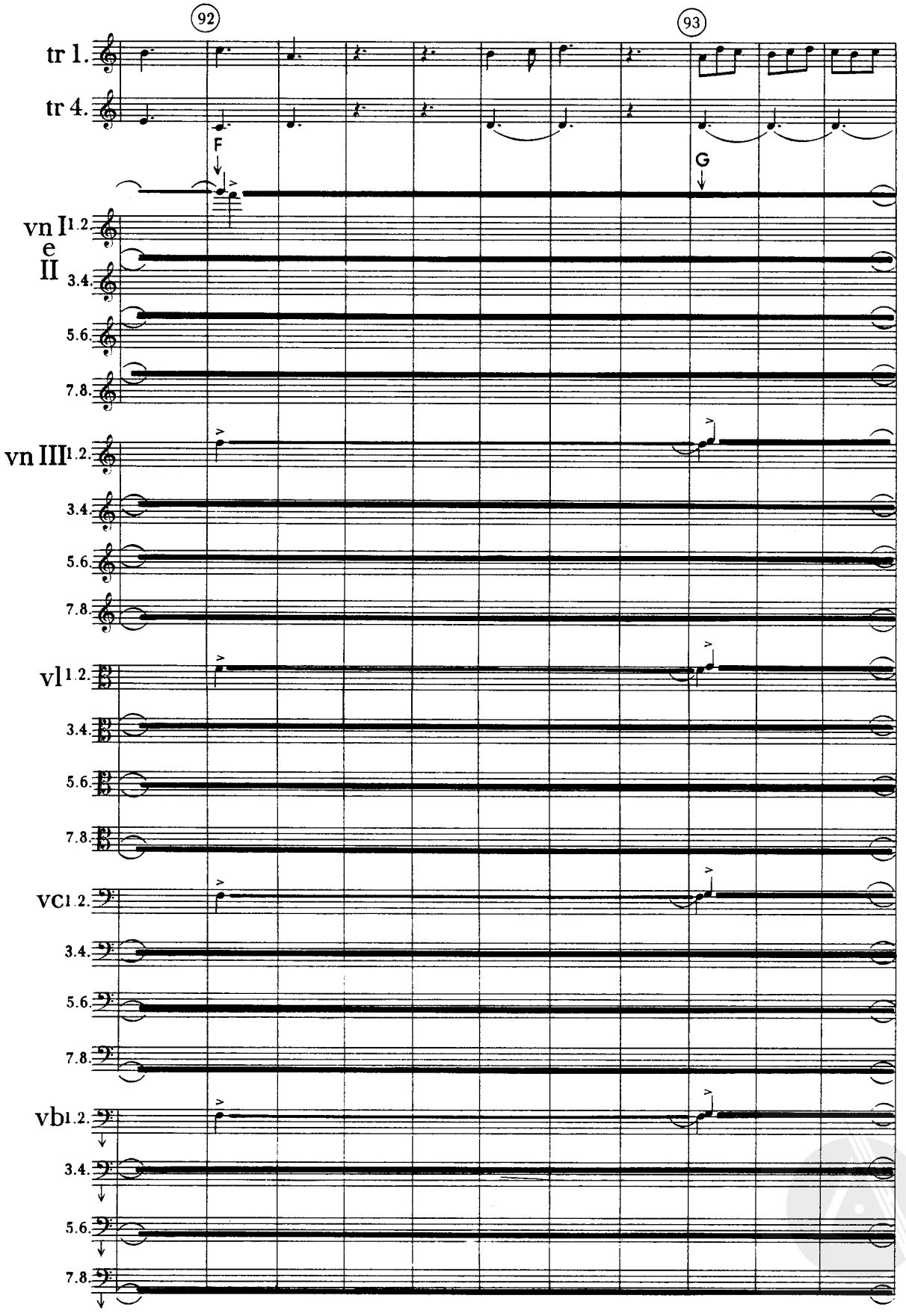

84
85
allargare
tr 1.
tn 1.
tr 2.
tn 2.
tr 3.
tn 3.
tr 4.
tn 4.
cr 1.
2.3.4
5.
ffff
ffff
vn I
vn II
vn III
vl
vc
ffff
*senza cesura

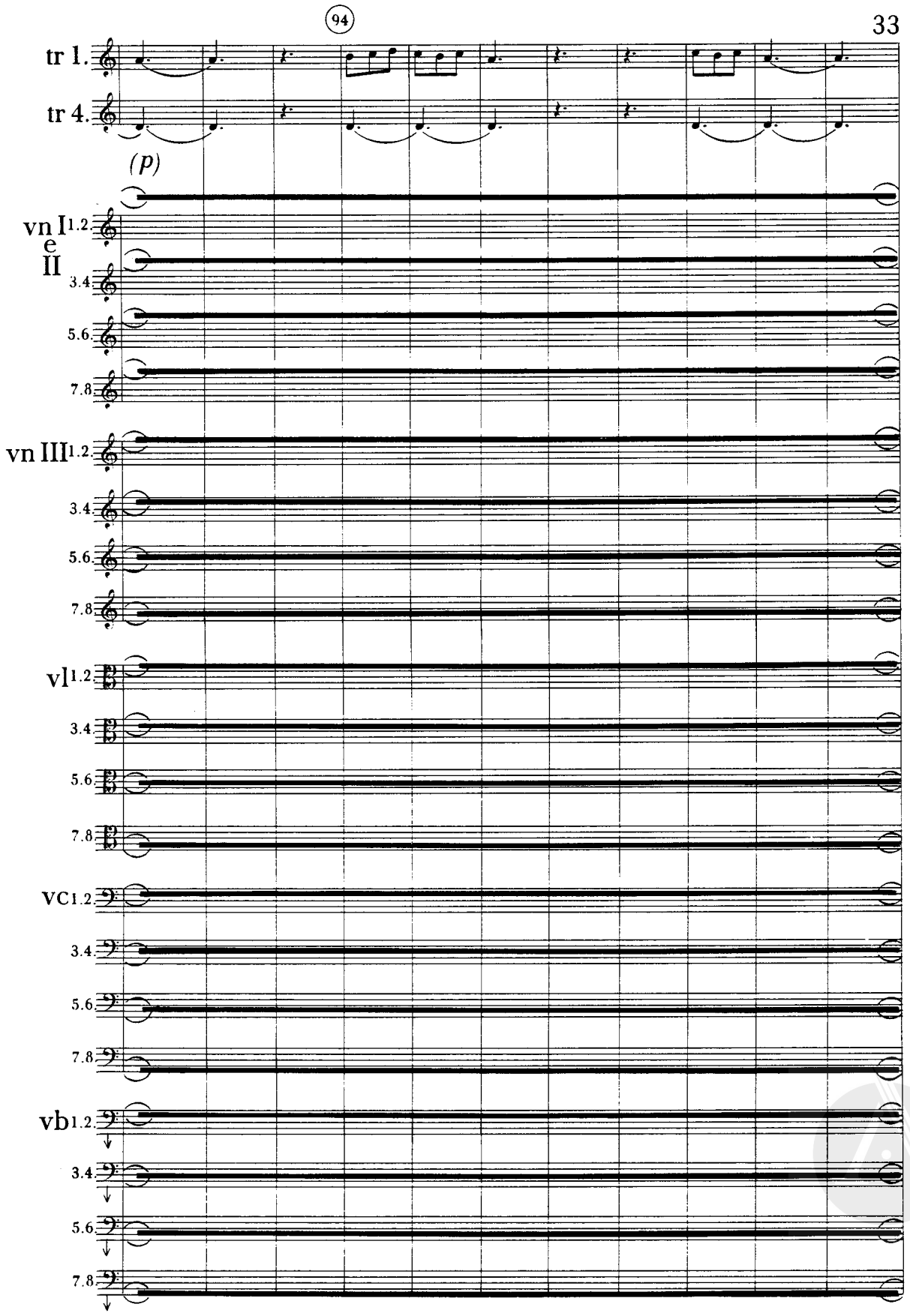


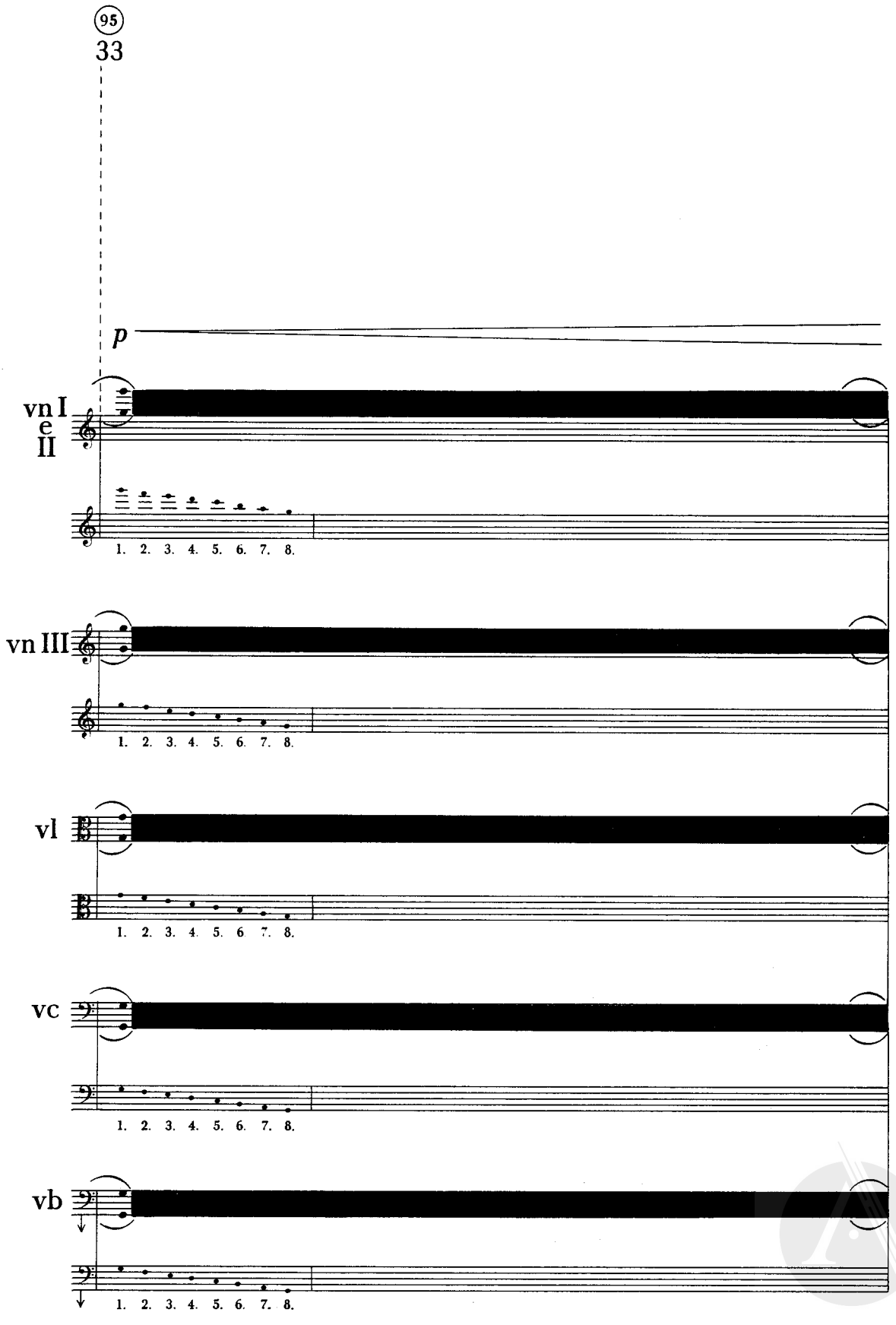
* unobtrusive accents

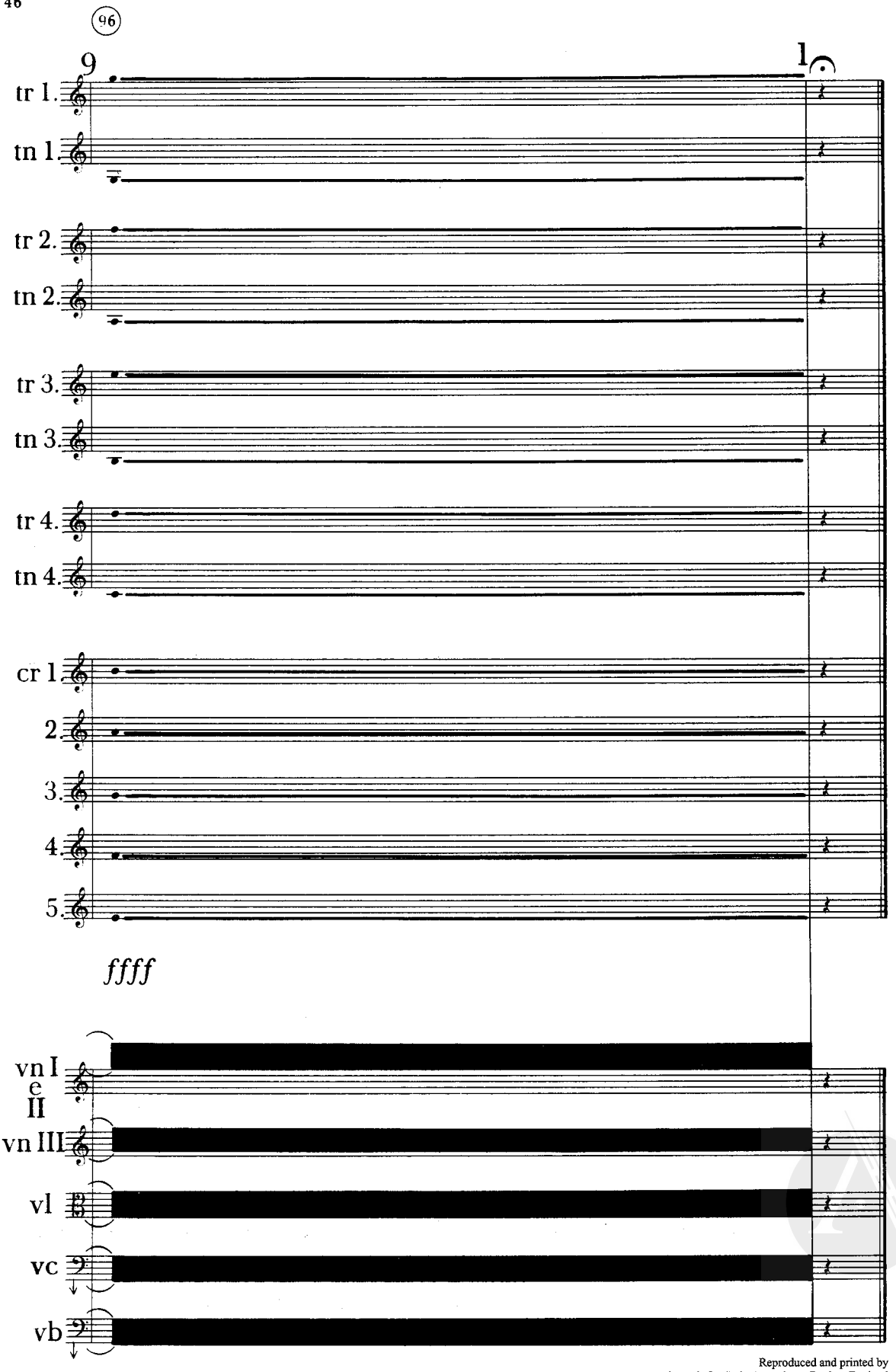

88
89
tr 1.
tr 4.
H
C
vn I e II
1.2.
3.4.
5.6.
7.8.
vn III
1.2.
3.4.
5.6.
7.8.
vl
1.2.
3.4.
5.6.
7.8.
vc
1.2.
3.4.
5.6.
7.8.
vb
1.2.
3.4.
5.6.
7.8.


90
91
tr 1.
tr 4.
D
(p)
E
vn I e II 1.2.
3.4.
5.6.
7.8.
vn III 1.2.
3.4.
5.6.
7.8.
vl 1.2.
3.4.
5.6.
7.8.
vc 1.2.
3.4.
5.6.
7.8.
vb 1.2.
3.4.
5.6.
7.8.


92
93
tr 1.
tr 4.
F
G
vn I e II 1.2.
3.4.
5.6.
7.8.
vn III 1.2.
3.4.
5.6.
7.8.
vl 1.2.
3.4.
5.6.
7.8.
vc 1.2.
3.4.
5.6.
7.8.
vb 1.2.
3.4.
5.6.
7.8.


94
tr 1.
tr 4.
(p)
vn I e II 1.2
3.4
5.6.
7.8
vn III 1.2.
3.4
5.6.
7.8
vl 1.2.
3.4
5.6
7.8
vc 1.2
3.4.
5.6.
7.8.
vb 1.2.
3.4.
5.6.
7.8.


95
33
p
vn I
e
II
1. 2. 3. 4. 5. 6. 7. 8.
vn III
1. 2. 3. 4. 5. 6. 7. 8.
vl
1. 2. 3. 4. 5. 6 7. 8.
vc
1. 2. 3. 4. 5. 6. 7. 8.
vb
1. 2. 3. 4. 5. 6. 7. 8.



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