

HPS 1240

HENRYK MIKOŁAJ GÓRECKI
OLD POLISH MUSIC

BOOSEY & HAWKES

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MUZYKA STAROPOLSKA

OPUS 24

FOR BRASS AND STRINGS



BOOSEY & HAWKES

BOOSEY & HAWKES MUSIC PUBLISHERS LIMITED
LONDON NEW YORK BONN SYDNEY TOKYO TORONTO

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 Szamotuła 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 Szamotuła abgeleitet, das später in Góreckis I. 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: Frédéric 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-)

LENTO marcato ma ben tenuto

tr 1. 2 1 2 1 2 1 ①

tn 1. **ff**

tr 1. 2 1 ② 2 1 9

tn 1. **p**

vn III
div.a 2

vl
div.a 2

tr 1. ③ ④

tn 1.

tr 2.

tn 2. **ff**

* 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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5

6

7

7

meno p

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

8 9 10

tr 1. 3 2 1 2

tn 1. P.G. P.G.

tr 2.

tn 2.

ff

11

tr 1. 1

tn 1.

tr 2.

tn 2.

12 13

tr 1.

tn 1.

tr 2.

tn 2.

tr 3. en dehors

tn 3.

4

(14) en dehors

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

Detailed description: This block contains the musical notation for measures 14 and 15. It features six staves: three for trumpets (tr 1, tr 2, tr 3) and three for trombones (tn 1, tn 2, tn 3). Measure 14 is marked with a circled '14' and the instruction 'en dehors' above the first staff. A dashed line extends from this instruction across the top of the staves. Measure 15 begins with a double bar line and a repeat sign. A circled '15' is placed above the first staff. A slur is drawn over the first two staves in measure 15. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

(15)

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

en dehors

Detailed description: This block contains the musical notation for measures 16 and 17. It features six staves: three for trumpets (tr 1, tr 2, tr 3) and three for trombones (tn 1, tn 2, tn 3). Measure 16 is marked with a circled '15' above the first staff. A slur is drawn over the first two staves in measure 16. Measure 17 is marked with a circled '16' above the first staff and the instruction 'en dehors' above the third staff. A dashed line extends from this instruction across the top of the staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

(16) en dehors

(17)

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

Detailed description: This block contains the musical notation for measures 18 and 19. It features six staves: three for trumpets (tr 1, tr 2, tr 3) and three for trombones (tn 1, tn 2, tn 3). Measure 18 is marked with a circled '16' above the first staff and the instruction 'en dehors' above the first staff. A dashed line extends from this instruction across the top of the staves. Measure 19 is marked with a circled '17' above the first staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

tr 1. 5

tn 1. *molto*

tr 2.

tn 2.

tr 3.

tn 3.

poco p

vn II
div.a2

vn III
div.a2

vl
div.a2

VC
div.a2

18

tr 1. I en dehors - - - - -

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

ff

* senza cesura

19

20

21

22

* 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*.

(23)

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

(ff)

==

(24)

4 *

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

* senza cesura

(25)
MOLTO LENTO (♩ = 33 - 30) molto bene tenuto

vn III unis. $\frac{4}{4}$ $\frac{2}{4}$

tutti sul ponticello almost at the tailpiece

vl unis.

quasi p with no shading at all

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



(26)

vn III $\frac{4}{4}$ *

vl

* senza cesura



(27) **LENTO** marcato ma ben tenuto

tr 1. $\frac{1}{4}$ * in a soloistic manner

tn 1. *ff*

tr 2. * in a soloistic manner

tn 2. *ff*

tr 3.

tn 3.

(28)

* see note on p. 6

29 30 31

tr 1.

tn 1.

tr 2.

tn 2.

tr 3. * in a soloistic manner

tn 3. *ff*

tr 4. * in a soloistic manner

tn 4. *ff*

* see note on p. 6

32

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

7

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

poco p *

vn II
div.a2

vn III
div.a2

vl
div.a2

vc
div.a2

* senza cesura

33

34

1 * in a soloistic manner

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

poco più ff

*see note on p. 6



35

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.


tn 3.


tr 4.


tn 4.

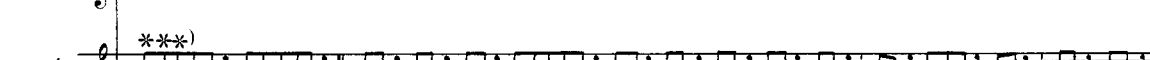
36 AD LIBITUM^{*} *marcatissimo*

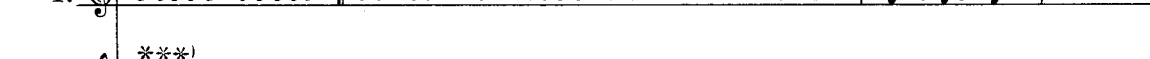
(25) [↓] ^{***} ^{***} ^{***}

cr 1. 

2. 

3. 

4. 

5. 

fff

* five *ad libitum* sections follow. The conductor gives only one signal to open each section. Individual players repeat their parts from \parallel : to \parallel 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).

||

cr 1. 

2. 

3. 

4. 

5. 

||

37
(11) [↓]

cr 1. 

2. 

3. 

4. 

5. 

fff

lunga

38
(32)

cr 1.

2.

3.

4.

5.

ff

cr 1.

2.

3.

4.

5.

corta

39
(15)

cr 1.

2.

3.

4.

5.

fff

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

40

cr 1.

2.

3. P.G.

4.

5.

fff

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



41

* in a soloistic manner

42

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

ff

* see note on p.6

43

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

This block contains the musical notation for measures 43 and 44. It consists of eight staves, each with a label on the left: tr 1., tn 1., tr 2., tn 2., tr 3., tn 3., tr 4., and tn 4. The notation includes various note values, rests, and phrasing slurs. A circled measure number '43' is positioned above the first staff. A double bar line is located below the eighth staff, indicating the end of the system.

44

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

This block contains the musical notation for measures 45 and 46. It consists of eight staves, each with a label on the left: tr 1., tn 1., tr 2., tn 2., tr 3., tn 3., tr 4., and tn 4. The notation includes various note values, rests, and phrasing slurs. A circled measure number '44' is positioned above the first staff. A double bar line is located below the eighth staff, indicating the end of the system.

45

46

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

==

Detailed description: This block contains the musical notation for measures 45 and 46. It consists of eight staves, four for trumpets (tr 1-4) and four for trombones (tn 1-4). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. Measure 45 is marked with a circled '45' and measure 46 with a circled '46'. Below the staves, there is a double equals sign '=='.

47

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

Detailed description: This block contains the musical notation for measure 47. It consists of eight staves, four for trumpets (tr 1-4) and four for trombones (tn 1-4). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. Measure 47 is marked with a circled '47'.

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

4 2
*)

vn II

vn III

vi

vc

tutti sul ponticello almost at the tailpiece

poco p with no shading at all

*see note on p.8

50

vn II

vn III

vi

vc

=

51

vn II

vn III

vi

vc

52 4

vn II

vn III

vi

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

Musical score for measures 55-56, featuring eight staves (tr 1-4 and tn 1-4). The notation includes various rhythmic values and phrasing marks.

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

=

56

Musical score for measures 57-62, featuring eight staves (tr 1-4 and tn 1-4). The notation includes various rhythmic values and phrasing marks.

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

57

58

tr 1.  Musical staff for tr 1, containing notes and rests.

tn 1.  Musical staff for tn 1, containing notes and rests.

tr 2.  Musical staff for tr 2, containing notes and rests.

tn 2.  Musical staff for tn 2, containing notes and rests.

tr 3.  Musical staff for tr 3, containing notes and rests.

tn 3.  Musical staff for tn 3, containing notes and rests.

tr 4.  Musical staff for tr 4, containing notes and rests.

tn 4.  Musical staff for tn 4, containing notes and rests.

=

59

tr 1.  Musical staff for tr 1, containing notes and rests.

tn 1.  Musical staff for tn 1, containing notes and rests.

tr 2.  Musical staff for tr 2, containing notes and rests.

tn 2.  Musical staff for tn 2, containing notes and rests.

tr 3.  Musical staff for tr 3, containing notes and rests.

tn 3.  Musical staff for tn 3, containing notes and rests.

tr 4.  Musical staff for tr 4, containing notes and rests.

tn 4.  Musical staff for tn 4, containing notes and rests.

5

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

Detailed description: This block contains eight staves of woodwind music. The staves are labeled tr 1., tn 1., tr 2., tn 2., tr 3., tn 3., tr 4., and tn 4. Each staff contains musical notation in treble clef. A large bracket spans across the tr 3. and tn 3. staves, indicating a specific musical phrase or articulation. The music consists of eighth and sixteenth notes, with some rests.

mp

vn I
div.a.2
vn II
div.a.2
vn III
div.a.2
vl
div.a.2
vc
div.a.2
vb
div.a.2

* senza cesura

Detailed description: This block contains six staves of string music. The staves are labeled vn I, vn II, vn III, vl, vc, and vb. Each staff is divided into two parts, labeled 'div.a.2'. The music is mostly whole notes and rests. A dynamic marking of *mp* (mezzo-piano) is placed above the first staff. A vertical dashed line is present between the woodwind and string staves. A small asterisk is at the end of the first staff. At the bottom, there is a note: '* senza cesura'.

60
AD LIBITUM* *marcatissimo*
(25)

cr 1.

2.

3.

4.

5.

Detailed description: This block contains five staves of musical notation, labeled 'cr 1.' through '5.'. Each staff begins with a treble clef and a key signature of one flat. The music consists of a continuous sequence of eighth notes, with some measures containing sixteenth notes. A downward-pointing arrow is positioned above the first measure of the first staff. The notation is dense and rhythmic, typical of a vocal exercise or a specific musical style.

fff

* see note on p.13

==

cr 1.

2.

3.

4.

5.

Detailed description: This block contains five staves of musical notation, labeled 'cr 1.' through '5.'. Each staff begins with a treble clef and a key signature of one flat. The music consists of a continuous sequence of eighth notes, with some measures containing sixteenth notes. A large semicolon is placed at the end of the first staff, indicating the end of a section. The notation is dense and rhythmic, similar to the first block.

61
(32)

cr 1.

2.

3.

4.

5.

ff

cr 1.

2.

3.

4.

5.

62
(7)

cr 1.

2.

3.

4.

5.

fff

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

63

I* in a soloistic manner

64

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

fff

Detailed description: This block contains the musical notation for eight instruments: four trumpets (tr 1-4) and four trombones (tn 1-4). Each instrument has a staff with a treble clef. The music spans from measure 63 to 64. The notation includes various note values, rests, and phrasing slurs. A dynamic marking of *fff* (fortississimo) is placed in a box below the first trombone staff in measure 63.

cr 1.
2.
3.
4.
5.

(fff)

Detailed description: This block contains five staves for corianders, labeled cr 1 through cr 5. Each staff consists of three lines and is filled with a solid black bar, indicating that the instruments are silent during this passage. A dynamic marking of *(fff)* is placed below the first coriander staff.

* see note on p.6

tr 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

cr 1.

2.

3.

4.

5.

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.

tr 1. 

tn 1. 

tr 2. 

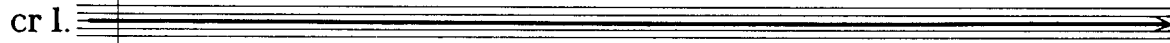
tn 2. 

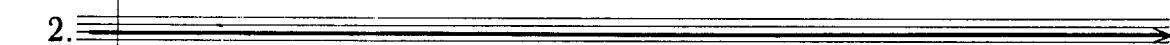
tr 3. 

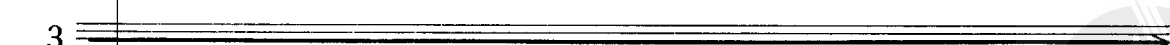
tn 3. 

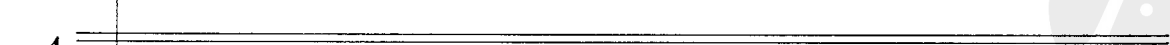
tr 4. 


tn 4. 

cr 1. 

2. 

3. 

4. 

5. 

(fff)



70

4*

tr 1.

tr 2.

tr 3.

tr 4.

tn 1.

tn 2.

tn 3.

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.

vi unis.

vc unis.

vb unis.

tutti sul ponticello almost at the tailpiece

mp with no shading at all

* see note on p.8

==

72

vn I unis.

vn II unis.

vn III unis.

vi unis.

vc unis.

vb unis.

(73)

vn I

vn II

vn III

vl

vc

vb

↓

Detailed description: This musical score block covers measures 73 through 80. It features six staves: vn I (Violin I), vn II (Violin II), vn III (Violin III), vl (Viola), vc (Violoncello), and vb (Vibraphone). The key signature has one sharp (F#). The time signature is 4/4. Measure 73 is marked with a circled '73'. The vn I staff has notes F4, F4, Bb4, F4, Bb4, F4, F4, F4. The vn II staff has notes F4, F4, F4, F#4, F4, F4, F#4, F4. The vn III staff has notes F#4, F#4, F#4, F#4, F#4, F#4, F#4, F#4. The vl staff has notes F4, F4, F4, F4, F4, F4, F4, F4. The vc staff has notes F#4, F#4, F#4, F#4, F#4, F#4, F#4, F#4. The vb staff has notes F4, F4, F4, F4, F4, F4, F4, F4. A downward-pointing arrow is located below the vb staff at the beginning of measure 73.

=

(74)

vn I

vn II

vn III

vl

vc

vb

↓

Detailed description: This musical score block covers measures 81 through 88. It features the same six staves as the previous block: vn I, vn II, vn III, vl, vc, and vb. The key signature has one sharp (F#). The time signature is 4/4. Measure 81 is marked with a circled '74'. The vn I staff has notes F4, F4, F4, Bb4, F4, F4, Bb4, F4. The vn II staff has notes F4, F#4, F4, F4, F#4, F4, F4, F4. The vn III staff has notes F#4, F#4, F#4, F#4, F#4, F#4, F#4, F#4. The vl staff has notes F4, F4, F4, F4, F4, F4, F4, F4. The vc staff has notes F#4, F#4, F#4, F#4, F#4, F#4, F#4, F#4. The vb staff has notes F4, F4, F4, F4, F4, F4, F4, F4. A downward-pointing arrow is located below the vb staff at the beginning of measure 81.

75

vn I

vn II

vn III

vl

vc

vb

||

76

vn I

vn II

vn III

vl

vc

vb

4

*

* senza cesura

77

LENTO marcato ma ben tenuto

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. a 2

vn II
div. a 2

vn III
div. a 2

vl
div. a 2

vc
div. a 2

vb
div. a 2

78
MOLTO LENTO* (♩ = 27-28) molto bene tenuto

4

2

* still slower than at 71

pp sempre poco a poco cresc.
 tutti ordinario

vn I

vn II

vn III

vi

vc

vb

The musical score consists of six staves. The top staff is for Violin I (vn I), Violin II (vn II), and Violin III (vn III). The second staff is for Viola (vi). The third staff is for Violoncello (vc). The fourth staff is for Contrabass (vb). The music is in 4/2 time and features a gradual crescendo from piano-piano (pp) to fortissimo (ff). The notes are mostly quarter notes and half notes, with some eighth notes in the lower strings. The dynamics are marked as *pp*, *f*, *ff*, and *ff*. The tempo is **MOLTO LENTO** with a metronome marking of ♩ = 27-28. The performance instruction is *molto bene tenuto*. The score is marked with a circled 78 and a circled 1. There are also markings for *tutti ordinario* and *sempre poco a poco cresc.*

** no interruption between the notes

vn I

vn II

vn III

vl

vc

vb

vn I

vn II

vn III

vl

vc

vb

(cresc.)

82

vn I

vn II

vn III

vl

vc

vb

=

83

(fff cresc.)

vn I

vn II

vn III

vl

vc

vb

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

vi

vc

*senza cesura

ffff



86

a tempo (♩ = 27 molto lento)

(♩ = ♩)

87

p sempre

G ↓

tr 1. *legato*

tr 4. *legato*

sotto voce
with no shading at all

↑
↓

vn I 1.2.
e II 3.4.
div. a 8
5.6.
7.8.

vn III 1.2.
div. a 8
3.4.
5.6.
7.8.

vl 1.2.
div. a 8
3.4.
5.6.
7.8.

vc 1.2.
div. a 8
3.4.
5.6.
7.8.

vb 1.2.
div. a 8
↓
3.4.
↓
5.6.
↓
7.8.
↓

* unobtrusive accents

88 89

tr 1.

tr 4.

vn I 1.2
e II 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.

vn I. 2.

vn II

3.4.

5.6.

7.8.

vn III

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.

(p)

D

E

92 93

tr 1.

tr 4.

vn I 1.2
e II
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


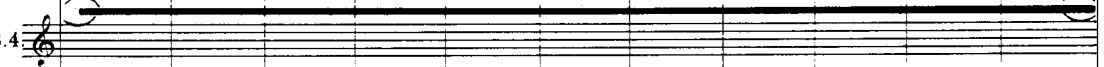
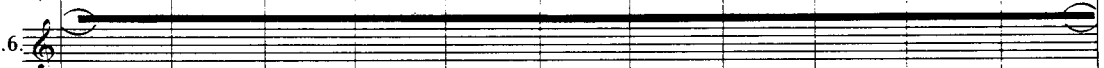
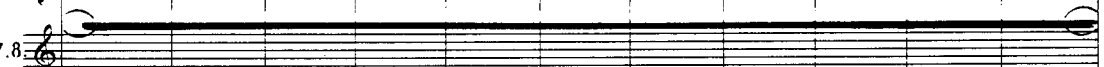
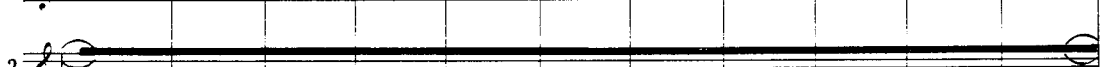
vc 1.2
3.4
5.6
7.8

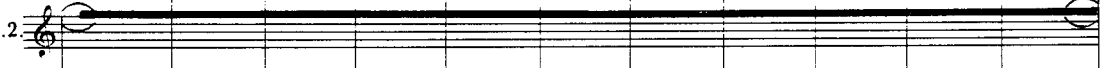
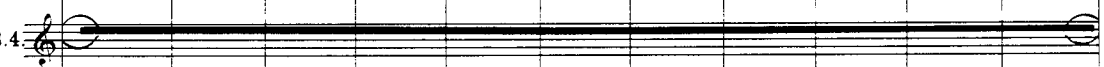
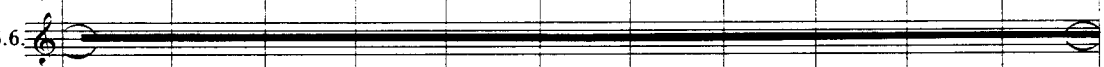

vb 1.2
3.4
5.6
7.8


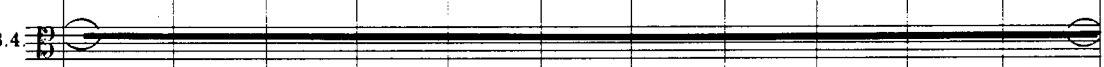
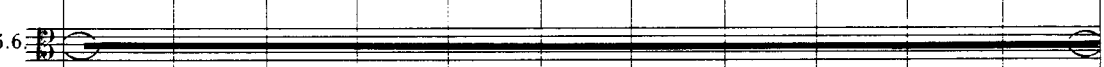

This musical score page contains measures 92 and 93. The instruments are arranged in the following order from top to bottom: two trumpets (tr 1. and tr 4.), Violin I (vn I 1.2, 3.4, 5.6, 7.8), Violin III (vn III 1.2, 3.4, 5.6, 7.8), Violin II (vn II 1.2, 3.4, 5.6, 7.8), Viola (vl 1.2, 3.4, 5.6, 7.8), Violoncello (vc 1.2, 3.4, 5.6, 7.8), and Double Bass (vb 1.2, 3.4, 5.6, 7.8). The key signature has one flat (B-flat). In measure 92, the first violin part has a downward bowing mark (v) above the first note (F). In measure 93, the first violin part has a downward bowing mark (v) above the first note (G). The woodwind parts (violin III, viola, and double bass) have upward bowing marks (>) above their notes in both measures. The strings (violin I, violin II, viola, and double bass) play sustained notes with upward bowing marks (>) in both measures.


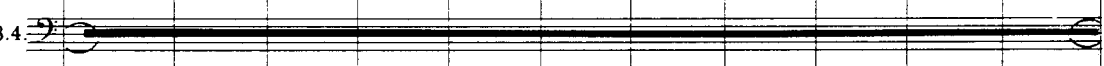
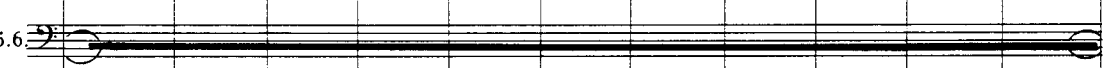

tr 1. 
tr 4. 


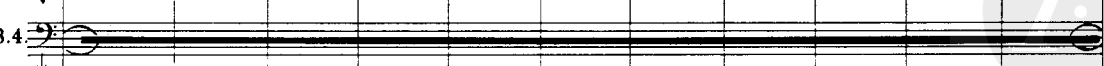
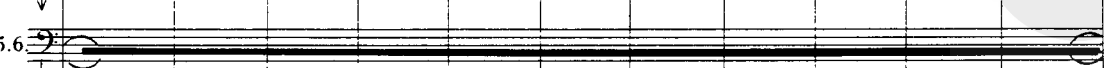
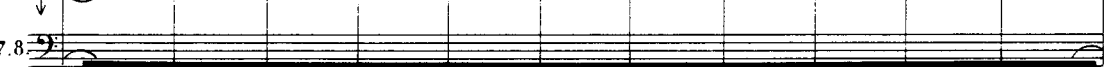
(p)

vn I.2 
e II 
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.

tr 1. 1.

tn 1.

tr 2.

tn 2.

tr 3.

tn 3.

tr 4.

tn 4.

cr 1.

2.

3.

4.

5.

ffff

vn I

e

II

vn III

vl

vc

vb

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