

PALLADIO

***Concerto grosso
for string orchestra***

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PALLADIO

KARL JENKINS

I

Allegretto ♩ = 90

A

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is Allegretto (♩ = 90). The first measure is a whole rest for all instruments. The second measure begins with a dynamic marking of *mp*. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar pattern. The Violoncello and Double Bass parts play a steady eighth-note accompaniment. The section ends with a repeat sign.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 5-8. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar pattern. The Violoncello and Double Bass parts play a steady eighth-note accompaniment. The section ends with a repeat sign.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 9-12. The section begins with a section sign (§). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar pattern. The Violoncello and Double Bass parts play a steady eighth-note accompaniment. The section ends with a repeat sign.

VI. I *mf sempre cresc.* *f sempre cresc.*

VI. II *mf sempre cresc.* *f sempre cresc.*

Vla. *mf sempre cresc.* *f sempre cresc.*

Vc. *mf sempre cresc.* *f sempre cresc.*

Db. *loco* *mf sempre cresc.* *f sempre cresc.*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

B

VI. I *mp* *div.*

VI. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp* *sim.*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

to Coda ⊕

C

VI. 1 Solo *mf*

VI. I *sub. p legato* *cresc.*

VI. 2 Solo *mf*

VI. II *sub. p legato* *cresc.*

Vla. *sub. p legato* *cresc.*

Vc. *sub. p legato* *cresc.*

Db. *sub. p legato* *cresc.*

VI. 1 Solo *f*

VI. 2 Solo *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

VI. 1 Solo *mf*

VI. I *mp*

VI. 2 Solo *mf*

VI. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

VI. 1 Solo
VI. I
VI. 2 Solo
VI. II
Vla.
Vc.
Db.

D
VI. 1 Solo
VI. I
VI. II
Vla.
Vc.
Db.

ff

VI. I
VI. II
Vla.
Vc.
Db.

mf

VI. I
VI. II
Vla.
Vc.
Db.

mf

mf
div.

I. I
II
Ia
Vc
Db

sim.

I. I
II
Ia
Vc
Db

D. % al Coda

⊕ CODA

I. I
II
Ia
Vc
Db

sub. p *cresc.*
div.
sub. p *cresc.*
non div.
sub. p *cresc.*
sub. p *cresc.*
sub. p *cresc.*

I. I
II
Ia
Vc
Db

molto cresc.
molto cresc.
div.
molto cresc.
molto cresc.

I. I
II
Ia
Vc
Db

div.
fff
fff
fff
fff
fff

II

Largo ♩ = 44

Violin I Solo

Violin I *pp*

Violin II *pp* div.

Viola *pp* div.

Violoncello *pp*

Double Bass

A

VI. I Solo *mp molto espr.*

VI. I

VI. II

Vla.

Vc.

Db.

VI. I Solo

VI. I *cresc.*

VI. II *div.* *cresc.*

Vla. *div.* *cresc.*

Vc. *cresc.*

Db.

B

VI. I Solo

VI. I

VI. II

Vla.

Vc.

Db.

mp

VI. I Solo

VI. I

VI. II

Vla.

Vc.

Db.

ff *sub. pp* *mp*

cresc. *ff* *sub. pp*

div.

sub. pp

cresc. *ff* *sub. pp*

cresc. *ff* *sub. pp*

cresc. *ff* *sub. pp*

cresc. *ff* *sub. pp*

VI. I Solo

VI. I

VI. II

Vla.

Vc.

Db.

div.

C

VI. 1 Solo *molto espr.*

VI. 2 Solo *mp molto espr.*

VI. I

VI. II

Vla.

Vc.

Db.

VI. 1 Solo

VI. 2 Solo

VI. I

VI. II

Vla.

Vc.

Db.

cresc.

D

VI. 1 Solo

VI. 2 Solo

VI. I

VI. II

Vla.

Vc.

Db.

III

Vivace ♩ = 140-145

Violin I
pppp
sim.

Violin II
pppp
sim.

Viola
pppp
sim.

Violoncello

Double Bass

VI. I
ppp
sim.

VI. II

Vla.

Vc.

Db.

VI. I
poco a poco cresc.

VI. II
poco a poco cresc.

Vla.
poco a poco cresc.

Vc.
poco a poco cresc.

Db.

VI. I *x4* *x4* *b* *x4* *x4*

VI. II

Vla.

Vc.

Db.

p

VI. I *x4* *x4* *x4* *x4*

VI. II

Vla.

Vc.

Db.

mp

A \S

VI. I *f* (2nd time *pp*)

VI. II *f* (2nd time *pp*)

Vla. *f* (2nd time *pp*)

Vc. *f* (2nd time *pp*)

Db. *f* (2nd time *pp*)

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

VI. I *f* (2nd time *pp*)

VI. II *f* (2nd time *pp*)

Vla. *f* (2nd time *pp*)

Vc. *f* (2nd time *pp*)

Db. *f* (2nd time *pp*)

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

B

VI. I *sim.*

VI. II *sim.*

Vla. *sim.*

Vc. *sim.*

Db. *sim.*

VI. I *b*

VI. II

Vla. *b*

Vc.

Db.

VI. I
VI. II
Vla.
Vc.
Db.

cresc.

C

VI. I
VI. II
Vla.
Vc.
Db.

ff

VI. I
VI. II
Vla.
Vc.
Db.

FINE

VI. I
VI. II
Vla.
Vc.
Db.

D

Musical score for measures 1-8. The score includes staves for VI. 1 Solo, VI. I, VI. 2 Solo, VI. II, Vla., Vc., and Db. Dynamics include *mp* and *pp*. The VI. 1 Solo part features a melodic line with some grace notes. The VI. I and VI. II parts play a rhythmic accompaniment. The Vla. part provides harmonic support with sustained notes.

Musical score for measures 9-16. The VI. 1 Solo part continues with a melodic line. The VI. I and VI. II parts maintain their rhythmic accompaniment. The Vla. part continues with sustained notes. The Vc. and Db. parts are mostly silent.

Musical score for measures 17-24. The VI. 1 Solo part features a melodic line with some grace notes. The VI. I and VI. II parts play a rhythmic accompaniment. The Vla. part provides harmonic support with sustained notes. The Vc. and Db. parts are mostly silent. The word *sim.* is written above the VI. 1 Solo part in measures 17-24.

G.P. **E**

First system of musical notation. It includes staves for Violin 1 Solo, Violin 1, Violin 2 Solo, Violin 2, Viola, Violoncello, and Double Bass. The music features a key signature of one sharp (F#) and a common time signature. Dynamics include *mp* and *pp*. The system shows the beginning of a piece with various melodic and harmonic lines.

Second system of musical notation, continuing the piece. It features the same instrumentation as the first system. The music continues with complex melodic lines and harmonic support across the instruments.

Third system of musical notation, concluding the piece. It features the same instrumentation. The music ends with sustained notes and melodic resolutions across the various instruments.

VI. I *sim.*

VI. II *sim.*

Vla. *sim.*

Vc. *sim.*

Db. *sim.*

VI. I **F** *sim.*

VI. II *sim.*

Vla. *sim.*

Vc. *sim.*

Db. *sim.*

VI. I

VI. II

Vla.

Vc.

Db.

VI. I

VI. II

Vla.

Vc.

Db.

First system of musical notation. It consists of five staves: I (treble clef), II (treble clef), Ia (bass clef), Vc (bass clef), and Vb (bass clef). The first two staves (I and II) feature triplets of eighth notes. The Ia and Vc staves also feature triplets of eighth notes. The Vb staff has a 'sim.' marking. The system concludes with a key signature change to one sharp (F#).

Second system of musical notation, continuing the piece. It consists of five staves (I, II, Ia, Vc, Vb) with similar rhythmic patterns as the first system. The key signature remains one sharp (F#).

Third system of musical notation, continuing the piece. It consists of five staves (I, II, Ia, Vc, Vb) with similar rhythmic patterns. The key signature remains one sharp (F#).

Fourth system of musical notation, concluding the piece. It consists of five staves (I, II, Ia, Vc, Vb). The first staff (I) has a final cadence with a whole note chord. The other staves (II, Ia, Vc, Vb) end with a whole note chord. The system concludes with a key signature change to one sharp (F#).

Concert repertoire for string orchestra

- | | |
|--|---|
| Louis Andriessen
Symphony for open strings | Robin Holloway
Serenade for Strings in E op. 73
Serenade in G |
| Béla Bartók
Divertimento | John Ireland
Concertino Pastorale
The Holy Boy |
| Frank Bridge
Rosemary
Two Folk Songs | André Jolivet
Symphonie pour cordes |
| Benjamin Britten
Lachrymae op. 48a
Prelude and Fugue op. 29
Variations on a Theme of Frank Bridge op. 10 | Christopher Norton
Concertino for Trumpet and Strings |
| Aaron Copland
Hoe Down (<i>from Rodeo</i>)
Two Pieces | Andrzej Panufnik
Divertimento for Strings
Jagiellonian Triptych
Lullaby
Old Polish Suite |
| Frederick Delius
Air and Dance
Two Aquarelles | Serge Prokofieff
Andante op. 50b
Visions fugitives op. 22 |
| Irving Fine
Serious Song: A Lament for String Orchestra | Henry Purcell
Chaconne in G minor (arr. Britten) |
| Gerald Finzi
Prelude op. 25
Romance op. 11 | Ned Rorem
Pilgrims
String Symphony |
| Alberto Ginastera
Concerto per corde op. 33
Glosses sobre temas de Pau Casals op. 46 | Richard Strauss
Metamorphosen |
| Henry Mikołaj Górecki
Choros I op. 20
Three Pieces in Old Style | Igor Stravinsky
Concerto in D |
| HK Gruber
Nebelsteinmusik (Violin Concerto No. 2) | James Helme Sutcliffe
The Dancing Master |

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