

# PALLADIO

Concerto grosso  
for string orchestra

BOOSEY & HAWKES

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# PALLADIO

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## I

Allegretto ♩ = 90

A

Violin I

Violin II

Viola

Violoncello

Double Bass

VI. I

VI. II

Vla.

Vc.

Db.

sim.

mf

mf

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

8

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*

VI. II *div.* *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. I *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.

VI. I

VI. II

Vla.

Vc.

Db.

VI. I

VI. II

Vla.

Vc.

Db.

I. I  
II  
Ia.  
Vc.  
Db.

I. I  
II  
Ia.  
Vc.  
Db.

*D. § al Coda*

⊕ CODA

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.*  
*molto cresc.*

I. I  
II  
Ia.  
Vc.  
Db.

*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 *div.* *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 *div.*

VI.II *div.*

Vla. *div.*

Vc.

Db.

VI.1 Solo *cresc.*

VI.2 Solo *cresc.*

VI.I *cresc.*

VI.II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

**D**

VI.1 Solo

VI.2 Solo

VI.I

VI.II

Vla.

Vc.

Db.

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

*cresc.* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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

*sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp*

*p* *p* *ff* *ff* *ff* *ff* *ff* *ff*

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

*sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp* *sub. pp*

*p* *p* *ff* *ff* *ff* *ff* *ff* *ff*

# III

Vivace ♩ = 140-145

Violin I *pppp* *sim.* ×4

Violin II *pppp* *sim.* ×4

Viola *pppp* *sim.* ×4

Violoncello

Double Bass

VI. I ×4

VI. II ×4

Vla. ×4

Vc. *ppp* *sim.* ×4

Db. ×4

VI. I *poco a poco cresc.* ×4

VI. II *poco a poco cresc.* ×4

Vla. *poco a poco cresc.* ×4

Vc. *poco a poco cresc.* ×4

Db. ×4

VI. I *x4*

VI. II

Vla.

Vc.

Db.

*p*

VI. I *x4*

VI. II *x4*

Vla. *x4*

Vc. *x4*

Db. *x4*

*mp*

**A**  $\text{S}$

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 *b*

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 slurs and accents. The VI. I and VI. II parts provide harmonic support with sustained notes and some movement. The VI. 2 Solo part has a more active role with slurs and accents. The Vla., Vc., and Db parts are mostly sustained or have simple rhythmic patterns.

Musical score for measures 9-16. The score includes staves for VI. 1 Solo, VI. I, VI. 2 Solo, VI. II, Vla., Vc., and Db. The VI. 1 Solo part continues with a melodic line, now including a key signature change to one flat. The VI. I and VI. II parts continue with sustained notes and some movement. The VI. 2 Solo part has a more active role with slurs and accents. The Vla., Vc., and Db parts are mostly sustained or have simple rhythmic patterns.

Musical score for measures 17-24. The score includes staves for VI. 1 Solo, VI. I, VI. 2 Solo, VI. II, Vla., Vc., and Db. Dynamics include *sim.* (sforzando). The VI. 1 Solo part features a melodic line with slurs and accents. The VI. I and VI. II parts provide harmonic support with sustained notes and some movement. The VI. 2 Solo part has a more active role with slurs and accents. The Vla., Vc., and Db parts are mostly sustained or have simple rhythmic patterns.



G.P. **E**

First system of musical notation, measures 1-4. The score includes parts for Violin 1 Solo, Violin 1, Violin 2 Solo, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *mp* and *pp*. The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. The score includes parts for Violin 1 Solo, Violin 1, Violin 2 Solo, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *pp*. The key signature has one sharp (F#).

Third system of musical notation, measures 9-12. The score includes parts for Violin 1 Solo, Violin 1, Violin 2 Solo, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *pp*. The key signature has one sharp (F#).

VI. I *sim.*

VI. II *sim.*

Vla. *sim.*

Vc. *sim.*

Db. *sim.*

VI. I *sim.*

VI. II *sim.*

Vla. *sim.*

Vc. *sim.*

Db. *sim.*

**F**

*ff*

VI. I

VI. II

Vla.

Vc.

Db.

VI. I

VI. II

Vla.

Vc.

Db.

First system of musical notation. It consists of five staves labeled I, II, Ia, Ic, and Ib. Staves Ia and Ib feature triplets of eighth notes, with the instruction *sim.* (sustained) written above and below them respectively. The other staves (I, II, Ic) contain eighth-note patterns. The system concludes with a double bar line.

Second system of musical notation, continuing the five-staff arrangement (I, II, Ia, Ic, Ib). The patterns of eighth notes and triplets are consistent with the first system. The system concludes with a double bar line.

Third system of musical notation, continuing the five-staff arrangement (I, II, Ia, Ic, Ib). The patterns of eighth notes and triplets are consistent with the first system. The system concludes with a double bar line.

Fourth system of musical notation, continuing the five-staff arrangement (I, II, Ia, Ic, Ib). This system concludes with a double bar line and a fermata over the final notes of each staff.

*D.S. al Fine*  
(with repeats)

# Concert repertoire for string orchestra

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

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