

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 second measure includes a *div.* marking for the Violin I and II parts. The third and fourth measures continue the pattern.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 5-8. The score continues from the previous system. 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 fifth measure includes a dynamic marking of *mf*. The sixth and seventh measures continue the pattern. The eighth measure includes a dynamic marking of *mf*.

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass, measures 9-12. The score continues from the previous system. 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 ninth measure includes a dynamic marking of *mp cresc.*. The tenth and eleventh measures continue the pattern. The twelfth measure includes a dynamic marking of *mp cresc.*. The score ends with a section symbol (§) above the Violin I part.

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*

Viola *pp*

Violoncello *pp*

Double Bass

A

VI. I Solo

VI. I

VI. II

Vla.

Vc.

Db.

VI. I Solo

VI. I

VI. II

Vla.

Vc.

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.

div.

div.

cresc.

cresc.

cresc.

cresc.

cresc.

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.

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.

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* *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 parts 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 a *mp* dynamic. The VI. I and VI. II parts play a rhythmic accompaniment with a *pp* dynamic. The Vla. part provides harmonic support with a *pp* dynamic. The Vc. and Db. parts are mostly silent.

Musical score for measures 9-16. The score includes parts 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. The VI. I and VI. II parts continue with their rhythmic accompaniment. The Vla. part continues with harmonic support. The Vc. and Db. parts remain silent.

Musical score for measures 17-24. The score includes parts for VI. 1 Solo, VI. I, VI. 2 Solo, VI. II, Vla., Vc., and Db. Dynamics include *sim.*. The VI. 1 Solo part features a melodic line with a *sim.* dynamic. The VI. I and VI. II parts play a rhythmic accompaniment with a *sim.* dynamic. The Vla. part provides harmonic support with a *sim.* dynamic. The Vc. and Db. parts play a rhythmic accompaniment with a *sim.* dynamic.

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 system begins with a treble clef and a key signature of one sharp (F#). The first three measures show rhythmic patterns in the strings. At the fourth measure, a dynamic marking of *mp* (mezzo-piano) is indicated. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It features the same instrumentation as the first system. The music continues with various rhythmic and melodic lines across the staves, maintaining the *mp* dynamic level.

Third system of musical notation, the final system on this page. It continues the musical piece with the same instrumentation. The system ends with a fermata over the final notes.

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.

System 1 of the musical score, featuring five staves labeled I, II, Ia, Vc, and Db. The top staff (I) contains a melodic line with triplets and a *sim.* marking. The second staff (II) has a rhythmic accompaniment. The third staff (Ia) features a bass line with triplets and a *sim.* marking. The fourth staff (Vc) and fifth staff (Db) provide further accompaniment with triplets and *sim.* markings.

System 2 of the musical score, continuing the five-staff arrangement (I, II, Ia, Vc, Db). The melodic lines in staves I and Ia continue with similar rhythmic patterns, while the accompaniment staves II, Vc, and Db provide a steady harmonic and rhythmic foundation.

System 3 of the musical score, maintaining the five-staff structure. The melodic parts in staves I and Ia show further development, with the accompaniment staves II, Vc, and Db continuing their respective parts.

System 4 of the musical score, the final system on this page. It concludes the melodic and accompaniment lines across all five staves (I, II, Ia, Vc, Db), leading to a final cadence.

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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