

PALLADIO

***Concerto grosso
for string orchestra***

Sean by dag'dae

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Good Music.

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PALLADIO

KARL JENKINS

I

Allegretto ♩ = 90

A

Violin I

Violin II

Viola

Violoncello

Double Bass

VI. I

VI. II

Vla.

Vc.

Db.

sim.

mp

div.

mf

mp cresc.

§

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.*

to Coda ⊕

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

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.

ff

VI. I

VI. II

Vla.

Vc.

Db.

mf

VI. I

VI. II

Vla.

Vc.

Db.

mf

div.

I.I

II

I.a

Vc.

Db. *sim.*

I.I

II

I.a

Vc.

Db.

D. § al Coda

⊕ CODA

I.I *sub. p* *div.* *cresc.*

II *sub. p* *cresc.*

I.a *non div.* *sub. p* *cresc.*

Vc. *sub. p* *div.* *cresc.*

Db. *sub. p* *cresc.*

I.I *molto cresc.*

II *molto cresc.*

I.a *div.*

Vc. *molto cresc.*

Db. *molto cresc.*

I.I *div.* *fff*

II *fff*

I.a *fff*

Vc. *fff*

Db. *fff*

II

Largo ♩ = 44

Violin I Solo

Violin I *pp*

Violin II *pp* div.

Viola *pp* div.

Violoncello *pp*

Double Bass

VI. I Solo

VI. I

VI. II

Vla.

Vc.

Db.

A

mp molto espr.

VI. I Solo

VI. I

VI. II

Vla.

Vc.

Db.

div.

div.

div.

cresc.

cresc.

cresc.

cresc.

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 *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.

ff
cresc.
ff
div.
cresc.
ff
cresc.
ff
cresc.
ff
cresc.
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

p 3
p 3
p 3
p 3
p 3
p 3
p 3

5
5

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

div.
div.
div.
div.
div.
div.
div.

6
6

III

Vivace ♩ = 140-145

Violin I *pppp* *sim.* ×4

Violin II *pppp* *sim.* ×4

Viola *pppp* *sim.* ×4

Violoncello

Double Bass

VI. I *ppp* *sim.* ×4

VI. II

Vla. ×4

Vc. *ppp* *sim.* ×4

Db.

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.

VI. I *x4*

VI. II

Vla.

Vc.

Db.

p

VI. I *x4*

VI. II *x4*

Vla. *x4*

Vc. *x4*

Db. *x4*

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 *b*

Vla. *b*

Vc.

Db.

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

cresc.
cresc.
cresc.
cresc.
cresc.

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

ff
ff
ff
ff
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 melodic line with slurs and accents. The Vla. part has a sustained harmonic accompaniment. The Vc. and Db. parts are mostly silent.

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. The VI. I and VI. II parts provide harmonic support. The VI. 2 Solo part has a melodic line. The Vla. part has a sustained harmonic accompaniment. The Vc. and Db. parts are mostly silent.

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. The VI. 2 Solo part has a melodic line. The Vla. part has a sustained harmonic accompaniment. The Vc. and Db. parts have a rhythmic accompaniment.

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*. A fermata is present over the first measure of the Solo Violin 1 part.

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*. A fermata is present over the first measure of the Solo Violin 1 part.

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*. A fermata is present over the first measure of the Solo Violin 1 part.

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

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 I and Ia feature triplets of eighth notes, with the first triplet in each staff marked with a '3' and a slur. The word 'sim.' is written above the first measure of staves I and Ia, and below the first measure of staff Ib. The music is in a key with one sharp (F#) and a common time signature.

Second system of musical notation, continuing the five-staff arrangement (I, II, Ia, Ic, Ib). The notation continues with eighth notes and rests, maintaining the key signature and time signature.

Third system of musical notation, continuing the five-staff arrangement (I, II, Ia, Ic, Ib). The notation continues with eighth notes and rests.

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 repeat sign. The word 'D.S. al Fine' is written below the staves.

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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