



Rechberger Herman

Finlande

Grande polonaise (after an old Polish melody)

A propos de l'artiste

Né en 1947 à Linz / Autriche. A étudié la guitare classique dans sa ville natale. Déménagé à Zurich / Suisse, Belgique Bruxelles et enfin à Helsinki / Finlande, où il étudie la composition avec Aulis Sallinen et fait son master en guitare classique. D'autres études sur la flûte à bec avec Olli Ruottinen. 1976, il obtient sa nationalité finlandaise et de 1980 à 1985, il occupe le poste de directeur artistique du studio de musique électronique et producteur de musique contemporaine à YLE (Finnish Broadcasting Company). À partir de 1985, Rechberger a reçu plusieurs subventions du ministère finlandais de l'Éducation. Sa production de composition est assez large et comprend des œuvres solos, de la musique de chambre, des symphonies, des œuvres chorales et des opéras. Ses études en ethnomusique l'ont amené... (la suite en ligne)

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A propos de la pièce



Titre : Grande polonaise
[after an old Polish melody]
Compositeur : Herman, Rechberger
Arrangeur : Herman, Rechberger
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Editeur : Herman, Rechberger
Style : Folk

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Grande polonaise

Herman Rechberger
after an anonymous
Polish melody

♩ = 96

The score is written for a full orchestra and includes a concertante guitar. The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked as ♩ = 96. The score is divided into two systems. The first system includes parts for Flauto I, Flauto II, Fagotto, 2 Corni in SOL, Chitarra concertante, Violini I, Violini II, Viole, Celli, and Bassi. The second system includes parts for Fl. I, Fl. II, Fag., 2 Corni in SOL, Chit., Vlni I, Vlni II, Vle, Celli, and Bassi. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Trills are indicated with *tr* above notes in the guitar and flute parts. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

dolce ben cantando

p

Fl. I
Fl. II
Fag.
2 Corni in SOL
Chit.
Vlni I
Vlni II
Vle
Celli
Bassi

Fl. I
Fl. II
Fag.
2 Corni in SOL
Chit.
Vlni I
Vlni II
Vle
Celli
Bassi

49

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

55

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mf

mf

59

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

tr dolce ben cantando

65

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mf

mp

mp

mp

mp

72

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

77

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

8

Fl. I
Fl. II
Fag.
2 Corni in SOL
Chit.
Vlni I
Vlni II
Vle
Celli
Bassi

This block contains the musical score for measures 82 through 86. The score is arranged in a system with ten staves. The instruments are Flute I, Flute II, Bassoon, 2 Horns in SOL, Clarinet, Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

87

Fl. I
Fl. II
Fag.
2 Corni in SOL
Chit.
Vlni I
Vlni II
Vle
Celli
Bassi

This block contains the musical score for measures 87 through 91. The score continues with the same ten instruments as the previous block. At measure 87, there is a change in the key signature to two flats (Bb and Eb). The music continues with similar rhythmic complexity. In measures 90 and 91, the strings (Violin I, Violin II, Viola, and Cello) play a sustained note with a *pp* (pianissimo) dynamic marking. The woodwinds and brass parts conclude with various rests and notes.

93

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

p

fr

99

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mp

105

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

110

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

115

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

120

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

125

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

130

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

pp

pp

pp

pp

137

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mp

p

141

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

145

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mp

152

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mf

159

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

164

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

169

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

174

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mf

f pizz.

f pizz.

f pizz.

f pizz.

f pizz.

f

180

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

184

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

188

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

192

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

f

f

f

arco

arco

arco

arco

arco

p

p

p

p

198

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

pp

pp

pp

p

p

p

p

203

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

207

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mp

212

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

pizz.

216 *rit.*

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

221 ♩ = 96

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

mp

227

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

233

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

238

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

243

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

247

Fl. I

Fl. II

Fag.

2 Corni in SOL

Chit.

Vlni I

Vlni II

Vle

Celli

Bassi

The musical score is written for a full orchestra. It begins at measure 247. The key signature is one sharp (F#), and the time signature is 4/4. The score is arranged in a standard orchestral layout with staves for Flutes I and II, Bassoon, 2 Horns in F, Clarinet, Violin I and II, Viola, Cello, and Bass. The woodwinds and strings play melodic lines, while the horns provide harmonic support. The score concludes with a double bar line at the end of the page.