

HENRYK MIKOŁAJ GÓRECKI

...SONGS ARE SUNG

PIEŚNI ŚPIEWAJĄ

(STRING QUARTET NO 3)

OP 67

BOOSEY & HAWKES

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### Publisher's note

The title of this work was inspired by the last line of a poem by the Russian poet Velimir Khlebnikov (1885–1922):

*When horses die, they breathe,  
When grasses die, they wither,  
When suns die, they go out,  
When people die, they sing songs.*

However, the composer would like to emphasise that his string quartet *...songs are sung* is not a musical representation of any part of the poem.

### Anmerkung des Herausgebers

Der Titel des vorliegenden Werks wurde angeregt durch die letzte Zeile eines Gedichts des russischen Dichters Welimir Chlebnikow (1885–1922):

*Wenn Pferde sterben, schnauben sie,  
Wenn Gräser sterben, welken sie,  
Wenn Sonnen sterben, verlöschen sie,  
Wenn Menschen sterben, singen sie Lieder.*

Der Komponist möchte jedoch betonen, dass es sich bei seinem Streichquartett *...songs are sung* („...man singt Lieder“) nicht um die musikalische Darstellung irgendeines Teils des Gedichts handelt.

*Übersetzung: Bernd Müller*

### Note de l'éditeur

Le titre de cette œuvre fut inspiré par le dernier vers d'un poème du poète russe Vélimir Khlebnikov (1885–1922):

*Quand les chevaux meurent, ils expirent,  
Quand les herbes meurent, elles flétrissent,  
Quand les soleils meurent, ils s'éclipsent,  
Quand les gens meurent, ils chantent des chansons.*

Toutefois, le compositeur tient à souligner que son quatuor à cordes *...songs are sung* («...ils chantent des chansons») n'est l'illustration d'aucune partie du poème.

*Traduction: Agnès Ausseur*

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# ...songs are sung

Pieśni śpiewają  
(String Quartet no 3)

HENRYK MIKOŁAJ GÓRECKI  
(b 1933)

I

Henryk Mikołaj Górecki's *Pieśni śpiewają* ('...songs are sung'), String Quartet no 3 op 67, was commissioned for the Kronos Quartet by The Carnegie Hall Corporation, the Angel Stoyanof Commission Fund, and the Kosciuszko Foundation.

This work was composed in 1994–5 and 2005. It was first performed on 15 October 2005 at Father Kolbe Catholic Church, Bielsko-Biała, Poland, by the Kronos Quartet –

David Harrington *violin*  
John Sherba *violin*  
Hank Dutt *viola*  
Jeffrey Zeigler *cello*

First recording: Nonesuch 7559-79993-3, by the Kronos Quartet

Duration: c56 minutes

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**Adagio – molto andante – cantabile** (♩ = c76)

Violin 1

Violin 2

Viola

Cello



3



11



19

27

33

41

### Più mosso (♩ = c116) espressivo - marcato

47

### Più espressivo - più marcato

55

60

67 **Adagio - molto andante - cantabile** (♩ = c76)

*p sub*

75

*mp*

*cresc*

*corta*

81 **Più mosso** (♩ = c116-120) **espressivo - marcato**

*f*

89 **Più espressivo - più marcato**

*più f - quasi ff*

94

101 *ff*

106

113

**Molto espressivo – molto marcato**

117 *fff*

**Marcatissimo**

124

**Molto espressivo – molto marcato**

132 *fff*

## Marcatissimo

139

## Marcatissimo

147

## 155 Adagio – cantabile – tranquillo

## Tempo I

## 161 (Adagio – molto andante – cantabile ♩ = c76)

## 169

## 177

## allarg

185 **Pochiss più lento****allarg**

(p)

(p)

(p)

(p)

194 **Lento - largo**

p

p

p

p

## 200

**allarg**

più p

più p

più p

più p

206 **Più lento - più largo****rall - - - - - molto - - - - -**

p

en dehors

p

p

p

212 **Molto lento - molto largo****Molto allarg - - - - -**

p

ten

p

ten

p

ten

p

ten

attaca



## II

**Largo** (♩ = c56-58) **cantabile**

**Largo** (♩ = 56-58) **cantabile**

*sempre pochiss all'esterno (en dehors)*

**pp** *ma sempre*

**pp** *ma sempre*

[illegible]

10 **a tempo**

*pp*

*ten*

1 2

**pochiss allarg**

*poco*

*pp*

*ten*

*poco*

*ten*

*poco*

*ten*

*poco*

**poco  
allarg**

poco allarg

13

anarg

lunga ten

ten

poco anarg

ten

lunga ten

dim

lunga ten

dim

lunga ten

dim

lunga ten

dim

[illegible]

20

**allarg** *ten* **allarg** *ten*

The musical score for Example 1, measures 20-23, is presented in four staves. The first two staves are Treble clef, and the last two are Bass clef. The tempo is marked 'allarg' (ad libitum) and the dynamics are marked 'ten' (tension). The score includes various musical notations such as notes, rests, and dynamic markings like 'dim' (diminuendo) and 'ten' (tension). The measures are divided into four groups by vertical dashed lines.

24 **II° allarg** **allarg**

*(pp sonore)* *pp sempre pochiss cresc* *poco più*

27 **Pochiss più lento e più largo ma cantabilissimo – dolcissimo**

*p* *ten*

33 **allarg**

*ten*

37 **a tempo**

*più p*

40 **allarg**

*p* *ten*

42 **Più lento** **allarg** **allarg**

*più p* *pp* *ten*

46 **Quasi molto largo allarg**

*pp* ma sonore *ten*

*pp* ma sonore *ten*

*pp* ma sonore *ten*

*pp* ma sonore *ten*

48 **più allarg**

*pp* pochiss  
delicato *ten*

*pp* pochiss  
delicato *ten*

*pp* pochiss  
delicato *ten*

*pp* pochiss  
delicato *ten*

52 **Molto lento e molto largo (♩ = 44) cantabilissimo**

*p* delicato (quasi *pp*) *ten*

*p* delicato (quasi *pp*) *ten*

*p* delicato (quasi *pp*) *ten*

*p* delicato (quasi *pp*) *ten*

56

*p* sonore *ten*

*p* sonore *ten*

*p* sonore *ten*

*p* sonore *ten*

58 **allarg**

*sf* *pp* delic *ten*

*sf* *pp* delic *ten*

*sf* *pp* delic *ten*

*sf* *pp* delic *ten*

61 **Ancora più lento e più largo - cantabilissimo allarg**

*p* delicato (*pp*) *ten*

*p* delicato (*pp*) *ten*

*p* delicato (*pp*) *ten*

*p* delicato (*pp*) *ten*

66 **Tempo I (Largo ♩ = c56-58) cantabile**

*sempre pochiss all'esterno (en dehors)*

*pp ma sonore (quasi p)*

*pp ma sonore (quasi p)*

70 **allarg**

*(pp sonore)*

*(pp sonore)*

77 **Molto lento** **allarg** **Ancora più lento**

*pp*

*pp*

*pp*

*pp*

82 **molto molto lento**

*ppp*

*ppp*

*ppp*

*ppp*

86 **molto allarg**

*ten*

*ten*

*ten*

*ten*

*lunga*

## III

Allegro (♩ = c144) sempre ben marcato

mf

cresc

*f molto - quasi ff*

*ff*

*ff*

*ff*

35

*mp subito* *cresc*

*mp subito* *cresc*

*mp subito* *cresc*

*mp subito* *cresc*

41 (ben marcato - tutti)

*f molto - quasi ff*

*f molto - quasi ff*

*f molto - quasi ff*

*f molto - quasi ff*

49 (ben marcato - tutti)

*ff*

*ff*

*ff*

*ff*

55

*più ff*

*più ff*

*più ff*

*più ff*

62

*più ff*

*più ff*

*più ff*

*più ff*

68

*ff*

*ff*

*ff*

*ff*

**Meno mosso** (♩ = c100) **molto espressivo e ben tenuto**

**Tempo I (Allegro** ♩ = c144) **- marcato**

**95 Lo stesso tempo ma poco dolce**

104

104

*p*

*poco*

*p*

*poco*

*p*

*poco*

*p*

*poco*

109

*p*

*p*

*p*

*p*

113

*p*

*p*

*p*

*p*

17170

115

**Ben marcato – tutti**

*subito ff*

*subito ff*

*subito ff*

*subito ff*

123

131

17170



## 138 Lo stesso tempo - dolce

138 Lo stesso tempo - dolce

*p* *(p)* *p* *(p)*

144

lunga

*p* *(p)* *p* *(p)*

150

*pochiss più p* *p* *pochiss più p* *p*

*pochiss più p* *p* *pochiss più p* *p*

*pochiss più p* *p* *pochiss più p* *p*

c5'-5' 30"

17170

## IV

Deciso - espressivo (♩ = c88) ma ben tenuto

*ten* *ten* *più ff (fff)* *ten*

*ff* *ff* *ff* *ff*

*ten* *ten* *più ff (fff)* *ten*

*ff* *ff* *ff* *ff*

*ten* *ten* *più ff (fff)* *ten*

*ff* *ff* *ff* *ff*

6

Quasi in lo stesso tempo ma tranquillo

*p* *ten* *poco* *ten*

*p* *p* *poco* *ten*

*p* *ten* *poco* *ten*

*p* *ten* *poco* *ten*

cantabile

allarg

*p* *ten* *poco* *ten*

*p* *p* *poco* *ten*

*p* *ten* *poco* *ten*

*p* *ten* *poco* *ten*

17170

## 16 Poco più lento

*p* *ten* *poco* *ten* *poco* *ten* *poco* *ten* *poco*

## 20 allarg

*p* *ten* *ten* *ten* *ten*

## 24 molto allarg

*p* *ten* *ten* *ten* *ten* *p* (delicato - morbido) *p* (delicato - morbido) *p* (delicato - morbido) *p* (delicato - morbido)

## 29 Tranquillo - dolce - cantabile. Morbido

*p* *p* *p* *p*

## 31

*(p)* *(p)* *(p)* *(p)*

## 33

*mp* *mp* *mp* *mp*

35

37

39

## Tranquillo – cantabile – ben tenuto

41

44

47

## Espressivo

**Molto espressivo**

73  $\text{♩} = \text{♩}$

*ff molto (fff)*

*ff molto (fff)*

*ff molto (fff)*

*ff molto (fff)*

lunga ten

lunga ten

lunga ten

lunga ten

75 **Largo cantabile** (♩ = 54) - **tranquillo**

*p* *poco* *poco* *poco*

78 *allarg.* *poco* *ten* *p*

79 *allarg.* *poco* *ten* *p*

80 *allarg.* *p* *ten* *p*

**Molto lento – poco più come prima (♩ = 38, ♪ = 76) dolcissimo – cantabilissimo –**

80

*p* (delicato, quasi *pp*)

*p* (delicato, quasi *pp*)

*p* (delicato, quasi *pp*)

*p* (delicato, quasi *pp*)

82 **tranquillissimo**

The musical score for measures 82-83 is written for four staves. The first two staves are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The tempo marking "tranquillissimo" is at the beginning of measure 82. The key signature has one sharp (F#). The time signature is 4/4. In measure 82, the vocal parts have a melodic line with eighth and sixteenth notes, while the piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand. In measure 83, the vocal parts have a long note with a "ten" (tenuto) marking and a triplet of eighth notes. The piano accompaniment continues with the same patterns.

84

84

86

ten

ten

ten

ten

88

ten

poco sf

ten

poco sf

ten

ten

90 **Più lento**

**allarg**

ten

poco sf

ten

poco sf

ten

ten

ten

92 **Lo stesso tempo come sopra** (♩ = 38, ♪ = 76) **tranquillo**

ten

p (delicato)

p (delicato)

94

ten

96

ten

98 **allarg** ten

101 **Molto largo (lo stesso tempo come sopra)** ten

107 **allarg** ten

113 **Estremo lento – estremo largo** ten

117 ten

The first system of the musical score is for the 'Largo - tranquillo' section. It features four staves: three for the vocal parts (Soprano, Alto, and Tenor) and one for the piano accompaniment. The tempo is marked 'Largo - tranquillo' with a metronome indication of a quarter note equal to 52-54 beats per minute. The key signature has one flat (B-flat). The vocal parts are marked with 'ten' and a fermata, indicating a long, sustained note. The piano part begins with a piano (*p*) dynamic and a series of eighth notes in the right hand and quarter notes in the left hand.

5

*p* *ten*

1 *ten ten*

*p* *ten*

*p* *ten*

*p* *ten*

*p* *ten*

10 2

mp

mp

mp

mp

II°

II°

II°

II°

15 **poco allarg**

The musical score for measures 15-18 is shown. Measure 15 is marked **f** and **poco allarg**. Measures 16-18 are marked **molto** and **sff**. The score is for a four-part setting, with staves for Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The notation includes quarter notes, half notes, and full notes, with some measures containing rests. The dynamics **f** (forte) and **sff** (sforzando fortissimo) are indicated. The tempo marking **poco allarg** (poco allargando) is present above the staff.

19 **quasi a tempo** *ten* **poco largamente** *ten*

Violin I: *mp* *ten* *p* *ten*

Violin II: *mp* *ten* *p* *ten*

Viola: *mp* *ten* *p* *ten*

Cello/Double Bass: *mp* *ten* *p* *ten*

24 **a tempo**

*p* *ten*



29 **Molto tranquillo**

Four staves of music. Each staff begins with a piano (*p*) dynamic marking. The music consists of sustained notes across the measures.

**Più largo – più tranquillo** (♩ = c48–50)

Four staves of music with lyrics: *più p come prima – quasi pp*. The music is marked *ten* (tenu) and includes a *pp* dynamic marking. The tempo is indicated as ♩ = c48–50.

Four staves of music with lyrics: *più p come prima – quasi pp*. The music is marked *ten* (tenu) and includes a *pp* dynamic marking.

45

Four staves of music. Each staff begins with a *pp subito* dynamic marking. The music includes crescendo (*cresc*) and *molto* markings.

52

Four staves of music. Each staff begins with a *f molto* dynamic marking. The music includes *poco allarg* (poco allargando) and *molto* markings.

56 **quasi a tempo**

Four staves of music. Each staff begins with a *mp* dynamic marking. The music includes *quasi a tempo* and *poco largamente* markings.

61 *a tempo*

Musical score for measures 61-66, marked *a tempo*. The score is in 4/4 time and features four staves (treble, alto, tenor, and bass). The music is in a minor key, indicated by a single flat. The first three measures (61-63) are marked *p* (piano). The last three measures (64-66) are marked *ten* (tension). The melody is primarily in the treble and tenor staves, while the bass staff provides a steady accompaniment.

67

Musical score for measures 67-72. The score continues from the previous page, maintaining the same instrumentation and key signature. The melody continues across the staves, with a mix of eighth and quarter notes.

73

Musical score for measures 73-78, marked *p poco "en dehors"*. The score continues with the same instrumentation. The first two measures (73-74) are marked *p* (piano). The last two measures (77-78) are marked *ten* (tension). The melody features a mix of eighth and quarter notes, with some rests.

80 *Sempre lo stesso tempo*

II° allarg

Musical score for measures 80-85, marked *Sempre lo stesso tempo* and *II° allarg*. The score continues with the same instrumentation. The first three measures (80-82) are marked *p* (piano). The last two measures (84-85) are marked *ten* (tension). The melody features a mix of eighth and quarter notes, with some rests.

86

Musical score for measures 86-91. The score continues with the same instrumentation. The melody features a mix of eighth and quarter notes, with some rests.

90

allarg

Musical score for measures 90-95, marked *allarg*. The score continues with the same instrumentation. The melody features a mix of eighth and quarter notes, with some rests.

94

ten ten ten ten

*p* *p*

98

*II° poco a poco dim* *II° poco a poco dim*

*II° poco a poco dim* *II° poco a poco dim*

101

**allarg**

*lunga* *lunga* *lunga* *lunga*