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Gdańsk Carillon Book

Muzyka z / dla Gdańska

Music from / for Gdańsk

Cato / Meder / Siefert / Förster / Mohrheim /
Goldberg / Markull / Cynk / Kwiecień-Długosz /
Rocławska-Musiałczyk / Falkowski

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GRAFIKA NUTOWA / MUSIC NOTATION

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Partnerem wydania jest Muzeum Gdańska



ISMN 979-0-801586-36-0

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SKŁAD I PRZYGOTOWANIE DO DRUKU



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SPIS TREŚCI / CONTENTS

Przedmowa / Preface	5
1. Diomedes Cato – Preludium	9
2. Diomedes Cato – Favorito	10
3. Johann Valentin Meder – Chaconne	.....	12
4. Paul Siefert – Fantasia a 3	.....	17
5. Kaspar Förster – Dulcis Amor Jesu	.....	22
6. Friedrich Christian Mohrheim – Trio g	.....	33
7. Friedrich Christian Mohrheim – Freu dich sehr, o meine Seele	.....	36
8. Johann Gottlieb Goldberg – Polonez C-dur / Polonaise in C major	.....	39
9. Johann Gottlieb Goldberg – Polonez a-moll / Polonaise in A minor	.....	40
10. Friedrich Wilhelm Markull – O Sanctissima op. 82 nr 2	.....	41
11. Friedrich Wilhelm Markull – Romance op. 82 nr 3	.....	44
12. Friedrich Wilhelm Markull – Prelude op. 55 nr 2	.....	46
13. Magdalena Cynk – Refleksja I / Reflection I	.....	48
14. Katarzyna Kwiecień-Długosz – Epitafium	.....	53
15. Anna Rocławska-Musiałyzyk – Impressione	.....	57
16. Krzysztof Falkowski – Little variation	.....	61

PRZEDMOWA / PREFACE

Gdańsk jest na mapie Polski miastem wyjątkowym. Słynie nie tylko z imponującej kultury materialnej, wieloletnich tradycji kupieckich i morskich oraz miana światowej stolicy bursztynu. Przez ponad tysiąc lat trwania odegrał ważną rolę w polskiej i światowej historii. To tu wybuchła druga wojna światowa, a strajki gdańskich stoczniovców i powstanie "Solidarności" przyczyniły się do upadku komunistycznego totalitaryzmu w Europie. Dlatego nazywany jest Miastem Wolności.

Gdańsk jest wyjątkowy również z tego powodu, że jako jedyne polskie miasto posiada czynne carillon, i to aż trzy: w wieży Ratusza Głównego Miasta (37 dzwonów w stroju średnio-tonowym, 2000), w wieży kościoła Świętej Katarzyny (50 dzwonów, 1989/1998/2006) oraz carillon mobilny „Gdańsk” (48 dzwonów, 2008). Tradycje carillonowe w Gdańsku sięgają aż 1561 r., kiedy to na wieży Ratusza Głównego Miasta umieszczono carillon – jeden z pierwszych poza Niderlandami. Kolejny instrument pojawił się w 1738 r. w wieży kościoła Świętej Katarzyny. Niestety oba nie przetrwały do naszych czasów w historycznej formie. Koncertujące dziś w Gdańsku carillon są jednak „potomkami” tych dawnych i znajdują się w tych samych wieżach. W 2008 r. dołączył do nich carillon mobilny „Gdańsk”. Na przyczepie zabytkowej ciężarówce przemierza on Polskę, budząc entuzjazm, gdziekolwiek się pojawi. Od 1999 r. każdego lata odbywa się Gdański Festiwal Carillonowy, goszczący carillonistów z całego świata. W 2007 r.

Gdansk is a unique city on the map of Poland. It is famous not only for its impressive material culture, its long-standing merchant and maritime traditions and its reputation as the world capital of amber. For more than a thousand years it has played an important role in Polish and world history. It was here that World War II broke out, and the strikes of Gdansk shipyard workers and the rise of "Solidarity" contributed to the collapse of communist totalitarianism in Europe. That is why it is called the City of Freedom.

Gdansk is also unique in that it is the only Polish city to have active carillons, and as many as three: in the tower of the Main Town Hall (37 bells in mean-tone tuning, 2000), in the tower of St. Catherine's Church (50 bells, 1989/1998/2006), and the "Gdansk" mobile carillon (48 bells, 2008). The carillon tradition in Gdansk dates back as far as 1561, when a carillon – one of the first outside the Netherlands – was placed in the tower of the Main Town Hall. Another instrument appeared in 1738 in the tower of St. Catherine's Church. Unfortunately, both have not survived to our time in their historic form. The carillons performing in Gdansk today, however, are "descendants" of the old ones and are located in the same towers. In 2008, they were joined by the "Gdansk" mobile carillon. On the trailer of a vintage truck it travels across Poland, arousing enthusiasm wherever it appears. The Gdansk Carillon Festival has been held every summer since 1999, hosting carillonists from around the world. In 2007

Akademia Muzyczna w Gdańsku wprowadziła do swoich zajęć naukę gry na carillonie, a w 2015 r. przywrócono dawną tradycję muzykowania wieżowego (Turmmusik) razem z instrumentami dętymi (z zespołem Tubicinatores Gedanenses).

Mimo że gdańska kultura carillonowa zanurzona jest w przeszłości, nie ogranicza się do wykonywania dawnego repertuaru. Od 2019 r. Miasto Gdańsk i Muzeum Gdańskie zamawiają kompozycje na ten instrument u najwybitniejszych twórców i twórczyń. Prawykonania utworów odbywają się w pierwszy weekend września, a nuty są wydawane.

Niniejsza publikacja zawiera zarówno utwory dawne, opracowane przez Annę Kasprzycką, Monikę Kaźmierczak oraz Wojciecha Lauera, jak i najnowsze kompozycje, powstałe specjalnie na gdańskie carillony. Opracowania Anny Kasprzyckiej (D. Cato *Preludium*, *Favorito*) powstały w ramach Stypendium Kulturalnego Miasta Gdańska.

Diomedes Cato, XVI-wieczny kompozytor o włoskich korzeniach, którego rodzina musiała uciekać z Italii z powodu oskarżeń o herezję, w Gdańsku pojawił się na krótko. Latem 1593 r., gdy był nadwornym lutnistą Zygmunta III Wazy, towarzyszył królowi w podróży przez Gdańsk do Szwecji.

Johann Valentin Meder, kompozytor przełomu XVII i XVIII w., organista, śpiewak, kantor, pochodzący z Turyngii, pełnił prestiżową funkcję kapelmistrza miejskiego w Gdańsku i to tu oraz w Tallinie i Rydze spędził większą część swego twórczego życia. Był nazywany „sławnym kapelmistrzem z Gdańska”. Jeszcze wiele lat po śmierci Medera uważano go za jednego z najwybitniejszych kompozytorów tamtych czasów.

Gdańszczanin **Paul Siefert** studiował u samego „Orfeusza Amsterdamu”, Jana Pieterszoo-na Sweelincka. Pracował jako organista kościoła NMP w Gdańsku, a wcześniej przez siedem lat – na dworze króla Zygmunta III Wazy, jednak porzucił Warszawę dla rodzinnego Gdańska. Krytykowano go za wybuchowy charakter oraz nowatorski styl gry. Pod wpływem Sweelincka eksperymentował również w muzyce wokalne. Toczył zażarty spór z Kasperem Försterem seniorem, kantorem kościoła Świętej Trójcy, księgarzem, którego syn, **Kasper Förster junior**, był wybitnym kompozytorem ponad czterdziestu utworów, a także śpiewakiem obdarzonym rozległą skalą głosu (od basu do sopranu).

the Academy of Music in Gdansk introduced carillon instruction into its courses, and in 2015 the old tradition of tower music (Turmmusik) was restored along with brass instruments (with the Tubicinatores Gedanenses ensemble).

Although Gdansk's carillon culture is immersed in the past, it is not limited to the performance of old repertoire. As of 2019 the City of Gdansk and the Gdansk Museum are commissioning compositions for the instrument from the most prominent artists and creators. The works are premiered on the first weekend of September, and sheet music is published.

This publication contains both early works, arranged by Anna Kasprzycka, Monika Kazmierczak and Wojciech Lauer, and more recent compositions, created especially for Gdansk carillons. Anna Kasprzycka's arrangement (D. Cato "Preludium", "Favorito") were created as part of the Cultural Scholarship of the City of Gdansk.

Diomedes Cato, a 16th-century composer with Italian roots, whose family had to flee Italy due to accusations of heresy, made a brief appearance in Gdansk. In the summer of 1593, when he was court lute player for Sigismund III Vasa, he accompanied the king on a trip through Gdansk to Sweden.

Johann Valentin Meder, a composer of the late 17th and early 18th centuries, organist, singer, cantor, a native of Thuringia, held the prestigious position of city Kapellmeister in Gdansk, and it was here and in Tallinn and Riga that he spent most of his creative life. He was referred to as "the famous Kapellmeister of Danzig". Even many years after Meder's death, he was considered one of the most outstanding composers of his time.

Gdansk-based **Paul Siefert** studied under the "Orpheus of Amsterdam" himself, Jan Pieterszoon Sweelinck. He worked as organist of the Church of the Blessed Virgin Mary in Gdansk, and before that – for seven years – at the court of King Sigismund III Vasa, but abandoned Warsaw for his native Gdansk. He was criticized for his explosive character and innovative playing style. Under Sweelinck's influence, he also experimented in vocal music. He had a fierce dispute with Kasper Förster senior, the cantor of the Holy Trinity Church, a bookseller whose son, **Kasper Förster junior**, was an outstanding composer of more than forty works, as well as a singer gifted with an extensive vocal range (from bass to soprano).

Do następnego pokolenia gdańskich kompozytorów należy **Friedrich Christian Mohrheim**, kapelmistrz kościoła NMP i klawesynista, którego *Szkolę gry na klawesynie* wydano w 1757 r. Londynie. Mohrheim był uczniem szkoły Świętego Tomasa w Lipsku, gdzie zetknął się z Janem Sebastianem Bachem i prawdopodobnie rozpisywał głosy *Pasji według św. Mateusza*.

Uczniem Bacha był również **Johann Gottlieb Goldberg**, klawesynista i kompozytor, znany przede wszystkim jako wykonawca. Z myślą o nim Bach skomponował słynne *Wariacje Goldbergowskie*. W Gdańsku od 2006 r. odbywa się festiwal jego imienia.

W okresie romantyzmu działał w Gdańsku pochodzący spod Elbląga **Friedrich Wilhelm Markull**, organista, pedagog i krytyk muzyczny, wybrany, obok m.in. Ferenc Liszta i Louisa Spohra, do zarządu Towarzystwa Mozartowskiego.

Do muzyki złotego wieku Gdańska, w której dźwięk dzwonów pełnił funkcję nie tylko liturgiczną, nawiązują kompozycje współczesnych twórców i twórczyń. **Magdalena Cynk**, torunianka, kompozytorka, laureatka wielu nagród, członkini Związku Kompozytorów Polskich oraz Polskiego Stowarzyszenia Carillonowego, studiowała naukę gry na carillonie w Akademii Muzycznej w Gdańsku oraz w Królewskiej Szkole Carillonowej w Mechelen w Belgii. O swojej *Refleksji* na carillon, mającej formę rondo, zadedykowanej Monice Kaźmierczak, tak mówi: „[...] części o różnym charakterze i ruchu przechodzą płynnie po sobie, niektóre są nastrojowe, zadumane, inne groteskowe i wirtuozowskie”.

Urodzona w Głogowie **Katarzyna Kwiecień-Długosz** jest kompozytorką i tłumaczką, laureatką licznych konkursów, stypendystką oraz animatorką życia muzycznego. Ścisłe współpracuje ze środowiskiem carillonowym w Gdańsku, w tym z carillonistką Moniką Kaźmierczak. Jej *Epitafium* na carillon, napisane w 2019 r. po śmierci Prezydenta Gdańska Pawła Adamowicza, jest wykonywane przez carillonistów na całym świecie. Twórczyni tak mówi o tym poruszającym, powstałym pod wpływem tragicznej chwili utworze: „Pomyślałam, że na pożegnanie powinien mu zagrać instrument typowo gdański – carillon. [...] Niemal natychmiast pojawił się w mojej głowie pomysł muzyczny oparty na dźwiękach a-d-a – od nazwiska Pawła Adamowicza. Był to impuls i wewnętrzna potrzeba, tak silna, że od razu usiadłam

The next generation of Gdansk composers includes **Friedrich Christian Mohrheim**, Kapellmeister of the Church of the Blessed Virgin Mary and harpsichordist, whose *School of Playing the Harpsichord* was published in London in 1757. Mohrheim was a pupil of the St. Thomas School in Leipzig, where he came into contact with Johann Sebastian Bach and probably dissected the voices of the St. Matthew Passion.

Bach's pupil was also **Johann Gottlieb Goldberg**, a harpsichordist and composer, known primarily as a performer. With him in mind, Bach composed the famous Goldberg Variations. A festival named after him has been held in Gdansk since 2006.

During the Romantic period, **Friedrich Wilhelm Markull**, who came from near Elblag (Elbing), was active in Gdansk; he was an organist, pedagogue and music critic, elected, along with Ferenc Liszt and Louis Spohr, among others, to the board of the Mozart Society.

The music of the golden age of Gdansk, in which the sound of bells had a function beyond the liturgy, is referred to in the compositions of contemporary artists and creators. **Magdalena Cynk**, a Torun-based composer, winner of many awards, member of the Association of Polish Composers and the Polish Carillon Society, studied carillon playing at the Music Academy in Gdansk and at the Royal Carillon School in Mechelen, Belgium. She says the following about her *Reflection* for carillon, which has a rondo form and is dedicated to Monika Kazmierczak: “[...] parts of different character and movement pass smoothly in succession, some are moody and pensive, others grotesque and virtuosic.”

Born in Glogow, **Katarzyna Kwiecień-Długosz** is a composer and interpreter, winner of numerous competitions, scholarship recipient and animator of musical life. She works closely with the carillon community in Gdansk, including carillonist Monika Kazmierczak. Her *Epitaph* for carillon, written in 2019 after the tragic death of Gdansk Mayor Pawel Adamowicz, is performed by carillonists around the world. The creator says this about this moving piece, written under the influence of the tragic moment: “I thought that as a farewell an instrument typical of Gdansk should play for him – a carillon. [...] Almost immediately a musical idea appeared in my head based on the sounds of A-D-A – from the name of Pawel Adamowicz. It was an impulse and an inner need, so strong

do pracy. W końcowej fazie utworu pojawia się z kolei motyw g-d-a, nawiązujący do miasta Gdańska. Jest jeszcze jeden symboliczny dźwięk w samym zakończeniu – oprócz g-d-a brzmi tam wysoki dźwięk h³ – jest to dźwięk dzwonu ufundowanego przez pana prezydenta”.

Pochodząca z Wejherowa **Anna Rocławska-Musiałczyk**, kompozytorka, aranżerka, pianistka i dyrygentka, laureatka Fryderyka w 2021 r. w sekcji muzyki poważnej oraz nagrody ZAIKS dla najlepszej kompozytorki młodego pokolenia w 2022 r., w swojej pierwszej kompozycji carillonowej sięgnęła do swoich kaszubskich korzeni. *Impressione per carillon Rëbôk* to miniatura oparta na motywie jednej z najbardziej rozpoznawalnych kaszubskich melodii ludowych.

Dla **Krzysztofa Falkowskiego**, kompozytora, aranżera i dyrygenta, *Little variation* (2019) było pierwszym utworem skomponowanym na carillon. Inspiracją do powstania kompozycji była historyczna funkcja dzwonów, których dźwięk stanowił główny wyznacznik rytmu dnia, informował o istotnych miejskich wydarzeniach i ostrzegał przed niebezpieczeństwami.

Katarzyna Matwiejczuk

that I immediately sat down to work. In the final phase of the piece, in turn, there is a G-D-A motif, referring to the city of Gdansk. There is another symbolic sound in the very ending – in addition to the G-D-A there is a high B7 sound – this is the sound of a bell funded by the President.”

A native of Wejherowo, **Anna Rocławska-Musiałczyk**, composer, arranger, pianist and conductor, winner of the 2021 Fryderyk Award in the classical music section and the 2022 ZAIKS Award for best composer of the young generation, has reached back to her Kashubian roots in her first carillon composition. *Impressione per carillon Rëbôk* is a miniature based on the theme of one of the most recognizable Kashubian folk melodies.

For **Krzysztof Falkowski**, composer, arranger and conductor, *Little variation* (2019) was the first piece composed for carillon. The composition was inspired by the historical function of bells, whose sound was the main determinant of the rhythm of the day, informed about important city events and warned of dangers.

Katarzyna Matwiejczuk

PRELUDIUM

opr./arr. by Anna Kasprzycka

Diomedes Cato (c.1560 - c.1618)

The first system of the prelude consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a dotted quarter note chord (F4, Bb4, D5) followed by a half note chord (F#4, Bb4, D5). The lower staff is in bass clef and starts with a quarter note (F3), followed by eighth notes (G3, A3, Bb3) and a quarter note (C4). The system concludes with a quarter note (F3) and a half note (F3).

The second system begins with a measure number '3'. The upper staff continues with a dotted quarter note chord (F4, Bb4, D5), a quarter note (G4), a dotted quarter note chord (F#4, Bb4, D5), and a half note chord (F4, Bb4, D5). The lower staff features a slur over a sequence of notes: F3, G3, A3, Bb3, C4, and D4. The system ends with a quarter note (F3) and a half note (F3).

The third system begins with a measure number '5'. The upper staff contains a dotted quarter note chord (F4, Bb4, D5), a quarter note (G4), a dotted quarter note chord (F#4, Bb4, D5), and a half note chord (F4, Bb4, D5). The lower staff continues with a quarter note (F3), a dotted quarter note chord (F#4, Bb4, D5), and a half note chord (F4, Bb4, D5).

The fourth system begins with a measure number '7'. The upper staff starts with a dotted quarter note chord (F4, Bb4, D5), followed by a quarter note (G4), a dotted quarter note chord (F#4, Bb4, D5), and a half note chord (F4, Bb4, D5). The lower staff continues with a quarter note (F3), a dotted quarter note chord (F#4, Bb4, D5), and a half note chord (F4, Bb4, D5).

The fifth system begins with a measure number '9'. The upper staff features a dotted quarter note chord (F4, Bb4, D5), a quarter note (G4), a dotted quarter note chord (F#4, Bb4, D5), and a half note chord (F4, Bb4, D5). The lower staff continues with a quarter note (F3), a dotted quarter note chord (F#4, Bb4, D5), and a half note chord (F4, Bb4, D5). The system concludes with a final cadence consisting of a dotted quarter note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5).

FAVORITO

opr./arr. by Anna Kasprzycka

Diomedes Cato (c.1560 - c.1618)

Musical notation for measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

Musical notation for measures 5-8. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand remains mostly silent, with occasional notes.

Musical notation for measures 9-12. The right hand features a prominent sixteenth-note figure in the upper register. The left hand has a few notes, including a triplet in measure 10.

Musical notation for measures 13-16. The right hand continues with intricate sixteenth-note passages. The left hand has a few notes, including a triplet in measure 14. The system ends with repeat signs.

Musical notation for measures 17-20. The right hand features a melodic line with some rests. The left hand has a few notes, including a triplet in measure 18. The system ends with repeat signs.

22

Musical score for measures 22-26. The piece is in G minor (one flat) and 3/4 time. Measure 22 features a treble clef with a half note chord (Bb, D, F) and a bass clef with a half note G. Measures 23-26 show a complex melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter and eighth notes.

27

Musical score for measures 27-30. Measure 27 begins with a repeat sign. The treble clef contains chords and eighth notes, while the bass clef has a simple accompaniment of quarter notes.

31

Musical score for measures 31-34. The treble clef features a melodic line with eighth notes and chords. The bass clef provides a steady accompaniment with quarter notes.

35

Musical score for measures 35-38. The treble clef has a more active melodic line with eighth notes and chords. The bass clef continues with a simple accompaniment.

39

Musical score for measures 39-41. The treble clef shows a melodic line with some rests and chords. The bass clef has a simple accompaniment.

42

Musical score for measures 42-45. Measure 42 starts with a treble clef chord and a bass clef chord. The treble clef has a melodic line with eighth notes and a slur. The bass clef has a simple accompaniment. The piece ends with a double bar line and repeat dots in both staves.

CHACONNE

opr./arr. by Monika Kaźmierczak
ed./amend. by John Gouwens

Johann Valentin Meder (1649-1719)

The first system of the Chaconne, measures 1-6. The music is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes. There are two fermatas in the right hand at measures 2 and 5.

The second system of the Chaconne, measures 7-11. The right hand begins with a trill (tr) on the first measure. The melody continues with eighth and sixteenth notes. The left hand maintains a consistent bass line. There are fermatas in the right hand at measures 9 and 11.

The third system of the Chaconne, measures 12-16. The right hand starts with a trill (tr) in brackets. The melody is characterized by a series of eighth notes. The left hand continues with a steady bass line. There are fermatas in the right hand at measures 14 and 16.

The fourth system of the Chaconne, measures 17-22. The right hand features a trill (tr) at the beginning of the system. The melody consists of eighth and sixteenth notes. The left hand provides a consistent bass line. There are fermatas in the right hand at measures 19 and 22.

The fifth system of the Chaconne, measures 23-27. The right hand begins with a trill (tr). The melody continues with eighth and sixteenth notes. The left hand maintains a steady bass line. There are fermatas in the right hand at measures 25 and 27.

28 *tr*

Musical score for measures 28-32. Measure 28 features a trill in the right hand. Measure 32 features a tremolo in the right hand. The bass line consists of quarter notes.

33

Musical score for measures 33-37. Measure 37 features a trill in the right hand. The bass line consists of eighth notes.

38 *tr*

Musical score for measures 38-42. Measure 42 features a trill in the right hand. The bass line consists of eighth notes.

43

Musical score for measures 43-47. Measure 47 features a trill in the right hand. The bass line consists of quarter notes.

48 *tr*

Musical score for measures 48-52. Measure 52 features a trill in the right hand. The bass line consists of quarter notes.

53 *tr*

Musical score for measures 53-57. Measure 57 features a trill in the right hand. The piece concludes with a double bar line and a key signature change to B-flat major.

Fine

First system of musical notation, measures 57-62. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with trills (tr) and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 63-67. The right hand continues with melodic phrases and trills, and the left hand maintains the accompaniment with various chordal textures.

Third system of musical notation, measures 68-72. The right hand has a more active melodic line with slurs, and the left hand features a steady eighth-note accompaniment.

Fourth system of musical notation, measures 73-76. The right hand continues with melodic development, and the left hand has a more complex accompaniment with some chordal blocks.

Fifth system of musical notation, measures 77-80. The right hand features a series of chords and melodic fragments, while the left hand continues with a consistent accompaniment.

Sixth system of musical notation, measures 81-84. The right hand has a melodic line with slurs, and the left hand provides a rhythmic accompaniment with eighth notes.

85

Musical score for measures 85-88. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter and eighth notes.

89

Musical score for measures 89-92. The right hand continues the melodic line, and the left hand features a more active bass line with eighth notes. A fermata is placed over the final note of measure 92. A dynamic marking of *[f]* is present at the start of measure 92.

93

Musical score for measures 93-96. The right hand has a more complex melodic pattern with some triplets. The left hand continues with a steady accompaniment. A fermata is placed over the final note of measure 96.

97

Musical score for measures 97-100. The right hand features a series of chords, some of which are beamed together. The left hand has a simple accompaniment with quarter notes. A fermata is placed over the final note of measure 100.

101

Musical score for measures 101-104. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. A fermata is placed over the final note of measure 104.

105

Musical score for measures 105-108. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. A fermata is placed over the final note of measure 108.

109

Musical score for measures 109-112. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple bass line of quarter notes.

113

Musical score for measures 113-116. The right hand continues with complex chords, and the left hand has some rests and simple notes. A "tr" marking is present above the final note of the right hand in measure 116.

117

Musical score for measures 117-120. The right hand has a more active melodic line with eighth notes, and the left hand also has a more active bass line.

121

Musical score for measures 121-124. The right hand continues with eighth-note patterns, and the left hand has a steady bass line.

125

Musical score for measures 125-128. The right hand has a melodic line with some grace notes, and the left hand has a bass line with a long note in measure 125.

129

Musical score for measures 129-132. The right hand has a melodic line with a trill marking above the final note in measure 132. The left hand has a bass line.

Da Capo al Fine

22

Musical score for measures 22-24. Treble clef has a 7-measure rest at the start, followed by eighth-note patterns. Bass clef has a 6-measure rest at the start, followed by eighth-note patterns.

25

Musical score for measures 25-28. Treble clef has a sharp sign and a trill marking. Bass clef has a 6-measure rest at the start.

29

Musical score for measures 29-32. Treble clef has eighth-note patterns. Bass clef has a 4-measure rest.

33

Musical score for measures 33-36. Treble clef has eighth-note patterns with accidentals. Bass clef has quarter notes.

37

Musical score for measures 37-40. Treble clef has eighth-note patterns. Bass clef has quarter notes. A line connects a note in the treble to a note in the bass.

40

Musical score for measures 40-43. Treble clef has eighth-note patterns. Bass clef has quarter notes. A line connects a note in the treble to a note in the bass.

44

48

52

56

60

64

67

Musical score for measures 67-70. The piece is in a minor key, indicated by a single flat in the key signature. The melody in the treble clef consists of quarter and eighth notes, with some slurs. The bass clef part is mostly rests, with a few notes appearing in measure 70.

71

Musical score for measures 71-73. The melody in the treble clef features a sequence of eighth notes and a sixteenth-note run. The bass clef part has a few notes in measure 71 and then rests.

74

Musical score for measures 74-77. The melody in the treble clef has a few notes, including a sharp sign in measure 77. The bass clef part has a few notes in measure 74 and then rests.

78

Musical score for measures 78-80. The melody in the treble clef consists of quarter notes. The bass clef part has a few notes in measure 78 and then rests.

81

Musical score for measures 81-83. The melody in the treble clef consists of quarter notes. The bass clef part has a few notes in measure 81 and then rests.

84

Musical score for measures 84-86. The melody in the treble clef consists of quarter notes. The bass clef part has a few notes in measure 84 and then rests.

87

91

94

97

100

103

DULCIS AMOR JESU

opr./arr. by Monika Kaźmierczak

Kaspar Förster junior (1616-1673)

[Adagio]

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a whole rest in the treble staff and a whole note chord in the bass staff. The treble staff then features a series of chords and a melodic line starting with a quarter note. The bass staff provides a simple harmonic accompaniment with whole notes.

The second system of musical notation continues the piece. It features more complex chordal textures in the treble staff, including some sixteenth-note patterns. The bass staff continues with whole notes, with some chords marked with fingerings (6, 6, 5, 4, 3).

The third system of musical notation shows further development of the harmonic and melodic material. The treble staff has dense chordal passages, while the bass staff remains mostly simple with some chromatic movement in the final measures.

The fourth system of musical notation includes the vocal line with lyrics. The lyrics are: "Dul - cis a - mor Je - su, dul - ce". The notation shows the vocal line in the treble staff and the piano accompaniment in the bass staff. The lyrics are placed below the vocal line. The system ends with a fermata over the final notes.

14 bo - num, dul - ce bo - num, dul - ce bo - num, di - lec - te mi,

dul - ce bo - num,

b 7 9 8 7 6 4 3

17 dul - cis a - mor, a - mor

9 8 7 6 4 3 b

20 Je - su, dul - ce bo - num, dul - ce bo - num di - lec - te mi,

7 6 7 4 3 7 4 3 7 6 7

23 dul - ce bo - num, dul - ce

4 3 7 4 3 b 6

26 bo - num, dul - ce bo - num lec - te mi, di - lec - te

7 6 7 4 3 3 4 3

29

mi.

6 4 #3

32

6 7 6 7 4 3 6 4 3 6

35

O ——— di - lec - tis - si - me

7 6 7 3 4 6 4 3 #6

38

Je - su ro - go te, O di - lec - tis - si - me Je - su

#6

41

ro - go te, ro - go te, ro - go te, ro - go, ro - go

b 6 7 4 #3

44 te, ro - go te, ro - go te.

ro - go te,

6 7^b $\flat 6/4$ 5

Allegro 46 Sa - git - tis tu - is con - fi - ge me,

Sa - git - tis - tu - is con - fi - ge me,

6 4 3

48 sa - git - tis tu - is,

sa - git - tis tu - is,

4 #3 \flat

50 sa - git - tis tu sa - git - tis tu - is con - fi - ge me,

sa - git - tis tu sa - git - tis tu - is con - fi - ge me,

6 4 3

52 sa - git - tis

sa - git - tis

4 #3

54 sa - git - tis tu tu - is con - fi - ge, con - fi - ge me,

sa - git - tis tu tu - is con - fi - ge, con - fi - ge me,

7

56 sa - git - tis__ tuis con - fi - ge, con - fi - ge

sa - git - tis__ tu - Dul con - fi - ge

b 6 7 6 4 #3

58 me,

me,

6 b #3 4 #3

60 sa - git - tis__ tu sa - git - tis__ tu - is con-fi - ge me,

is con fi - ge me, con -

6 4 3

62 sa - git - tis__ tu - is,

fi - ge me,

b

64 sa - git - tis__ tu, sa - git - tis__ tu - is con - fi - ge

6 4 3

66 me, con - fi - ge me,

mo - ri - ar pro -

5 6 6 4 #3 # # 6

69 te mi Je - su, mo - ri - ar pro - te, mo - ri - ar pro -
 mo - ri - ar pro - te mi Je - su, mo - ri - ar

72 te mi Je - su. Dul - ce bo - num, dul - ce bo - num, dul - cis
 te mi Je - su. Dul - ce bo - num,

75 Je - su.

78 Mo - ri - ar, mo - ri - ar pro - te mi -

81 - mo - ri - ar pro te,
 Je - su, pro - te mi Je -

Allegro

85

su, tra - he me post te, tra - he me post te in - ter

b b6 b b

90

flo - res, in - ter flo - res po - ne me,

6 4 3

95

6/4 6 7/5

100

tra - he me post te in - ter flo - res tra - he me post

4 3 b6 b b 6

105

te in - ter flo - res po - ne me,

b3 7/5 4 #3 b3 7/5

110

in - ter flo - res, in - ter

4 #3 6

114

flo - res po - ne me,

6 4 3

118

6

122

in - ter flo - res,

in - ter

4 #3 3

126

flo - res, in - ter flo - res po - ne me.

4 3

Adagio

130

Qui - a lan - gue - o, lan - gue -

Qui - a lan - gue o lan - gue -

7 6 7 6 6 5

133

- o pro te, qui - a lan - gue o, lan - gue - o pro te, tu

o - pro - te, qui - a lan - gue o, lan - gue - o pro - te, tu

#3 6 4 5 #3 4 3 6 7 3 6 4 4 3

137

fons tu vi - ta, tu fons, tu vi - ta tu bo - ni - tas in - fi -

2 ♯6 ♯ ♭ ♭

140

ni - ta,

4 3 7/5 ♭

144

tu fons tu vi - ta, tu fons tu vita tu

4 ♯3 ♭ ♭5 7 7

147

bo - ni - tas in - fi - ni - ta, tu

6 ♭ ♭ ♯ 6

150

Adagio

bo - ni - tas in - fi - ni - ta. Dul - cis a - mor Je -

6 5 6 5 ♯3 ♯ ♭

♭3 ♯3 4 4 ♯3 ♯ ♭

153

dul - ce bo - num, dul - ce bo - num, dul - ce bo - num, di

su, dul - ce bo - num,

4 4 7 b 7 9 8 7 6

156

lec - te mi, dul - cis a - mor, a - mor

4 3 9 8 7 6 4 3 b

160

Je - su, dul - ce bo - num, dul - ce bo - num, di lec - te mi,

7 6 7 4 3 4 3 7 6 7

163

bo - num, dul - ce

4 3 7/5 4 3 b

166

bo - num, dul - ce bo - num di - lec - te mi.

9 8 7 6 # #3 4 #3 b

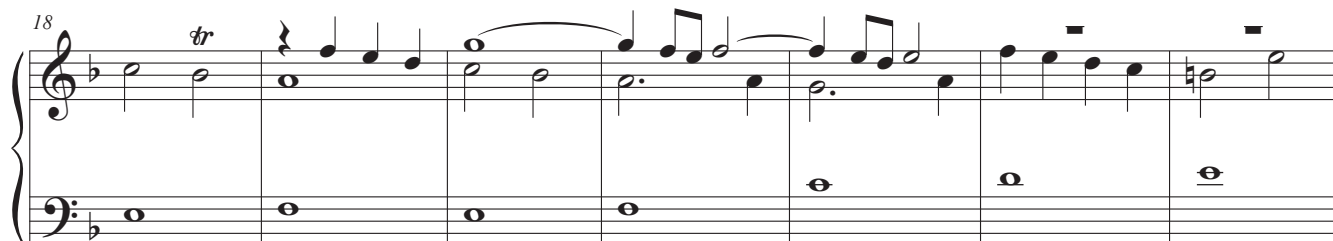


Ratusz Gdańska [z:] Curicke Reinhold, Der Stadt Danzig historische Beschreibung
Faksimile-Druck nach der Originalausgabe Amsterdam und Dantzigk 1687 und einer Einführung von Ernst Bahr,
hrsg. von Siegfried Rosenberg, Hamburg [1979], str. 52.

TRIO g

opr./arr. by Monika Kaźmierczak

Friedrich Christian Mohrheim (1719-1780)



37

Musical score for measures 37-41. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 39. The left hand has a simple bass line with half notes and rests.

42

Musical score for measures 42-48. The right hand has a block chord texture with some melodic movement. The left hand continues with a bass line of half notes.

49

Musical score for measures 49-54. The right hand has a more active melodic line with eighth notes. The left hand has a bass line with some chromatic movement.

55

Musical score for measures 55-60. The right hand features a melodic line with some grace notes. The left hand has a steady bass line of half notes.

61

Musical score for measures 61-66. The right hand has a melodic line with grace notes and a trill in measure 65. The left hand has a bass line with some chromatic movement.

67

Musical score for measures 67-71. The right hand has a melodic line with a trill in measure 68. The left hand has a bass line with some chromatic movement.

73

Musical score for measures 73-78. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with a long slur over measures 73-74, followed by eighth-note patterns. The left hand provides a simple harmonic accompaniment with quarter and half notes.

79

Musical score for measures 79-85. The right hand continues the melodic development with some chromaticism and slurs. The left hand maintains a steady accompaniment.

86

Musical score for measures 86-91. The right hand has a long slur over measures 86-87, followed by a more active melodic line. The left hand accompaniment remains consistent.

92

Musical score for measures 92-98. The right hand features a series of eighth-note runs and slurs. The left hand accompaniment includes some chromatic movement.

99

Musical score for measures 99-104. The right hand has a long slur over measures 99-100, followed by eighth-note patterns. The left hand accompaniment is simple and rhythmic.

105

Musical score for measures 105-110. The right hand features a long slur over measures 105-106, followed by chords and a trill. The left hand accompaniment is simple and rhythmic.

FREU DICH SEHR, O MEINE SEELE

opr./arr. by Monika Kaźmierczak

Friedrich Christian Mohrheim (1719-1780)

5 *p* 3 *f* *p*

10 *f* 3 *tr* *Fine*

15 *c.f.* 7

19 7 *tr*

24

28

32

37

42

47

53

Musical score for measures 53-56. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and quarter notes, featuring two triplet markings (indicated by a '3' below the notes). The left staff (bass clef) contains a bass line with eighth notes and quarter notes, including a sharp sign (#) under a note in the third measure.

57 *p* [*f*]

Musical score for measures 57-61. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and quarter notes, featuring a triplet marking (indicated by a '3' below the notes) and a dynamic marking [*f*] above the third measure. The left staff (bass clef) contains a bass line with eighth notes and quarter notes, including a sharp sign (#) under a note in the first measure.

62

Musical score for measures 62-65. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and quarter notes, featuring a fermata over the final note of the fourth measure. The left staff (bass clef) contains a bass line with eighth notes and quarter notes.

66

Musical score for measures 66-69. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and quarter notes, featuring a sharp sign (#) under a note in the first measure. The left staff (bass clef) contains a bass line with eighth notes and quarter notes, including a sharp sign (#) under a note in the first measure.

70

Musical score for measures 70-73. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and quarter notes, featuring a fermata over the final note of the fourth measure. The left staff (bass clef) contains a bass line with eighth notes and quarter notes.

74 *tr*

Musical score for measures 74-77. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and quarter notes, featuring a trill marking (*tr*) above the first measure and a fermata over the final note of the fourth measure. The left staff (bass clef) contains a bass line with eighth notes and quarter notes, including a sharp sign (#) under a note in the first measure.

Da Capo al Fine

POLONEZ C-dur / POLONAISE in C Major

opr./arr. by Monika Kaźmierczak

Johann Gottlieb Goldberg (1727-1756)

5

9

13

18

23

POLONEZ a-moll / POLONAISE in A Minor

opr./arr. by Monika Kaźmierczak

Johann Gottlieb Goldberg (1727-1756)

f

5

9

13

17 *p*

21 *f*

O SANCTISSIMA

Chant national de Sicile, Varié
z / from op. 82 Douze Morceaux caractéristiques, No. 2

opr./arr. by Wojciech Lauer

Friedrich Wilhelm Markull (1816-1887)

The first system of the musical score is in 4/4 time and B-flat major. It features a melody in the right hand with a mezzo-forte (*mf*) dynamic. The left hand provides a simple harmonic accompaniment. The system consists of 6 measures.

The second system begins at measure 7. It contains a repeat sign at the start of the system. The melody in the right hand is marked piano (*p*). The system consists of 6 measures.

The third system begins at measure 13. It contains a repeat sign at the end of the system. The melody in the right hand is marked piano (*p*). The system consists of 6 measures.

The fourth system begins at measure 18. It features a more active melody in the right hand with eighth-note patterns. The system consists of 4 measures.

The fifth system begins at measure 22. It includes a first ending (1.) and a second ending (2.) for the melody in the right hand. The system consists of 4 measures.

26

p *cresc.*

30

p 1.

34

p 2.

39

p 1.

43

p *cresc.* 1.

48

p *dim.* 1.

52 ^{2.}

dolce

56

fp

60 ^{1.} ^{2.}

p

63

cresc.

66 ^{1.}

p *cresc.* *fp*

70 ^{2.}

cresc. *fp*

ROMANCE

z / from op. 82 Douze Morceaux caractéristiques, No. 3

opr./arr. by Wojciech Lauer

Friedrich Wilhelm Markull (1816-1887)

First system of the musical score, measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a dotted quarter note and an eighth note, followed by a series of eighth notes. The left hand provides a simple harmonic accompaniment. The system concludes with a piano-piano (*pp*) dynamic marking.

Second system of the musical score, measures 6-10. Measures 6-7 continue the melodic and harmonic patterns. Measure 8 features a complex chordal texture with a fermata. Measures 9-10 contain a triplet of eighth notes in the right hand, with a repeat sign and a first ending bracket. The dynamic remains piano-piano (*pp*).

Third system of the musical score, measures 11-14. Measure 11 begins with a triplet of eighth notes. The right hand has a more active melodic line. The left hand accompaniment includes some grace notes. The dynamic increases to forte (*f*).

Fourth system of the musical score, measures 15-19. Measures 15-16 show a first ending bracket with a first ending (1.) and a second ending (2.). Measure 17 features a triplet of eighth notes. The dynamic is mezzo-forte (*mf*).

Fifth system of the musical score, measures 20-24. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The system ends with a final chord in the right hand.

25 *pp* *rall.* *a tempo* *p* 3

30 3

35 *cresc.*

40 *p*

45 *mf* *pp*

50 *8va*

PRELUDE op. 55 nr 2

z / from op. 55 Zwölf Präludien für die Orgel, zum Gebrauch beim Gottesdienste, No. 2

opr./arr. by Wojciech Lauer

Friedrich Wilhelm Markull (1816-1887)

mp

5

mf

9

f

13

mf

17

21

21

f

Measures 21-24: Treble clef, key signature of two sharps (F# and C#). Measure 21 starts with a chord of F#4, C#5, and G5. The right hand plays a sequence of eighth notes: F#4-G4-A4-B4, G4-F#4-E4-D4, C4-B3-A3-G3, F#3-E3-D3-C3. The left hand has a bass line of F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, 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REFLEKSJA I / REFLECTION I

Magdalena Cynk (*1968)
(2020)

ad libitum

The first system of the score is marked *ad libitum*. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The upper staff begins with a whole rest, followed by a series of eighth and sixteenth notes, ending with a fermata. The lower staff features a dynamic marking of *f* and contains three chords: a B-flat major triad, a B-flat major dyad, and a B-flat major triad with an octave extension. The system concludes with a 3/4 time signature change.

Allegretto

The second system is marked **Allegretto** and begins at measure 4. The time signature is 3/4. The upper staff starts with a dynamic marking of *p* and contains a melodic line of eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes. The system ends with a fermata over the final measure.

The third system begins at measure 8 and is marked *mp*. The time signature remains 3/4. The upper staff continues the melodic line with eighth notes. The lower staff features a bass line with chords and single notes. The system concludes with a fermata.

The fourth system begins at measure 12 and is marked *mf*. The time signature is 3/4. The upper staff features a melodic line with some chromaticism. The lower staff has a bass line with a long note in the first measure and a half note in the second measure, followed by a fermata. The system ends with a fermata.

The fifth system begins at measure 16 and is marked *mf*. The time signature is 3/4. The upper staff continues the melodic line with eighth notes. The lower staff features a bass line with chords and single notes. The system concludes with a fermata.

accel.

20

20

f

ad libitum

24

24

f

Allegro

27

27

f

31

31

p

36

36

mp

40

40

f

45

p

50

f

54

p

59

p *f*

63

p *f* *p*

67

f *p*

71

Musical score for measures 71-75. The right hand plays chords in the upper register, and the left hand plays a rhythmic pattern of eighth notes.

76

Musical score for measures 76-81. The right hand features sustained chords with a fermata over the final measure. The left hand has sparse notes with rests.

ad libitum

82

Musical score for measures 82-84. The right hand has a melodic line with a fermata. The left hand has chords. A dynamic marking *f* is present.

Allegretto

85

Musical score for measures 85-88. The right hand has a fast, rhythmic melodic line. The left hand has simple chords. A dynamic marking *f* is present.

89

Musical score for measures 89-92. The right hand has a fast, rhythmic melodic line. The left hand has chords. A dynamic marking *ff* is present.

93

Musical score for measures 93-97. The right hand has chords with a fermata. The left hand has a long, sustained note with a fermata. A dynamic marking *p* is present.

99

f

rit. -----

103

f

Moderato

108

ff *mf*

114

f

119

f

124

mf *p*

EPITAFIUM

Katarzyna Kwiecień-Długosz (*1978)
(14.01.2019)

Andante ♩ = 50

The first system of the musical score is in 4/4 time. The right hand (treble clef) begins with a whole rest, followed by a melodic line starting on G4, moving stepwise up to D5. The left hand (bass clef) plays a steady eighth-note accompaniment of G3, A3, B3, C4, D4, E4, F4, G4. The tempo is marked 'Andante' with a quarter note equal to 50 beats per minute. The dynamic is *mp*. The instruction *cantabile e molto tranquillo* is written above the right hand.

The second system continues the piece. The right hand has a melodic line with a fermata over the first measure. The left hand continues the eighth-note accompaniment. The dynamic remains *mp*.

The third system features a change in the right hand's accompaniment, with chords and moving lines. The left hand continues the eighth-note accompaniment. The dynamic is marked *molto espressivo*.

The fourth system continues the expressive texture. The right hand has a melodic line with a fermata. The left hand continues the eighth-note accompaniment.

The fifth system concludes the piece. The right hand has a melodic line with a fermata. The left hand continues the eighth-note accompaniment. The dynamic is marked *poco a poco crescendo*.

11

Musical score for measures 11-12. Treble clef has a melodic line with slurs and ties, and a dashed line above it. Bass clef has a simple accompaniment of quarter notes.

13

f

Musical score for measures 13-14. Treble clef has chords with lightning bolt symbols and a triplet of eighth notes. Bass clef has a simple accompaniment.

15

Musical score for measures 15-16. Treble clef has a triplet of eighth notes. Bass clef has a simple accompaniment.

16

sf *sf*

Musical score for measures 16-17. Treble clef has a melodic line with slurs and ties, and a 7/5 fingering. Bass clef has a simple accompaniment.

17

sf *ff* furioso

Musical score for measures 17-18. Treble clef has a melodic line with slurs and ties, and a 7/5 fingering. Bass clef has a simple accompaniment.

18

Musical score for measures 18-19. Measure 18 features a treble clef with a 7-measure slur and a bass clef with a 6-measure slur. Measure 19 features a treble clef with a 5-measure slur and a bass clef with a 6-measure slur.

19

Musical score for measures 19-20. Measure 19 features a treble clef with a 5-measure slur and a bass clef with a 6-measure slur. Measure 20 features a treble clef with a 3-measure slur and a bass clef with a 6-measure slur. The instruction *poco a poco diminuendo* is written below the treble staff.

20

Musical score for measures 20-21. Measure 20 features a treble clef with a 3-measure slur and a bass clef with a 6-measure slur. Measure 21 features a treble clef with a 3-measure slur and a bass clef with a 6-measure slur. The instruction *mf* is written below the treble staff.

poco rubato

22

Musical score for measures 22-23. Measure 22 features a treble clef with a *p* dynamic and a bass clef with a 6-measure slur. Measure 23 features a treble clef with a *mp* dynamic and a bass clef with a 6-measure slur. The instruction *poco rubato* is written above the treble staff.

24

Musical score for measures 24-25. Measure 24 features a treble clef with a *poco rit.* instruction and a bass clef with a 6-measure slur. Measure 25 features a treble clef with a *poco rit.* instruction and a bass clef with a 6-measure slur. The instruction *poco rit.* is written above the treble staff.

a tempo *pp*

26

mp cantabile

28

30

32

p

35

pp *perdendosi*

IMPRESSIONE

RĚBÔK

Anna Roclawska-Musiałczyk (*1987)
(2019)

Andante cantabile e rubato ♩ = 54

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The first staff (treble clef) contains the melody, starting with a half note B-flat, followed by quarter notes G, A, B-flat, and a half note C. The second staff (bass clef) is mostly empty. Dynamics include *mp espress.* in measure 1, *mp* in measure 2, and *mf* in measure 3. A crescendo hairpin is shown between measures 2 and 3.

Musical notation for measures 5-8. The melody continues in the treble clef. Measure 5 starts with a half note B-flat. Measure 6 has a half note C. Measure 7 has a half note D. Measure 8 has a half note E. Dynamics include *p* in measure 5, *mp* in measure 6, and a crescendo hairpin in measure 7. The bass clef is mostly empty.

Musical notation for measures 9-12. The melody continues in the treble clef. Measure 9 starts with a half note F. Measure 10 has a half note G. Measure 11 has a half note A. Measure 12 has a half note B-flat. Dynamics include *mp* in measure 9. The bass clef has some accompaniment.

Musical notation for measures 13-16. The melody continues in the treble clef. Measure 13 starts with a half note C. Measure 14 has a half note D. Measure 15 has a half note E. Measure 16 has a half note F. Dynamics include *mf* in measure 13 and *mp* in measure 15. The bass clef has some accompaniment.

Musical notation for measures 17-20. The melody continues in the treble clef. Measure 17 starts with a half note G. Measure 18 has a half note A. Measure 19 has a half note B-flat. Measure 20 has a half note C. Dynamics include *mf* in measure 17, *mp* in measure 18, and *mp* in measure 19. The bass clef has some accompaniment. A *poco rit.* marking is present in measure 20. A *8va* marking is above the treble clef in measure 19.

con moto ♩ = 66

21

p *espress.* *mp*

This system contains measures 21 and 22. Measure 21 features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line. Measure 22 continues the right-hand texture with a more active bass line. Dynamics include piano (*p*) and mezzo-piano (*mp*), with an expressive (*espress.*) marking.

23

espress.

This system contains measures 23 and 24. Measure 23 continues the sixteenth-note texture in the right hand. Measure 24 features a more active bass line. The *espress.* marking is present.

25

mf *p* *mf* *p*

This system contains measures 25 and 26. Measure 25 has a right-hand melody with accents and dynamics *mf* and *p*. Measure 26 continues with *mf* and *p* dynamics.

27

rit. *mf*

This system contains measures 27 and 28. Measure 27 has a right-hand melody with accents. Measure 28 features a right-hand chordal texture with a *rit.* (ritardando) marking and a *mf* dynamic.

con moto ♩ = 66

29

p *f* *p*

This system contains measures 29, 30, and 31. Measure 29 has a right-hand melody with sixteenth-note runs and a *p* dynamic. Measure 30 features a right-hand chordal texture with a *f* dynamic. Measure 31 continues with a *p* dynamic.

32

f *mf*

Più mosso

35

3 3 3 3

38

$\text{♩} = 70$

f *espress.*

42

molto accel.

ff

ff

45

$\text{♩} = 65$

ff

48

p

espress.

50

espress.

52

mf espress.

55

calando ♩ = 54

f espress.

p

p

58

rit.

pp

LITTLE VARIATION

Krzysztof Falkowski (*1996)
(2020)

Tranquillo ♩ = ca. 73

Measures 1-3 of the piece. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tranquillo' with a quarter note equal to approximately 73 beats per minute. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Measures 4-6. The melodic line in the right hand continues with eighth and sixteenth notes. The left hand accompaniment remains consistent with the previous measures.

Measures 7-10. Measure 7 begins with a piano (*p*) dynamic. Measure 8 contains a change in time signature to 2/4. Measure 9 returns to 4/4. Measure 10 includes the instruction *p poco a poco cresc.* (piano, gradually increasing).

Measures 11-14. The melodic line continues with eighth and sixteenth notes. The left hand accompaniment consists of quarter notes.

Measures 15-18. Measure 15 starts with a forte (*f*) dynamic. Measure 16 includes a *rit.* (ritardando) marking. Measure 17 has a *mp* (mezzo-piano) dynamic. Measure 18 ends with a double bar line. The left hand has notes in brackets marked with an asterisk (*), indicating they are for carillon instruments without a specific E pedal.

*) Nuty w nawiasach przeznaczone są dla carillonów bez dźwięku es w pedale. / The notes in the brackets are for carillonists that do not have pedal's E.

19 **a tempo** *p* rit.

23 **più mosso** ♩ = ca. 80 rit.

27 **Tranquillo** ♩ = ca. 73 *p* leggiero

30

33 *mf* rit. *mp*

Leggiero ♩. = 65

38

p

Measures 38-41: Treble clef, 6/8 time signature. The right hand plays a melodic line with eighth notes and dotted quarter notes, featuring a fermata over the final note of each measure. The left hand has whole rests. Dynamics include *p* and a crescendo hairpin.

42

mp

Measures 42-45: Treble clef, 6/8 time signature. The right hand continues the melodic line with eighth notes and dotted quarter notes, featuring a fermata over the final note of each measure. The left hand has whole rests. Dynamics include *mp* and a crescendo hairpin.

46

Measures 46-49: Treble clef, 6/8 time signature. The right hand continues the melodic line with eighth notes and dotted quarter notes, featuring a fermata over the final note of each measure. The left hand has whole rests. Dynamics include a crescendo hairpin.

50

f

Measures 50-53: Treble clef, 6/8 time signature. The right hand continues the melodic line with eighth notes and dotted quarter notes, featuring a fermata over the final note of each measure. The left hand has whole rests. Dynamics include *f* and a crescendo hairpin.

54

mp

Measures 54-57: Treble clef, 6/8 time signature. The right hand continues the melodic line with eighth notes and dotted quarter notes, featuring a fermata over the final note of each measure. The left hand has whole rests. Dynamics include *mp* and a crescendo hairpin.

58

Measures 58-61: Treble clef, 6/8 time signature. The right hand continues the melodic line with eighth notes and dotted quarter notes, featuring a fermata over the final note of each measure. The left hand has whole rests. Dynamics include a crescendo hairpin.

62

Musical score for measures 62-65. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth-note patterns, often beamed in pairs and marked with a '2' for fingering. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in measure 65.

66

Musical score for measures 66-69. The right hand continues with eighth-note patterns, including some beamed sixteenth notes. The left hand accompaniment remains consistent. A dynamic marking of *f* (forte) is present in measure 66.

70

Musical score for measures 70-72. The right hand features eighth-note patterns with some beaming. The left hand accompaniment continues with eighth notes.

73

Musical score for measures 73-75. The right hand has eighth-note patterns with some beaming. The left hand accompaniment continues. A dynamic marking of *mf* (mezzo-forte) is present in measure 73.

76

Musical score for measures 76-78. The right hand features eighth-note patterns with some beaming. The left hand accompaniment continues with eighth notes.

79

Musical score for measures 79-81. The right hand features eighth-note patterns with some beaming. The left hand accompaniment continues with eighth notes.

82 *mp*

85

89 *rit.* *Tranquillo* ♩ = ca. 73 *p*

93

97

100 *poco rit.*

