POLISH FOLKLORE IN CONTEMPORARY COMPOSITION

KLAUDIA CHMIELEWSKA

Portfolio of Compositions Submitted to the University of Nottingham in Partial Fulfilment of the Degree of Master of Music by Research (MRes)

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Instrumentation:

1. Kujawiak – voice and string orchestra
2. Zbójnicki – string orchestra
3. Mój świecie – voice and harp
4. Jek ja jechał – countertenor and harp
5. Lament – soprano, flute and string orchestra

LYRICS AND ENGLISH TRANSLATIONS

Kujawiak[1]

Jasieńko! Jasieńko! Za wodą mi pójdź!	Johny, Johny! Go, fetch me water!
Zywa wodo, żywa wodo zdrowie mi wróć!	Living water, living water bring me back my health!
Jaśko! Jaśko! Za wodą pójdź!	Johny, Johny! Go, fetch water!
Wody! Wody mi dej!	Water! Give me water!
Jaśko! Jaśko! Pódź za wodą!	Johny! Johny! Go, fetch water!
Ta mi życie obficie da!	It will give my life of plenty!
Jasieńku, Jasieńku! Pójdźze za wodą!	Johny, Johny! Go after water!
Ona uracy zdrowiem, urodą!	It will gift you with health and beauty!

Mój świecie[2]

Mój świecie, mój świecie! Cyja ja tyz teroz!	My world, my world, whose am I now then?
Spojrzo moje ocki do matuli nieroz.	My eyes will look back at my mum sometimes.
Spojrzo uny nie roz, a zapłaci nie dwa,	They will look not once, but they (the family of the groom) will pay not two (twice as much as the bride's worth).
Bo ja u matuli była sama jedna.	Because my mum had only me/ I was the only one there for my mum.
Byłam sama jedna, jek rózycka w polu,	I was the only one, like a rose in the field.
Teroz mnie ni ma pozałować komu	Now there is no one to pity me.
Matula starzuchna, siostrzyczka młodziuchna,	My mum is old, my sister is too young.
Starsy brat na wojnie, i ten nie zi o mnie.	My old brother went to war and he does not care for me.

[1] Lyrics written by Klaudia Chmielewska

[2] Władysław Skierkowski, *Puszcza Kurpiowska W Pieśni. Część Pierwsza* (Płock: Wydawnictwo Towarzystwa Naukowego Płockiego, 1928).

Jek ja jechał[3]

Jek ja jechał do dziewcyny to wrota skrzypsiały,	When I was coming to my girlfriend, then the door was cracking.
Polej wrota zimną wodą, niech te wrota cicho chodzą dziewcyno moja. X2	Pour the water on the door, so it doesn't make more sound, my girl!
Jek ja jechał do dziewcyny to gęsi gęgały.	When I was coming to my girl, then the geese were squawking.
Zapondz gęsi do sadu, niech się nazrom pośladu dziewcyno moja. X2	Put the geese to the orchard, so they can eat fodder, my girl!
Jek ja jechał do dziewcyny to kacki kwakały.	When I was coming to my girlfriend, then the ducks were quacking.
Zapondz kacki do rzecki niech się nazrom Porzecki dziewcyno moja. X2	Lead the ducks to the river let them eat currants, my girl!
Jek ja jechał do dziewcyny to woły rycały.	When I was coming to my girlfriend, then the oxen were roaring.
Zapondz woły do łobory, sama z Jonkam do komory na łózecko spać. X2	Lead the oxen to the barn. You go with Jonek (the boy, who sings) to the chamber, to sleep on the bed.
Zapondz! Dziewcyno!	Lead them! Girl!

Lament[4]

Dusza z ciała wyleciała.	The soul flew away of body.
Na zielonej łące stała.	It was standing on the green meadow.
Stawszy, silna, bardzo rzewno zapłakała.	Standing it cried very much.
Czemu, duszo, rzewno płaczesz?	Why do you cry, oh soul?
Nie wola mi rzewno płakać,	I do not want to cry,
A ja nie wiem, kam się podziać.	But I don't know where to go.
Podzi, duszo moja miła!	Come, my dear soul!
Powiodę cię do rajskiego,	I will guide you to Paradise,
Do Królestwa Niebieskiego	To the Kingdom of Heaven.

[3] Stanisław Sieruta, 'Pieśni kurpiowskie śpiewa Stanisław Sieruta. Związek Kurpiów', *YouTube,* uploaded by Związek Kurpiów, 24, May 2021, https://www.youtube.com/watch?v=P7TheFaAgGM (accessed 23/07/2023).

[4] Angelika Szepiszczak, 'Dusza Z Ciała Wyleciała - Inspiracja XV-Wieczną Pieśnią Wykorzystaną W Utworze Wojciecha Kilara' (2021) 9 Rocznik Muzeum 'Górnośląski Park Etnograficzny w Chorzowie <chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.ojs-issn-2353-2734-year-2021-volume-9-issue-9-article-0e59491e-4837-306a-95cf-550982595f85/c/articles-2078087.pdf.pdf> (accessed 1/09/2023).

KLAUDIA CHMIELEWSKA – POLISH FOLKLORE IN CONTEMPORARY COMPOSITION

Programme Notes

This is a set of five musical pieces inspired by the folklore of Poland.

Kujawiak 6'07 min

This is a vocal piece written for voice and string orchestra. It is inspired by the *Kujawiak*, one of the five national dances of Poland. It comes from the region of Kuyavia (*Kujawy*), which is in north-central Poland. It is the slowest of the five dances, written in a 3/4 time signature, with conspicuous rubato (expressive flexibility of pulse) and usually in a minor mode. It is performed as an instrumental piece or sometimes it comes with a song.[5]
This piece tells the story of a girl who sends away her beloved in the hope that he will find the *zywa woda*, which, in the Malopolska dialect, means *living water* or *aqua vitae*. *Aqua vitae* is a popular symbol in Slavic folklore. It is believed to have supernatural properties. It can bring fortune, heal, and resurrect, as well as being extremely hard to find. The final part of the piece is a typical folk song expressing wisdom, which used to be an important part of rituals and life events in Polish villages. It is performed very fast and repeated a few times.

Zbójnicki 6'57 min

Zbójnicki is written for string orchestra. It is the only piece from the set which does not contain a vocal part. *Zbójnicki* is a dance from the Podhale region, in the foothills of the Tatra mountains in southern Poland. It is performed by the local shepherds from the Highlands. It is very fast, energetic, and involves jumping and the use of the *ciupaga* – a traditional axe.[6]

This piece is based on compositional techniques inspired by minimalism. Its main idea is to repeat the same musical material but to vary it through alterations in harmony, rhythm, and voicing, by means of passing the melody from one instrument to another.

KURPIE

The third and fourth songs originate from the Kurpie region. It is a region in the North-east of Poland inhabited by indigenous peoples with their own dialect and customs and covered by wild forests. People inhabiting this region developed their own unique folklore and lifestyle. The Kurpian songs use pentatonic scale, sound very sad, and are usually sung a capella. The most significant contributor to preservation of these song was the priest Władysław Skierkowski, who between 1913-1923

[5] Tomasz Nowak, *Taniec Narodowy W Polskim Kanonie Kultury. Źródła, Geneza, Przemiany* (Warszawa: BEL Studio 2016).
[6] Grażyna Władysława Dąbrowska, *W Kręgu Polskich Tańców Ludowych.* (Warszawa: Ludowa Spółdzielnia Wydawnicza 1979).

documented 2178 songs in 10 volumes, which became known as the '*Puszcza Kurpiowska w Pieśni' or* 'Kurpian Forest in Song'. [7]

Both of the songs are written for voice and harp, in the Kurpian dialect.

Mój świecie 2'07

Mój świecie comes from the first volume of the Kurpian Forest in Song, and it was noted down in 1916. It is a piece performed during the wedding ritual, on the way back from the church to the martial home. It tells a story of a daughter who is asking her mother to be careful when choosing a husband for her. The melody was modified by me but the lyrics were preserved. The harp accompaniment is deliberately rich and in its final moment contains four independent voices as a form of compound melody.

Jek ja jechał 6'02

Jek ja jechał contrasts strongly with the previous song. It is taken from the album *Pieśni Kurpiowskie* recorded by Kurpian vocalist Stanisław Sieruta in 2003. The lyrics and the melody preserve Sieruta's original, although the melody has been transposed for countertenor. The story in this song is told by a boy who is clandestinely visiting his beloved, but the household makes noise and exposes his presence. I took inspiration for this song from piece written by John Cage, called 4'33. In this piece the composer explores issues around the questions: What is silence? And can any sound be music? The simple accompaniment with acoustic rests between the strokes of the strings and peripheral sounds engages the listener to explore, what are the sounds between the notes and what lies between the lowest and the highest sound.

Lament 8'06

This is a piece for voice, flute, and string orchestra. The lyrics for the piece date back as far as the fifteenth century. They stem from what is called the *Dusza z ciala wyleciała*[8] – when the soul leaves the body. It is the lament of a soul which has parted from its body and is frightened and uncertain of its future. The soul meets Saint Peter and he takes it to Heaven. The music for the piece is written in a way that long waves of sounds are heard to change gradually. Owing to the atonal character of the piece many overtones can be heard. There are moments of dissonant, unpleasant sounds which portray the fear and terror of the soul, but they are followed by chords which resolve the tension in a harmonious way. The piece ends with the C major chord, which gives the listener a feeling of arrival and resolution. It also brings hope, despite the sad topic, and serves to summarize the message of the entire set of five compositions.

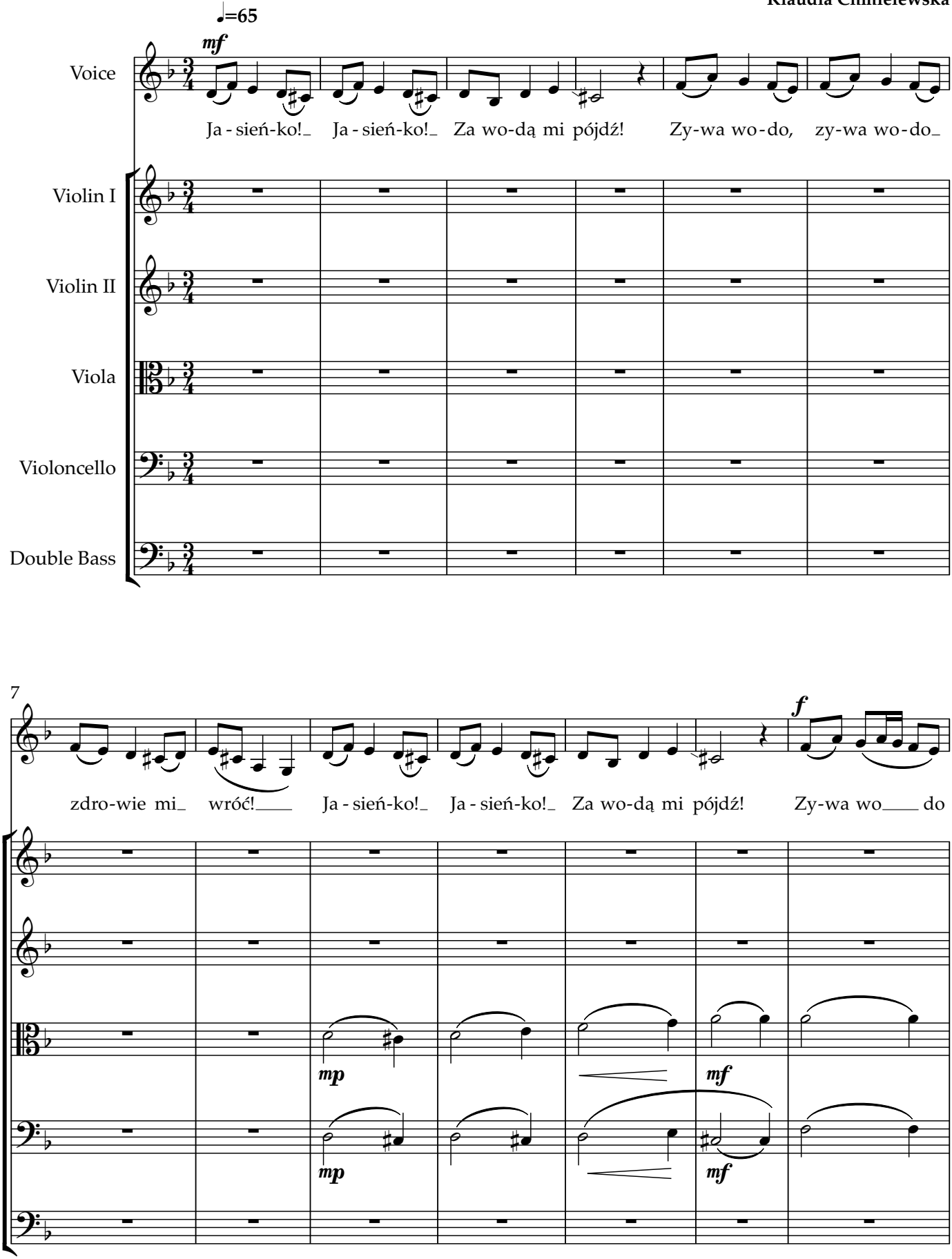
[7] Władysław Skierkowski, *Puszcza Kurpiowska W Pieśni. Część Pierwsza* (Płock: Wydawnictwo Towarzystwa Naukowego Płockiego, 1928).

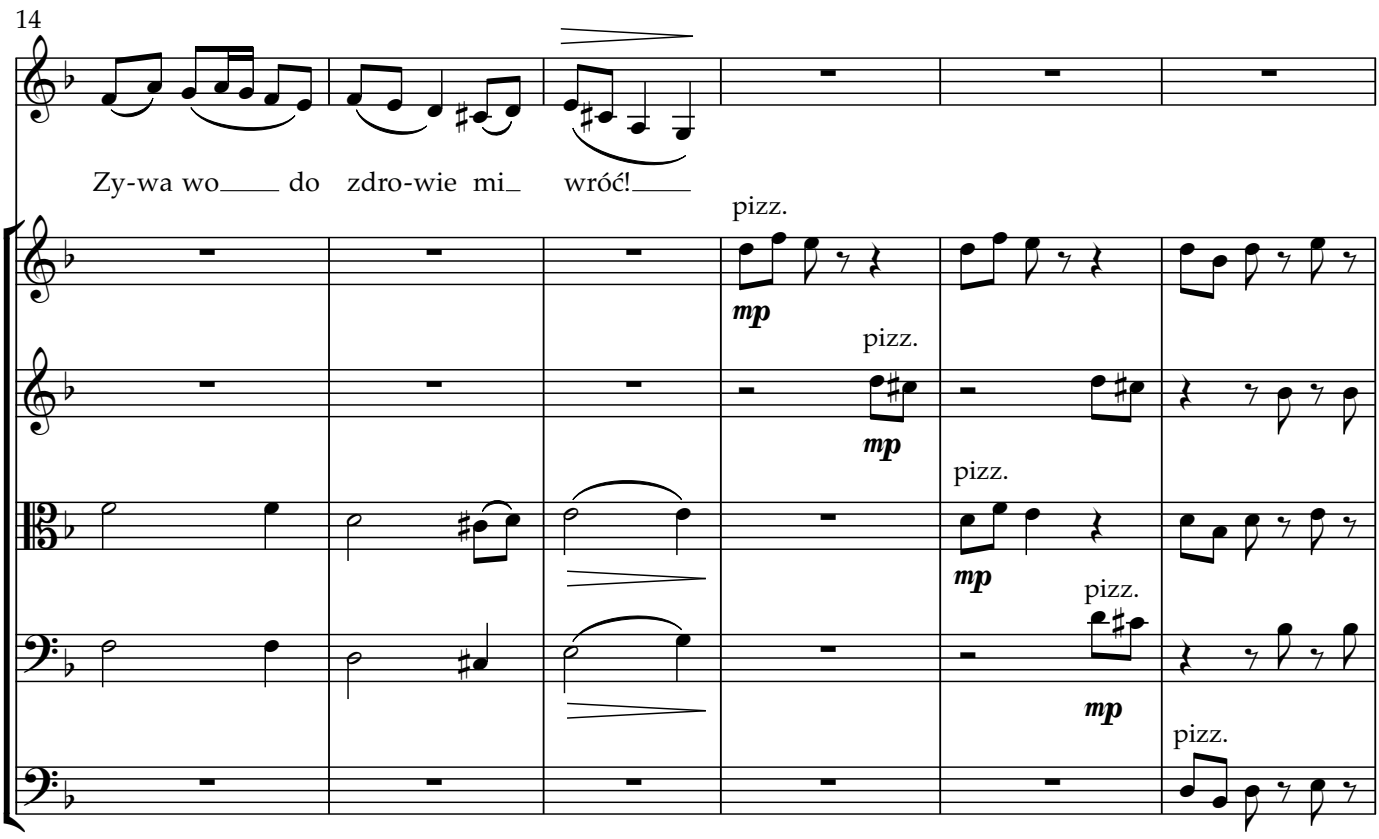
[8] Angelika Szepiszczak, 'Dusza Z Ciała Wyleciała - Inspiracja XV-Wieczną Pieśnią Wykorzystaną W Utworze Wojciecha Kilara' (2021) 9 Rocznik Muzeum 'Górnośląski Park Etnograficzny w Chorzowie <chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.ojs-issn-2353-2734-year-2021-volume-9-issue-9-article-0e59491e-4837-306a-95cf-550982595f85/c/articles-2078087.pdf.pdf> (accessed 1/09/2023).

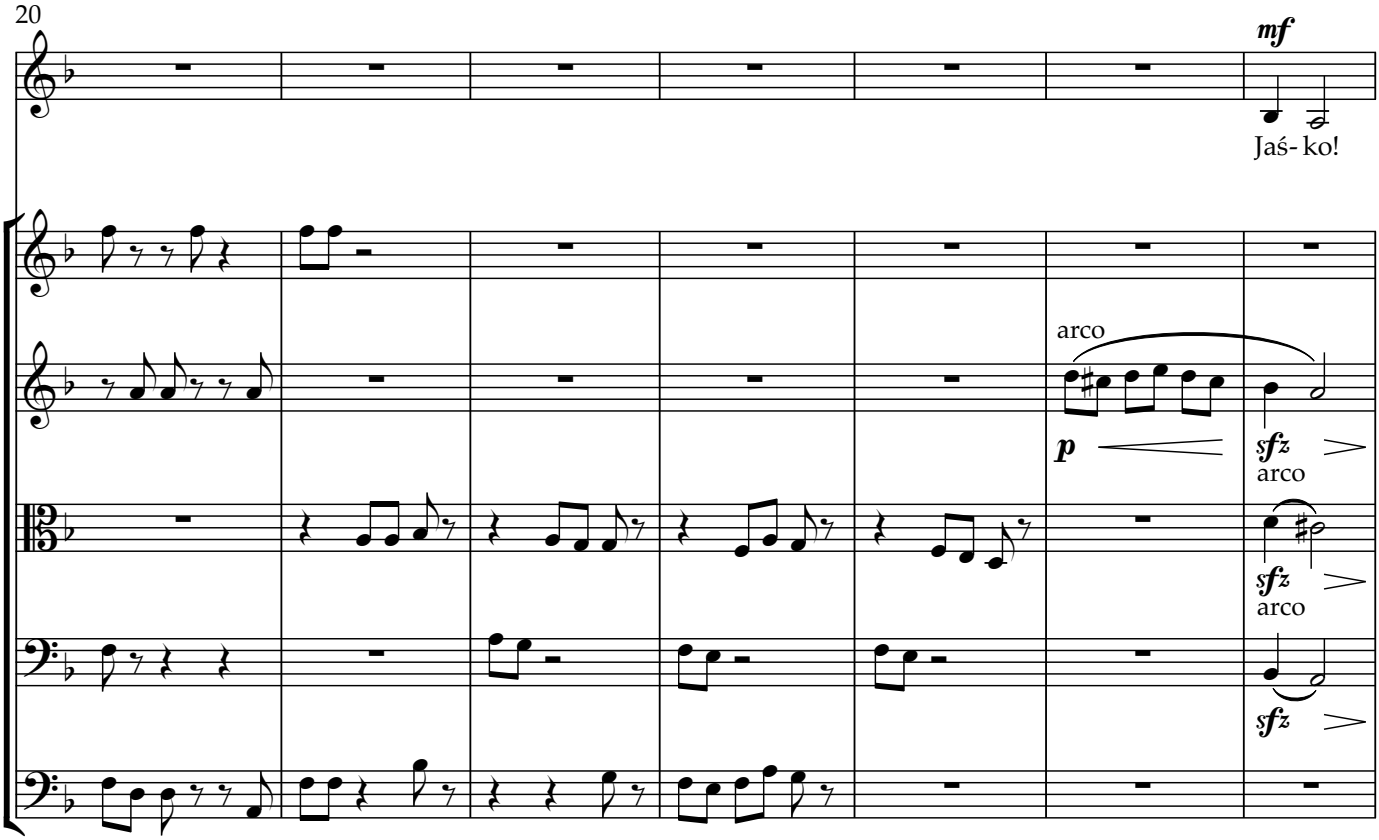
Kujawiak

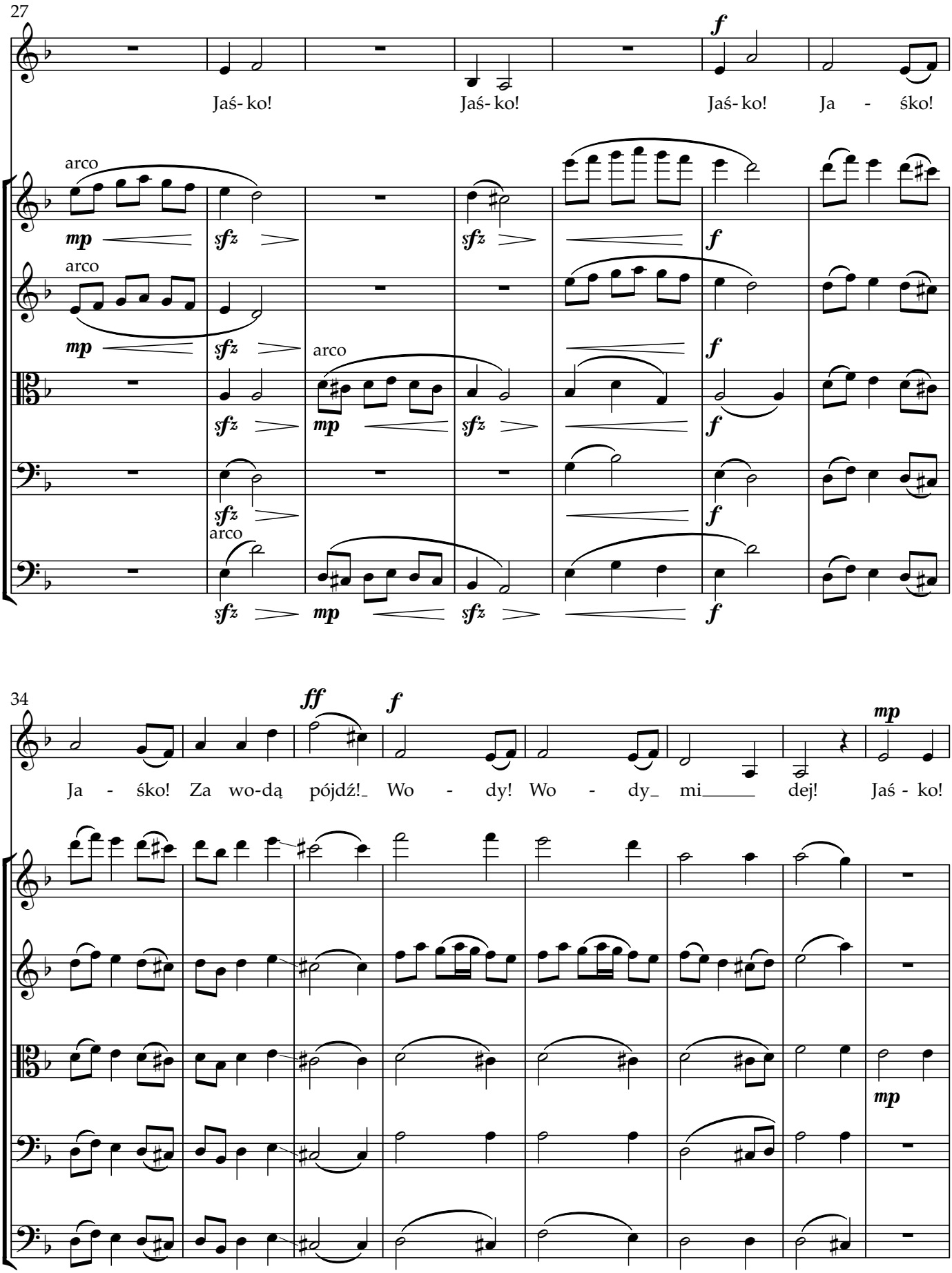
For voice and string orchestra

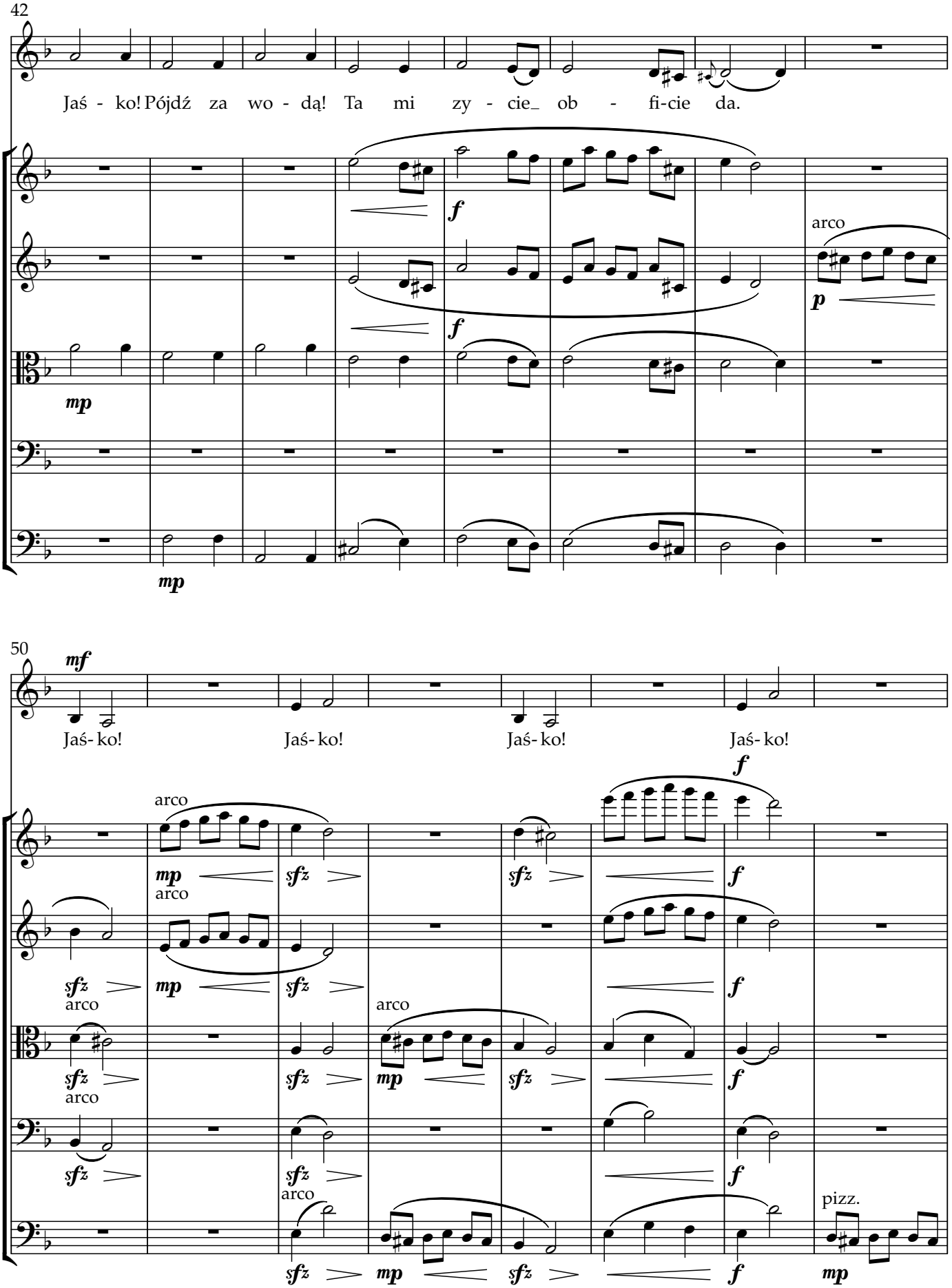
Klaudia Chmielewska

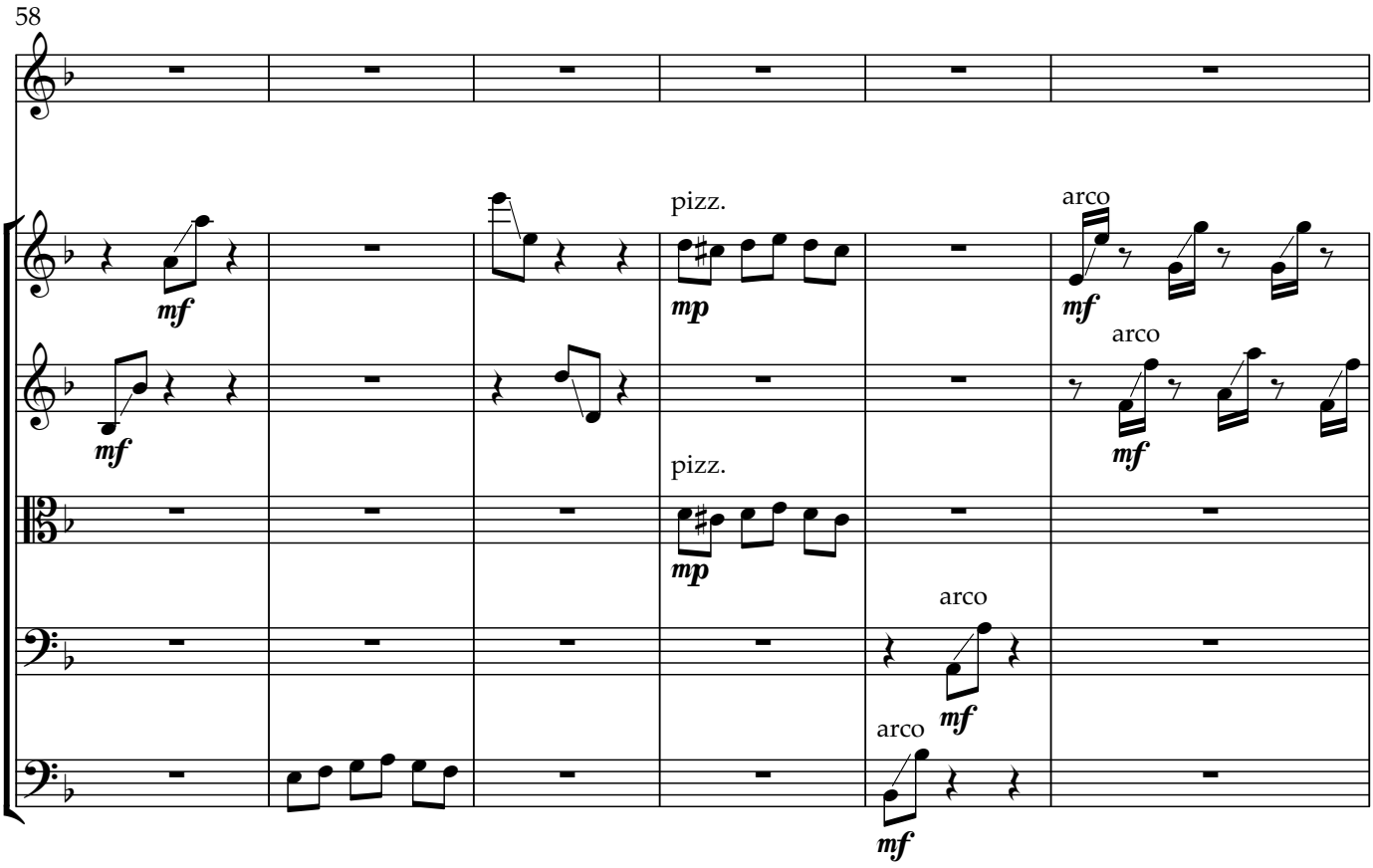


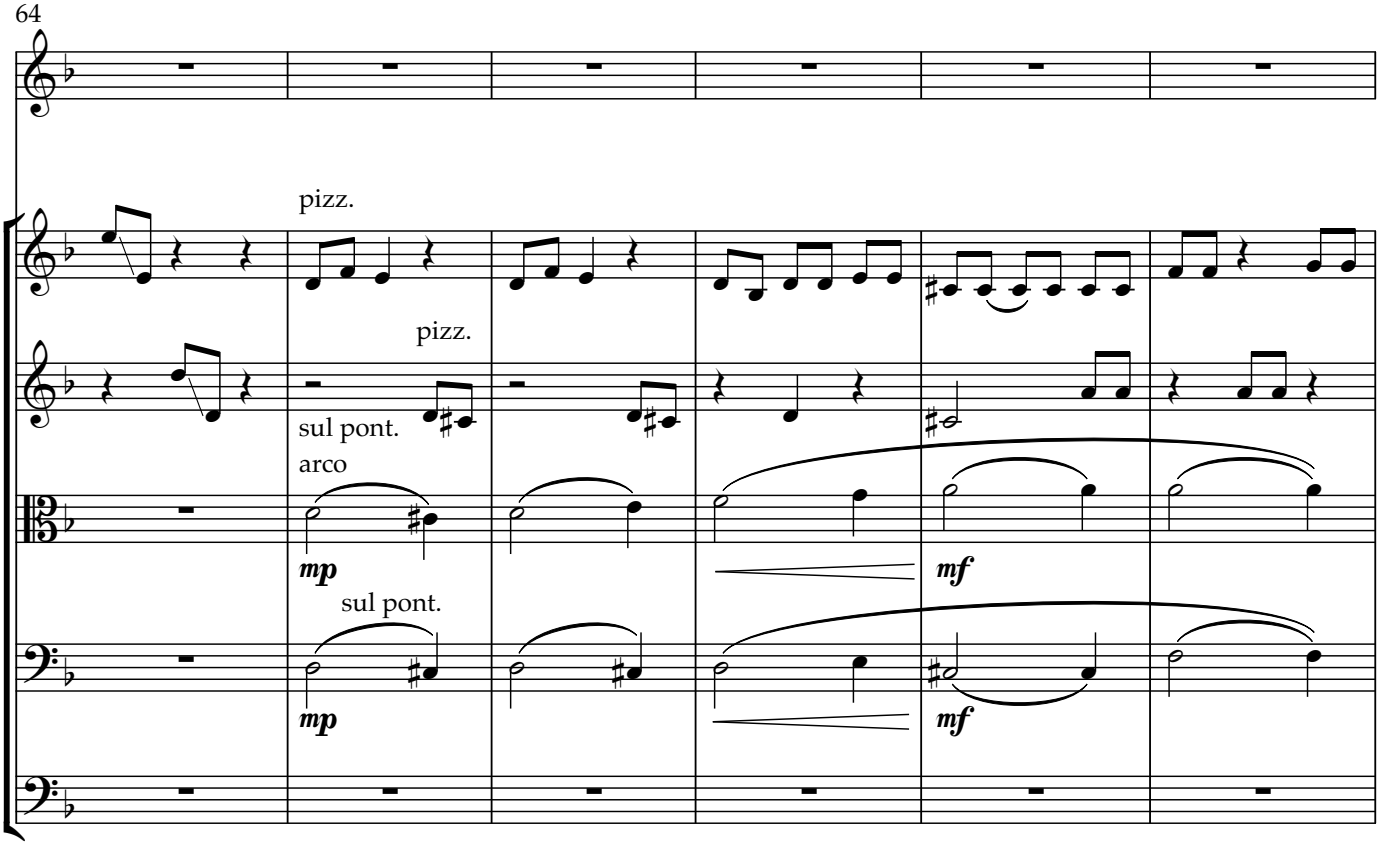

14
Zy-wa wo___ do zdro-wie mi_ wróć!___
pizz.
mp
pizz.
mp
pizz.
mp
pizz.
mp
pizz.

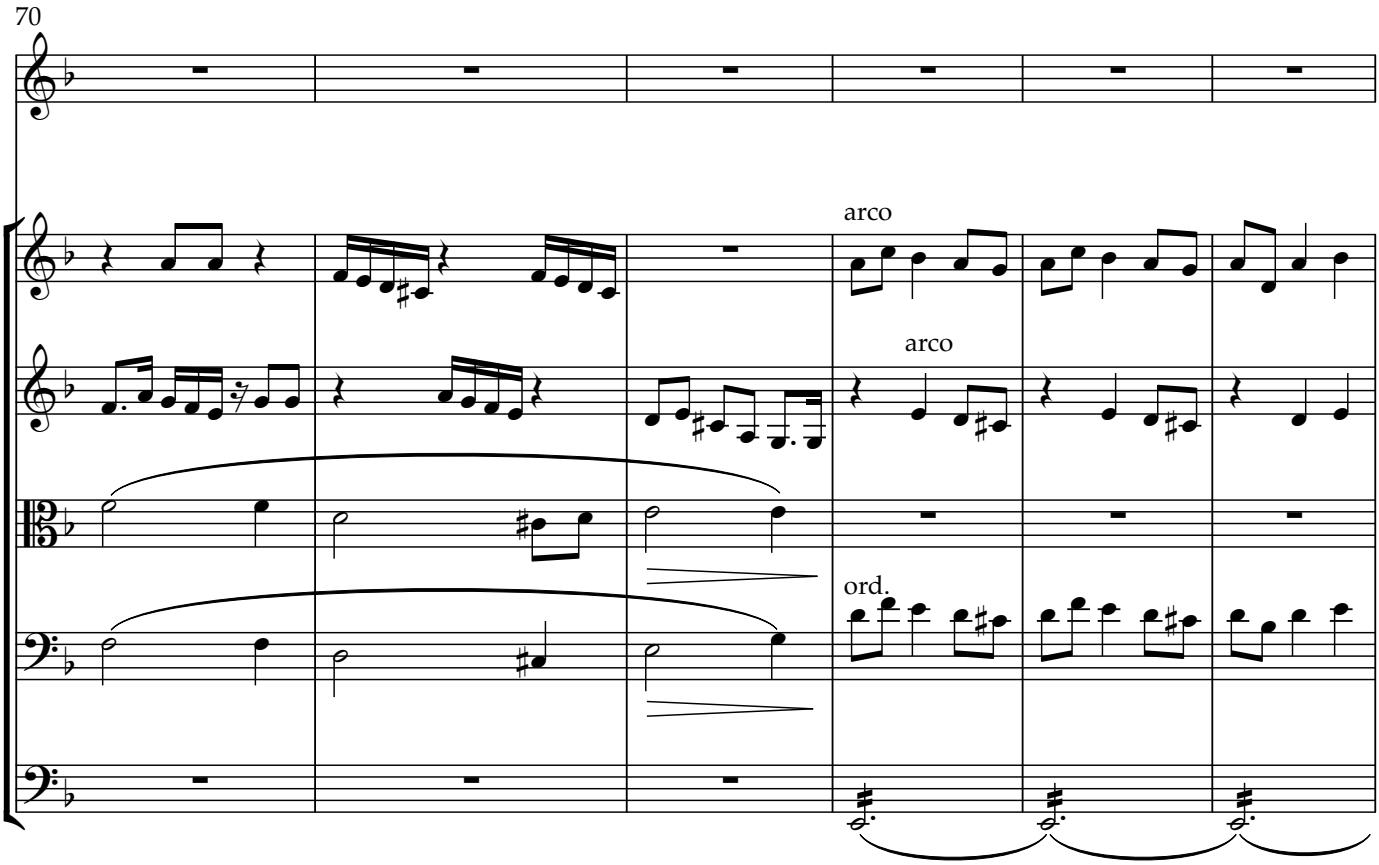

20
mf
Jaś- ko!
arco
p
sfz
arco
sfz
arco
sfz

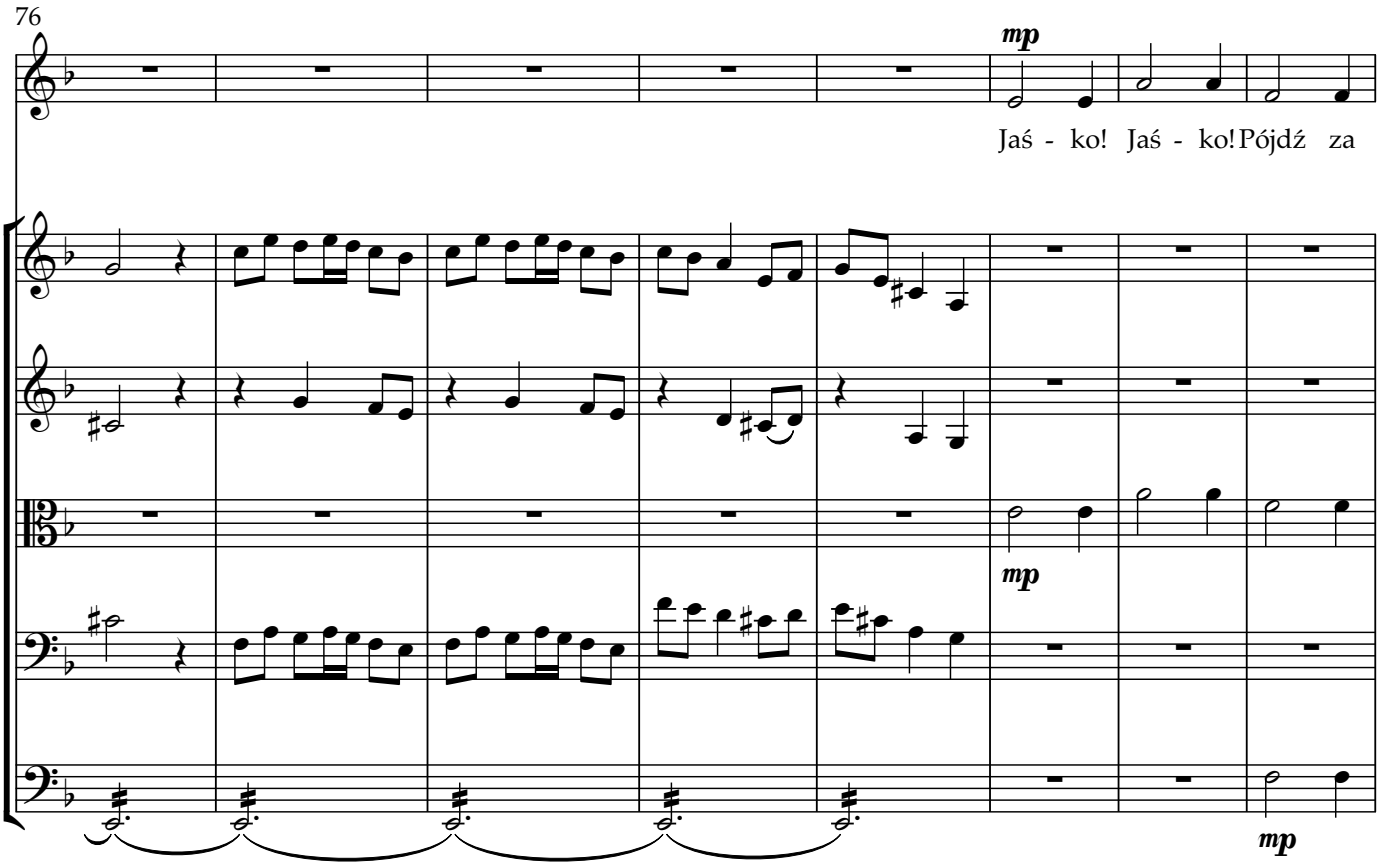

27
Jaś- ko!
Jaś- ko!
Jaś- ko!
Ja - śko!
arco
mp
sfz
f
34
Ja - śko! Za wo-dą pójdź! Wo - dy! Wo - dy mi dej! Jaś - ko!
ff
mp

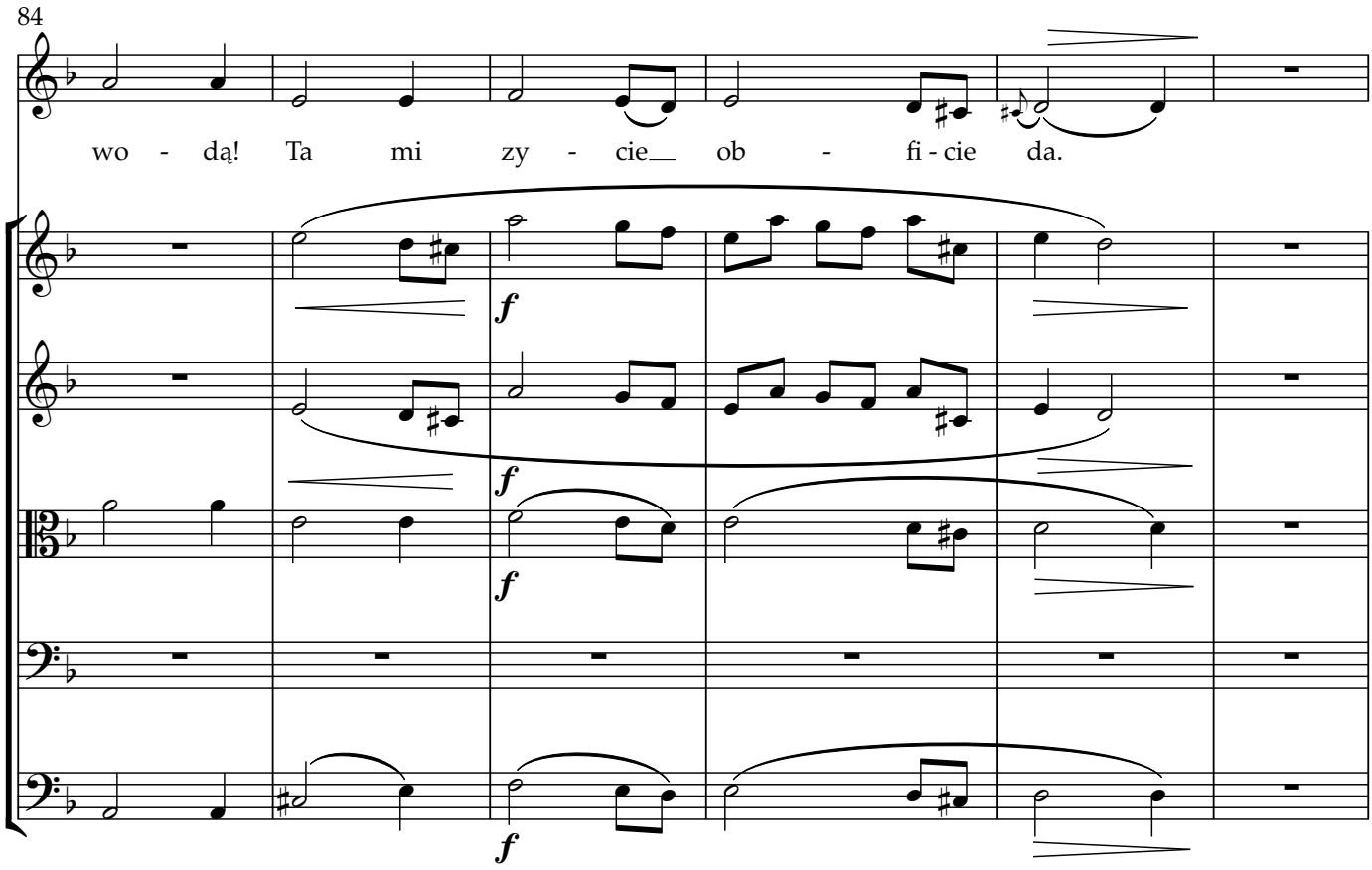

42
Jaś - ko! Pójdź za wo - dą! Ta mi zy - cie_ ob - fi-cie da.
arco
50
Jaś- ko! Jaś- ko! Jaś- ko! Jaś- ko!
arco
pizz.

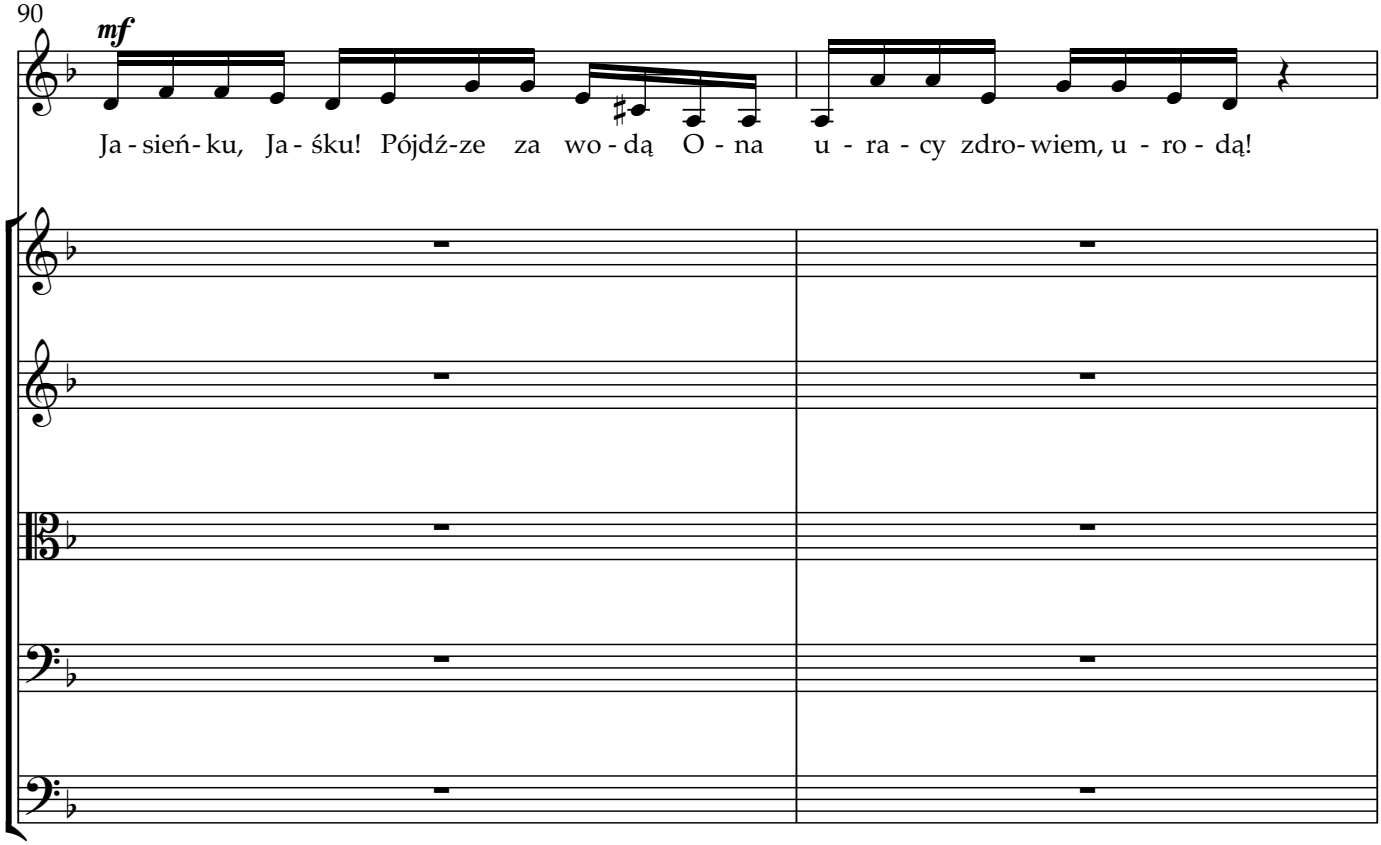

58
pizz.
arco
mf
mp
arco
mf
pizz.
mp
arco
mf
arco
mf


64
pizz.
pizz.
sul pont.
arco
mp
mf
sul pont.
mp
mf

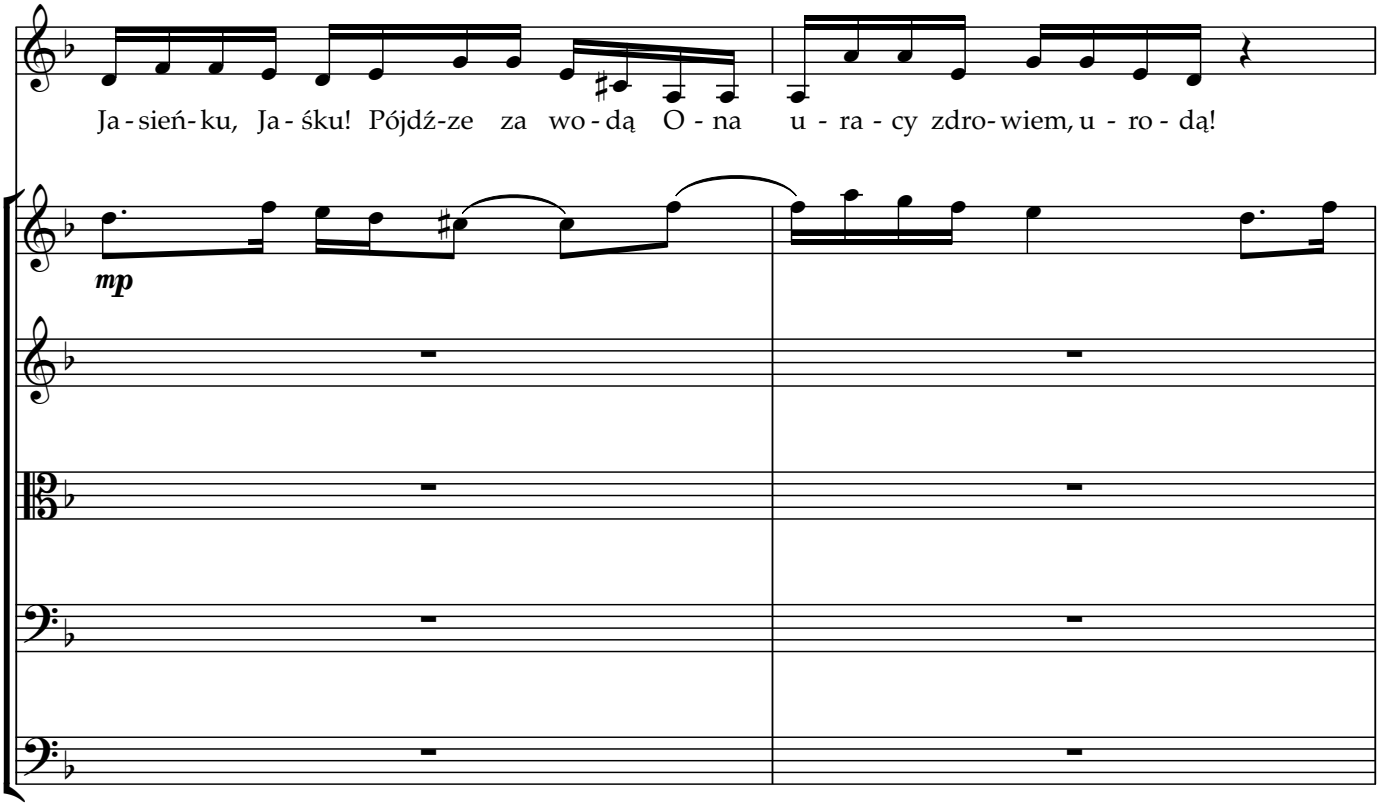

70
arco
arco
ord.


76
mp
Jaś - ko! Jaś - ko! Pójdź za
mp
mp

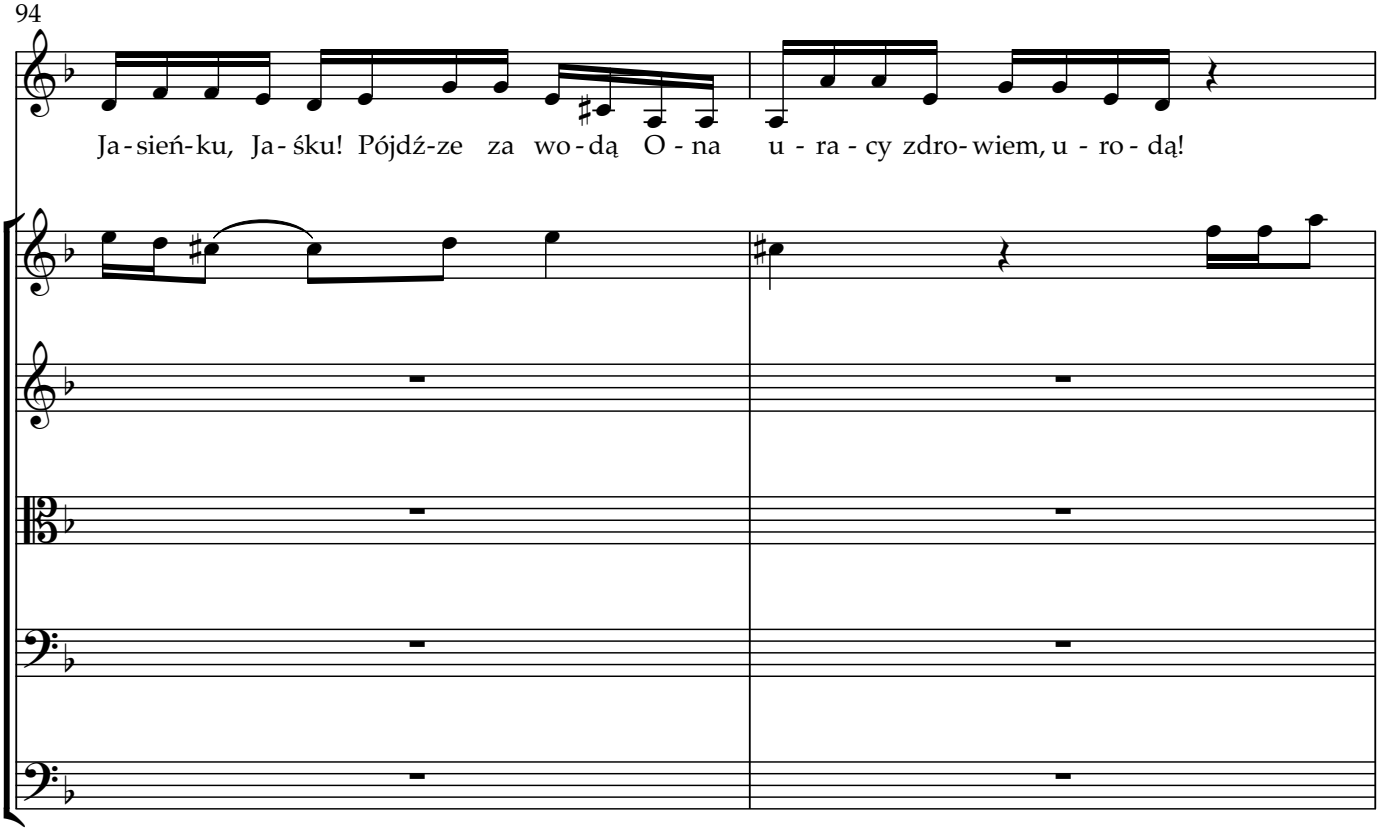

84
wo - dą! Ta mi zy - cie ob - fi - cie da.
f
f
f
f


90
mf
Ja - sień - ku, Ja - śku! Pójdź-ze za wo - dą O - na u - ra - cy zdro - wiem, u - ro - dą!

92


Ja - sień - ku, Ja - śku! Pójdź - ze za wo - dą O - na u - ra - cy zdro - wiem, u - ro - dą!
mp

94


Ja - sień - ku, Ja - śku! Pójdź - ze za wo - dą O - na u - ra - cy zdro - wiem, u - ro - dą!

96

Ja - sień - ku, Ja - śku! Pójdź - ze za wo - dą O - na u - ra - cy zdro - wiem, u - ro - dą!

98

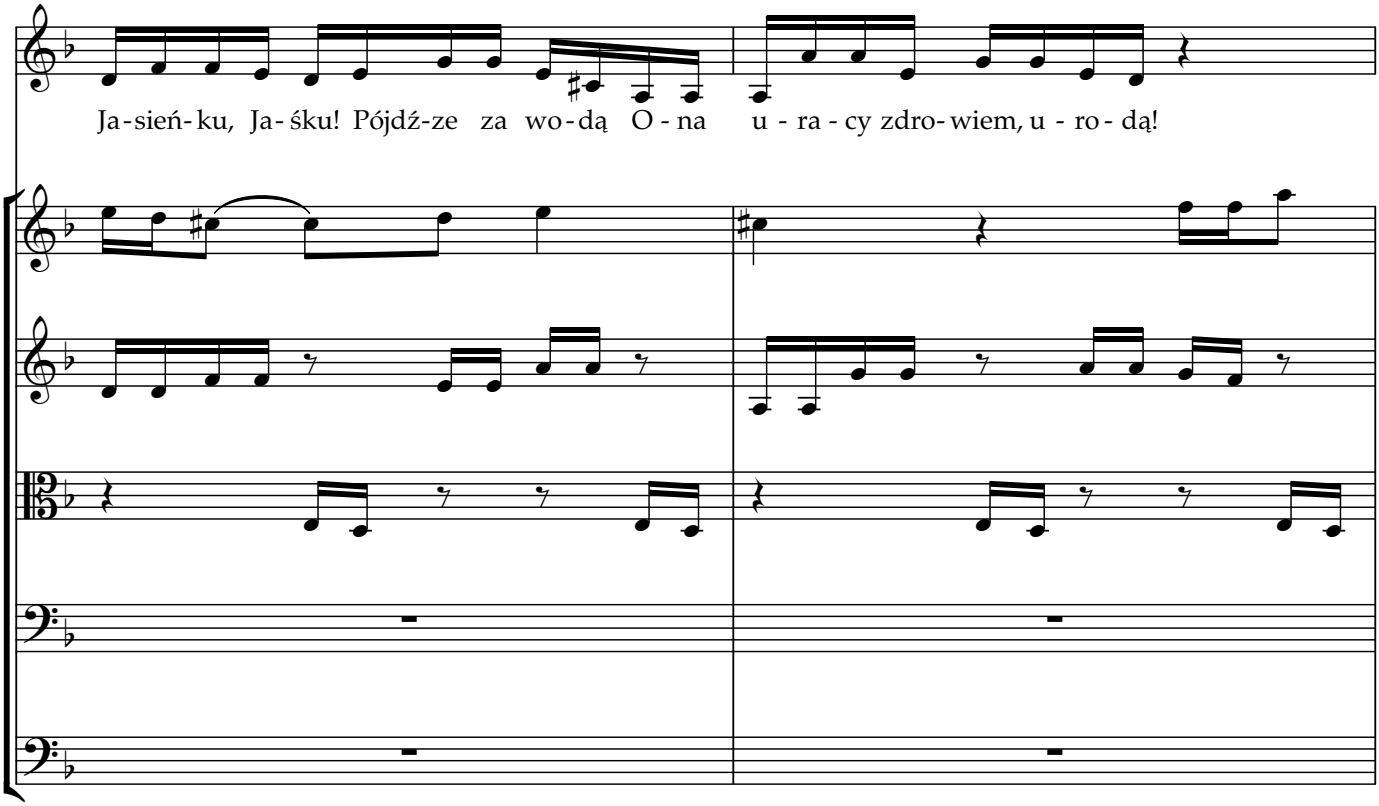
Ja - sień - ku, Ja - śku! Pójdź - ze za wo - dą O - na u - ra - cy zdro - wiem, u - ro - dą!

mf

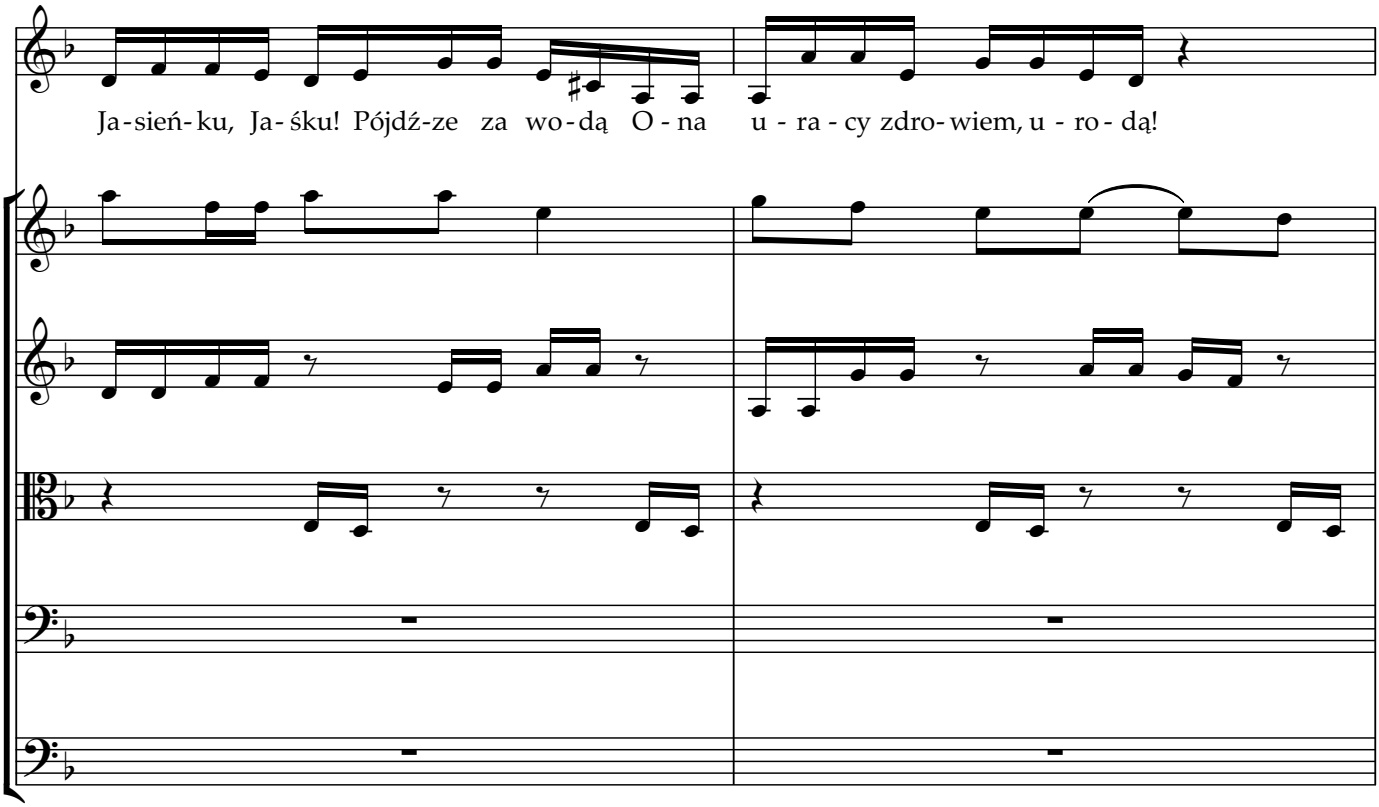
mp

mp

100


Ja-sień-ku, Ja-śku! Pójdź-ze za wo-dą O-na u-ra-cy zdro-wiem, u-ro-dą!

102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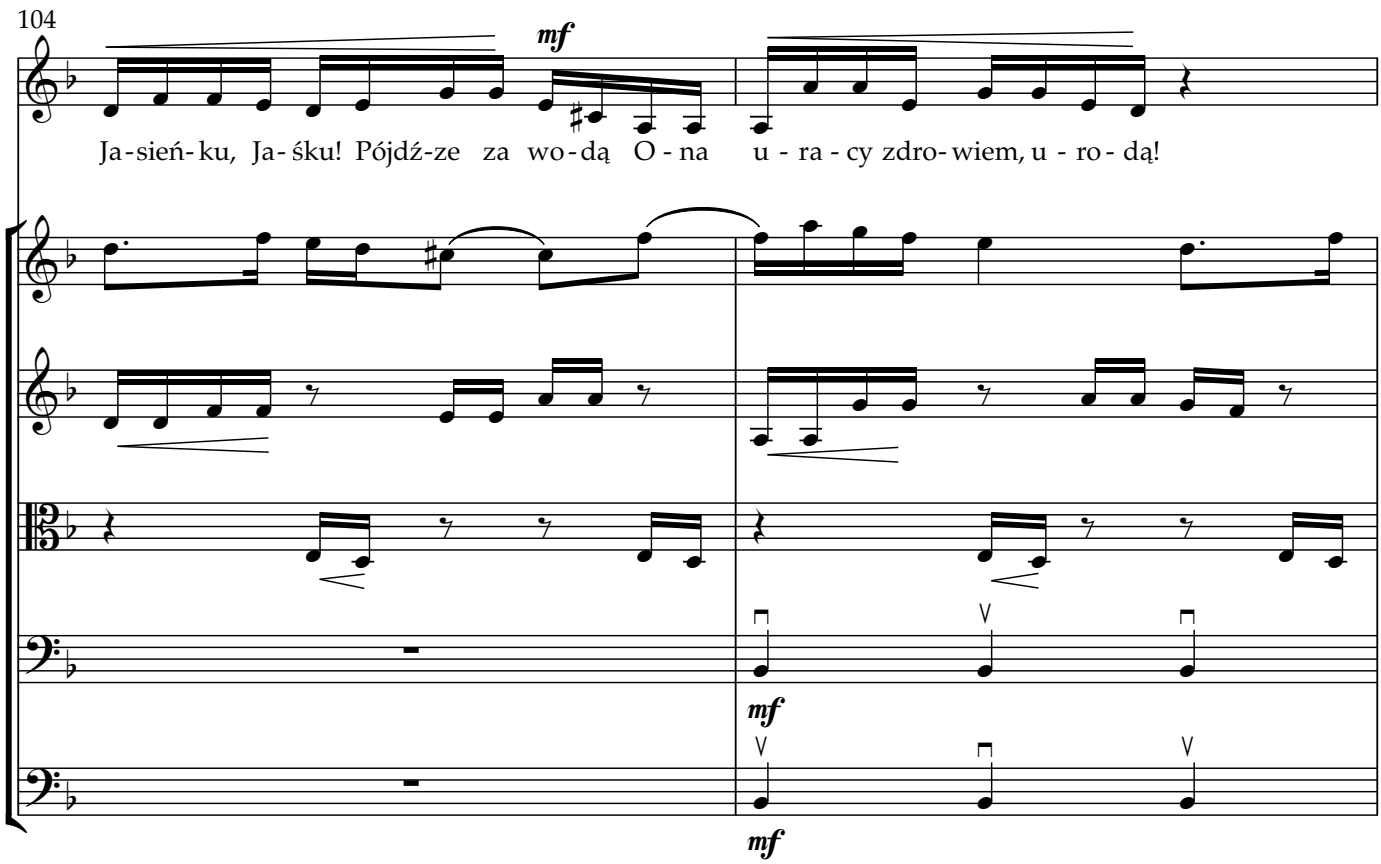
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Ja-sień-ku, Ja-śku! Pójdź-ze za wo-dą O-na u-ra-cy zdro-wiem, u-ro-dą!
mf
mf

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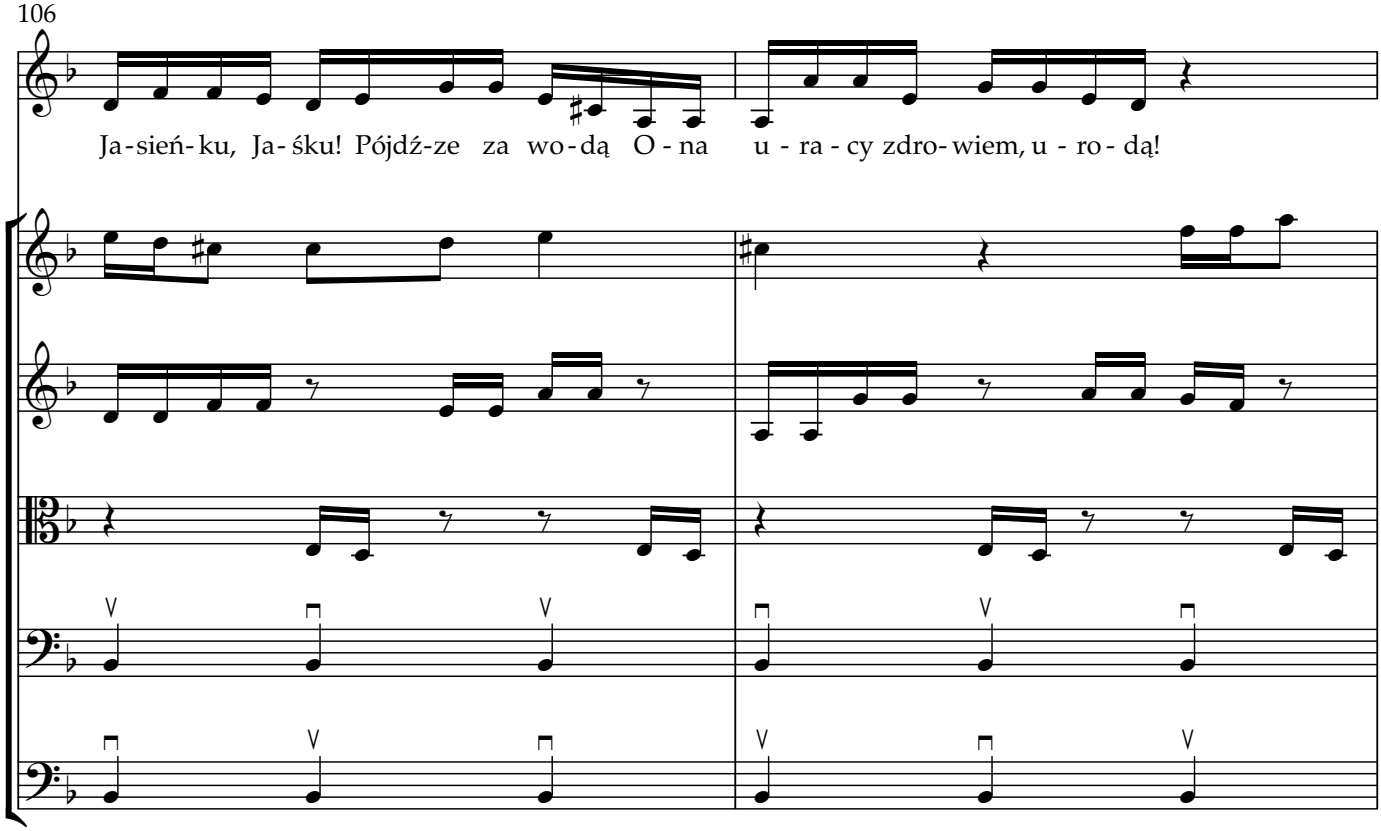
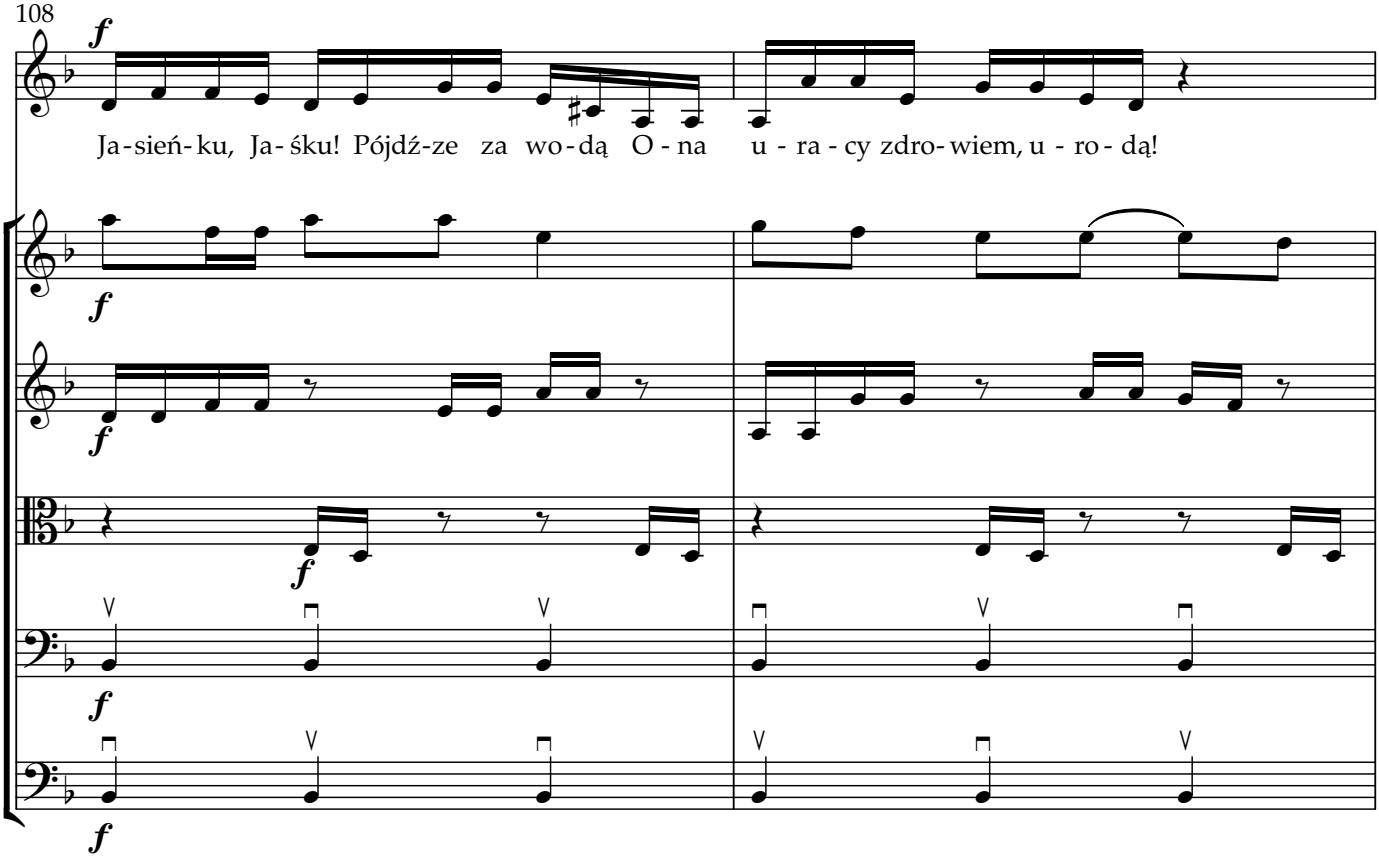

Ja-sień-ku, Ja-śku! Pójdź-ze za wo-dą O-na u-ra-cy zdro-wiem, u-ro-dą!

108


Ja-sień-ku, Ja-śku! Pójdź-ze za wo-dą O-na u-ra-cy zdro-wiem, u-ro-dą!

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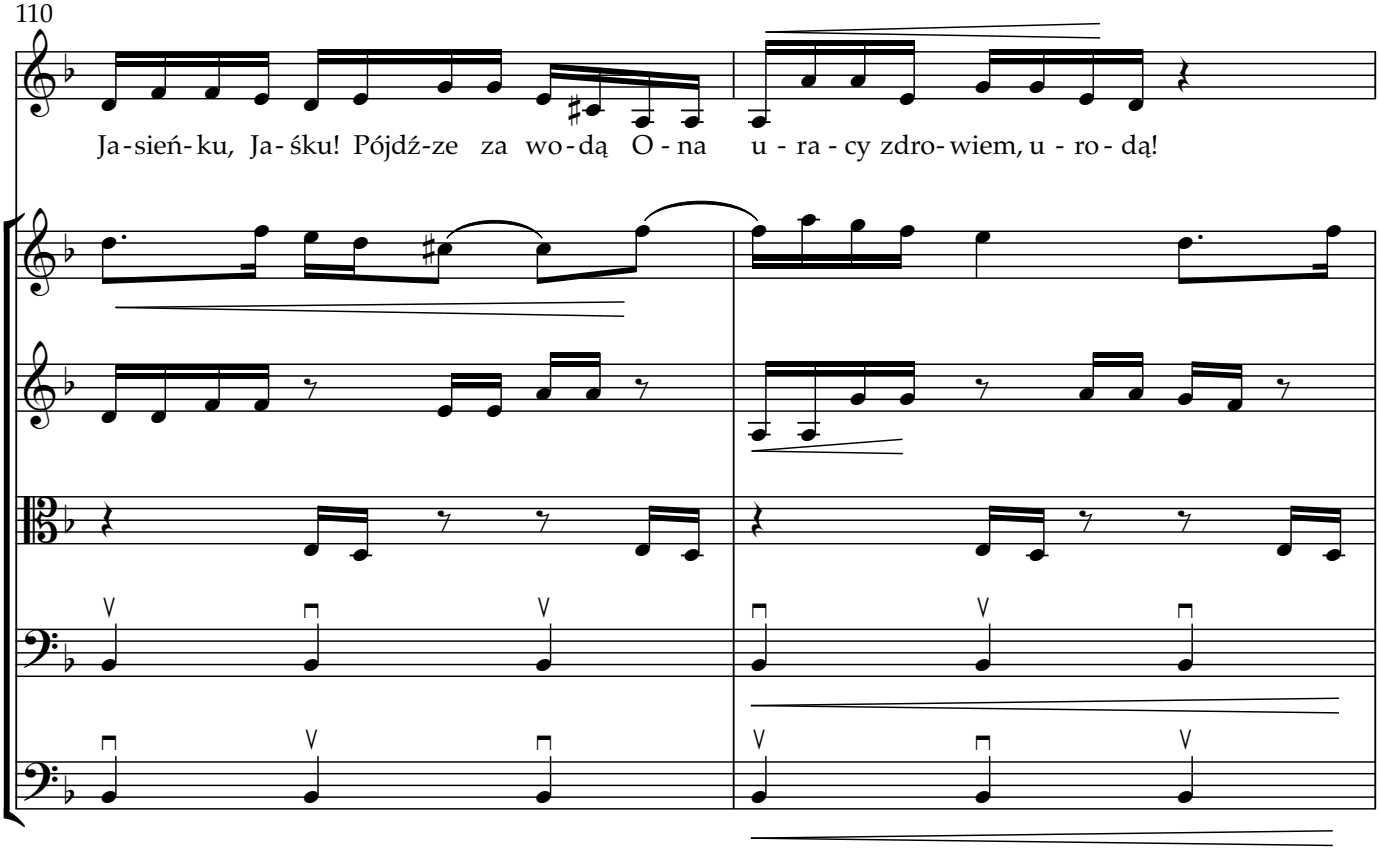
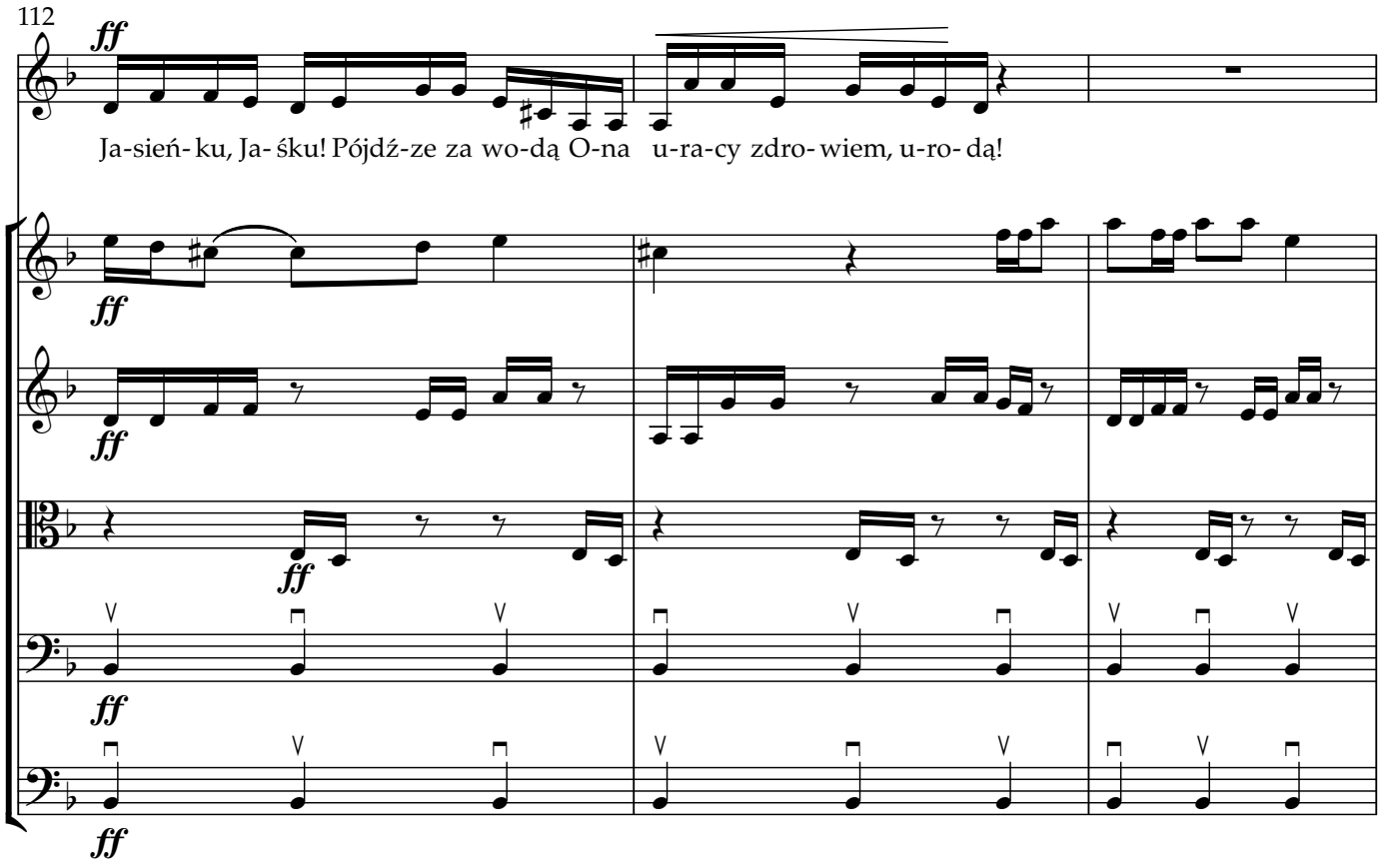

Ja-sień-ku, Ja-śku! Pójdź-ze za wo-dą O-na u-ra-cy zdro-wiem, u-ro-dą!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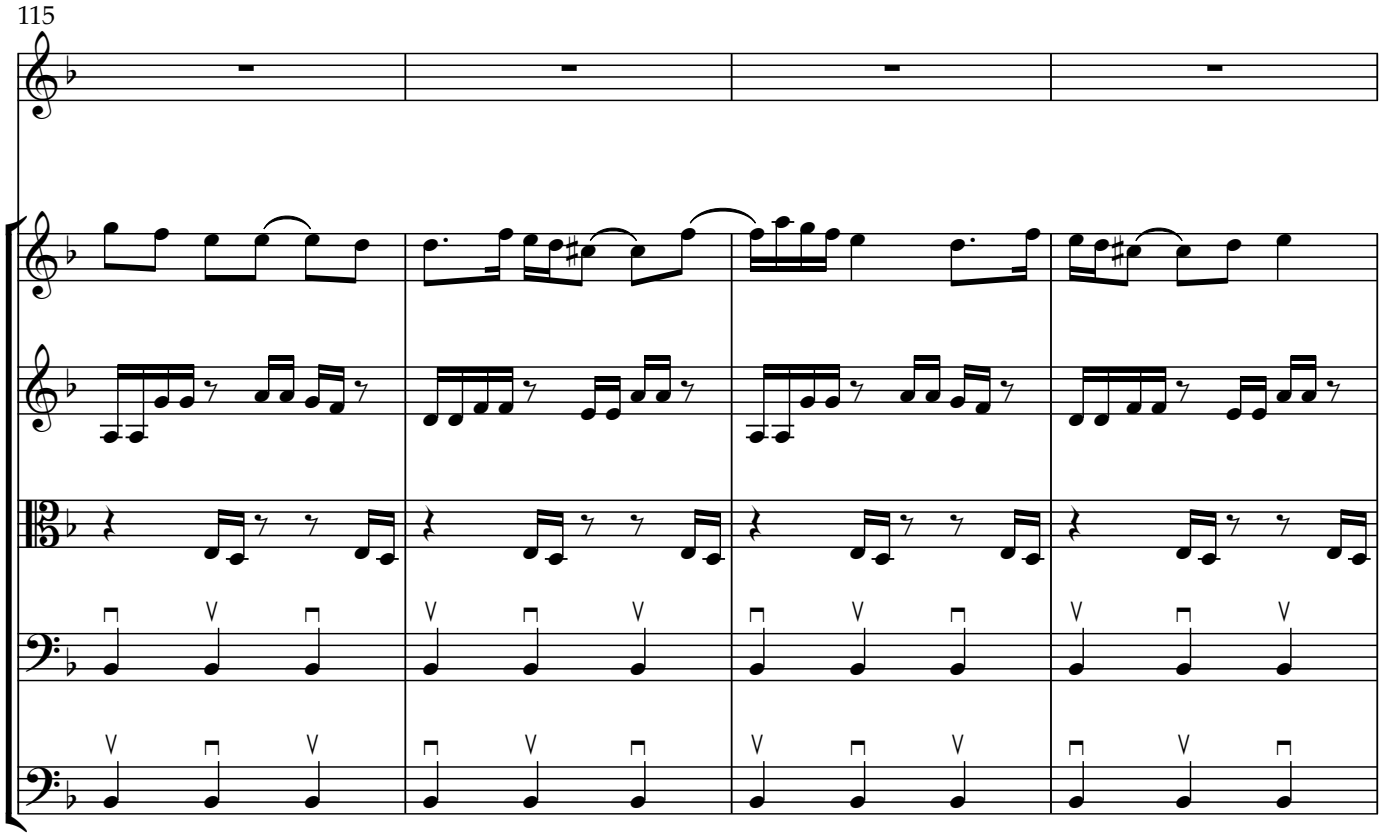
ff
Ja-sień-ku, Ja-śku! Pójdź-ze za wo-dą O-na u-ra-cy zdro-wiem, u-ro-dą!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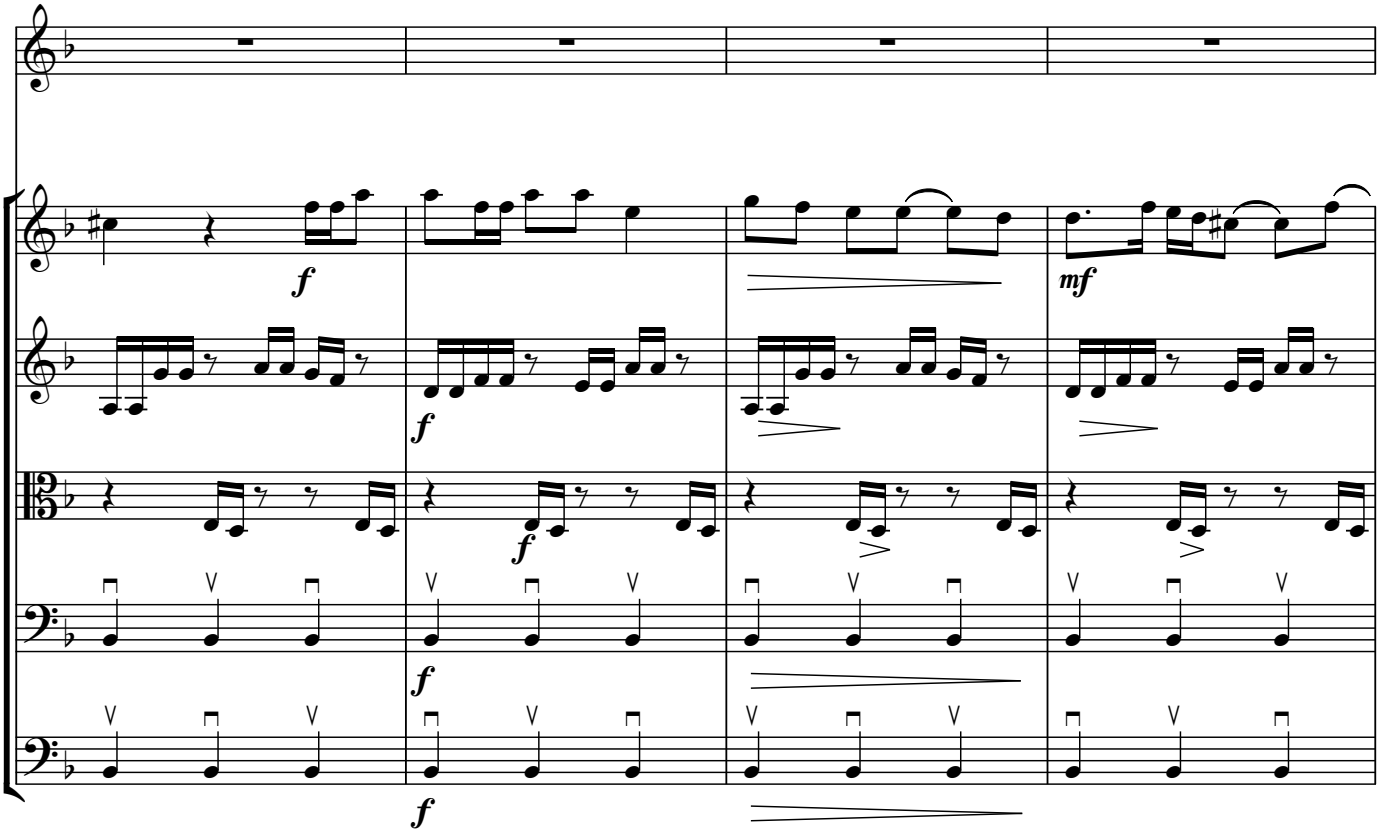

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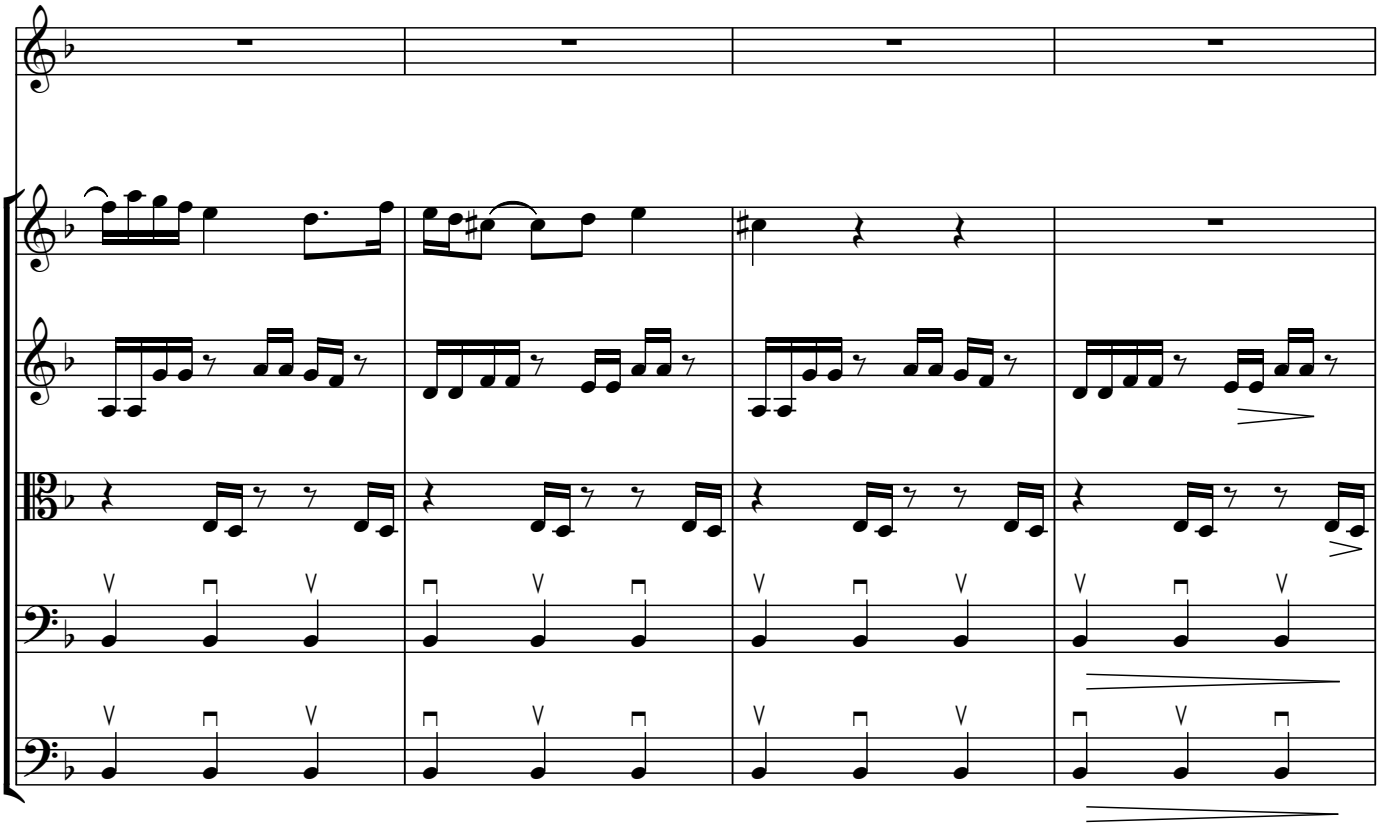

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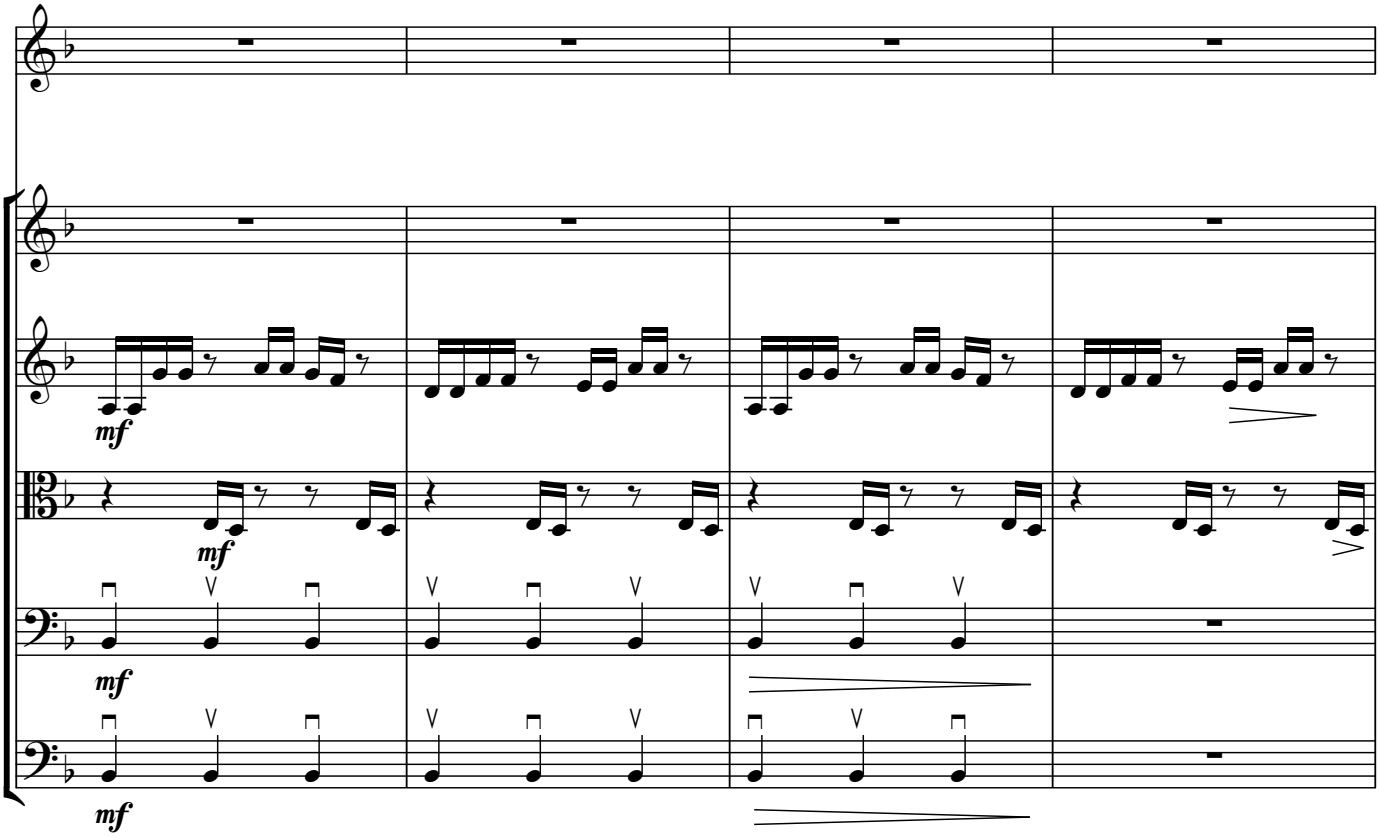

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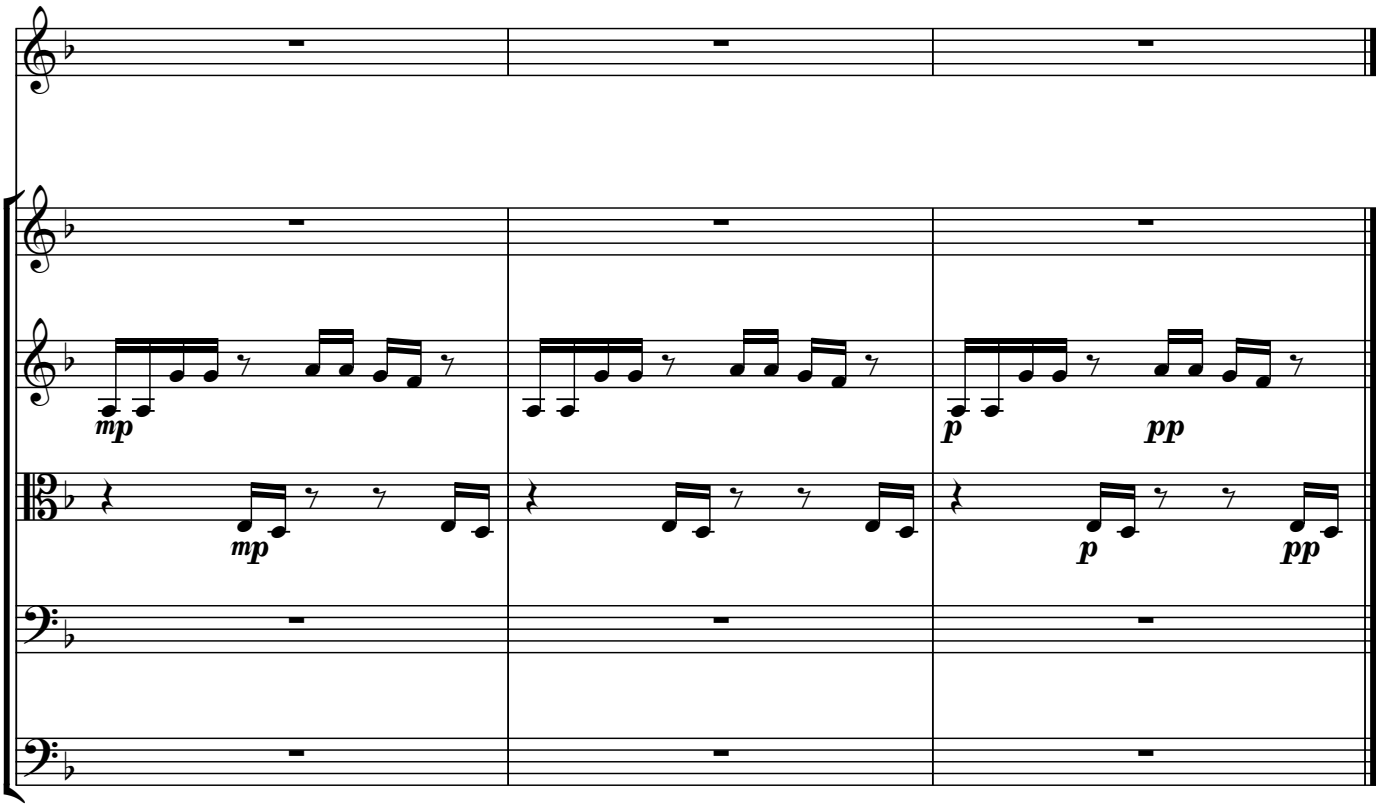
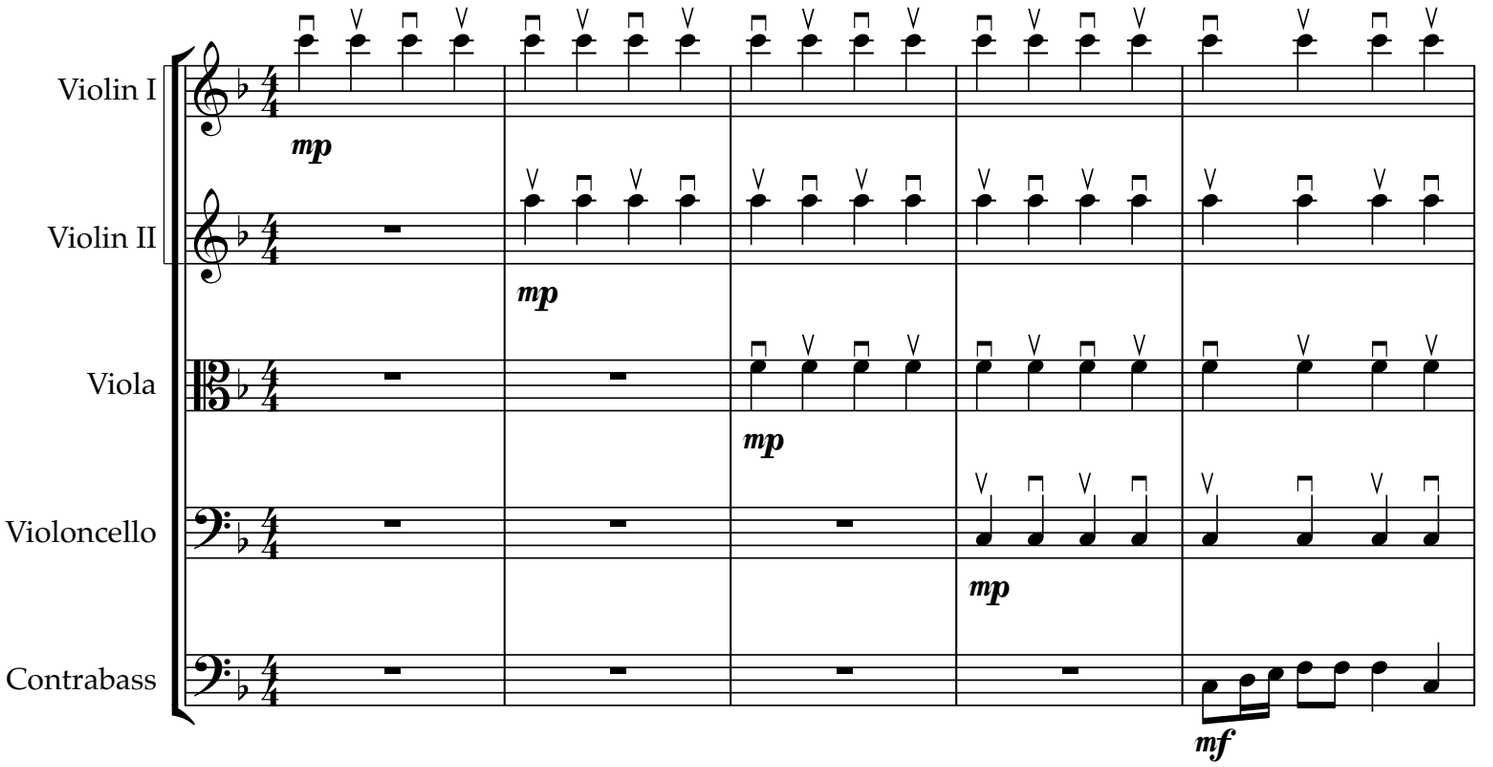


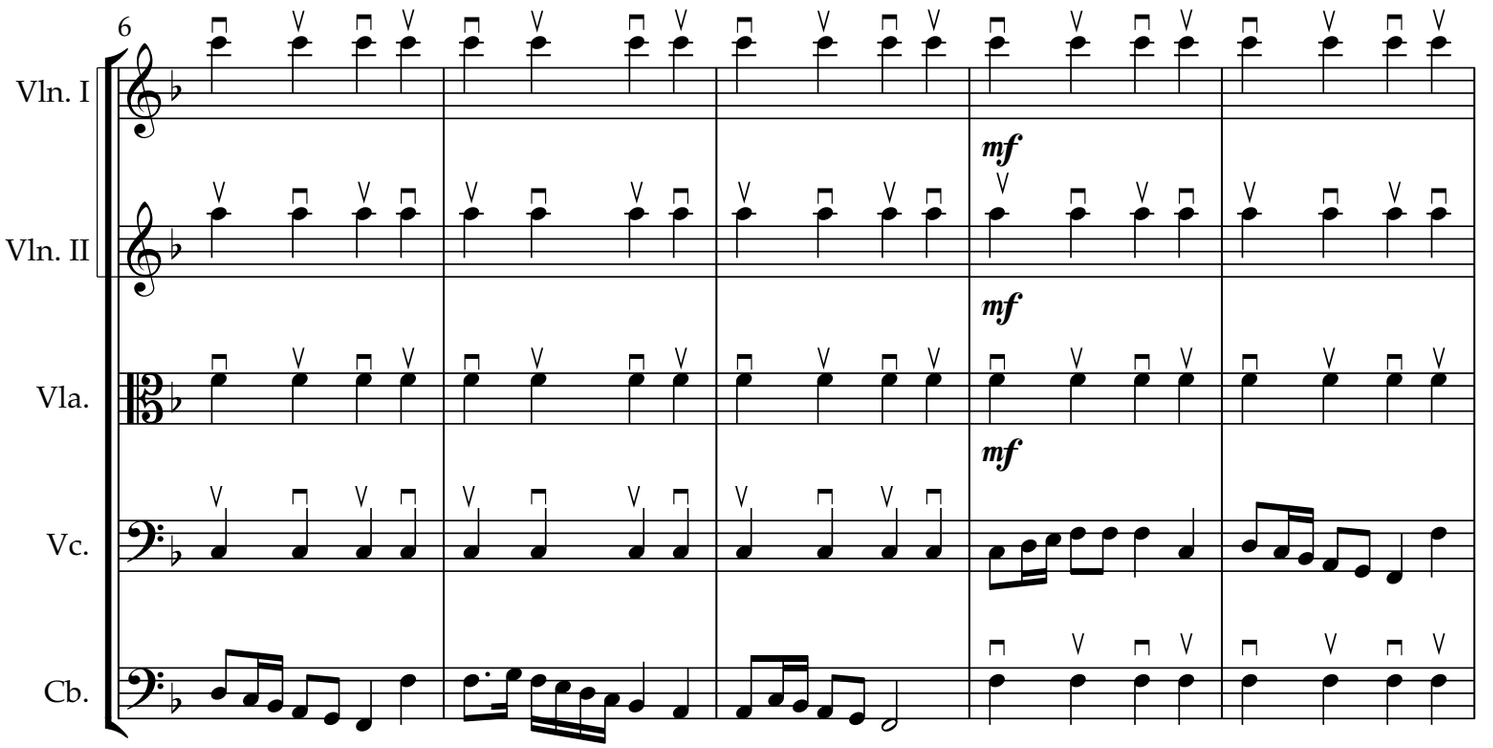
Zbójnicki

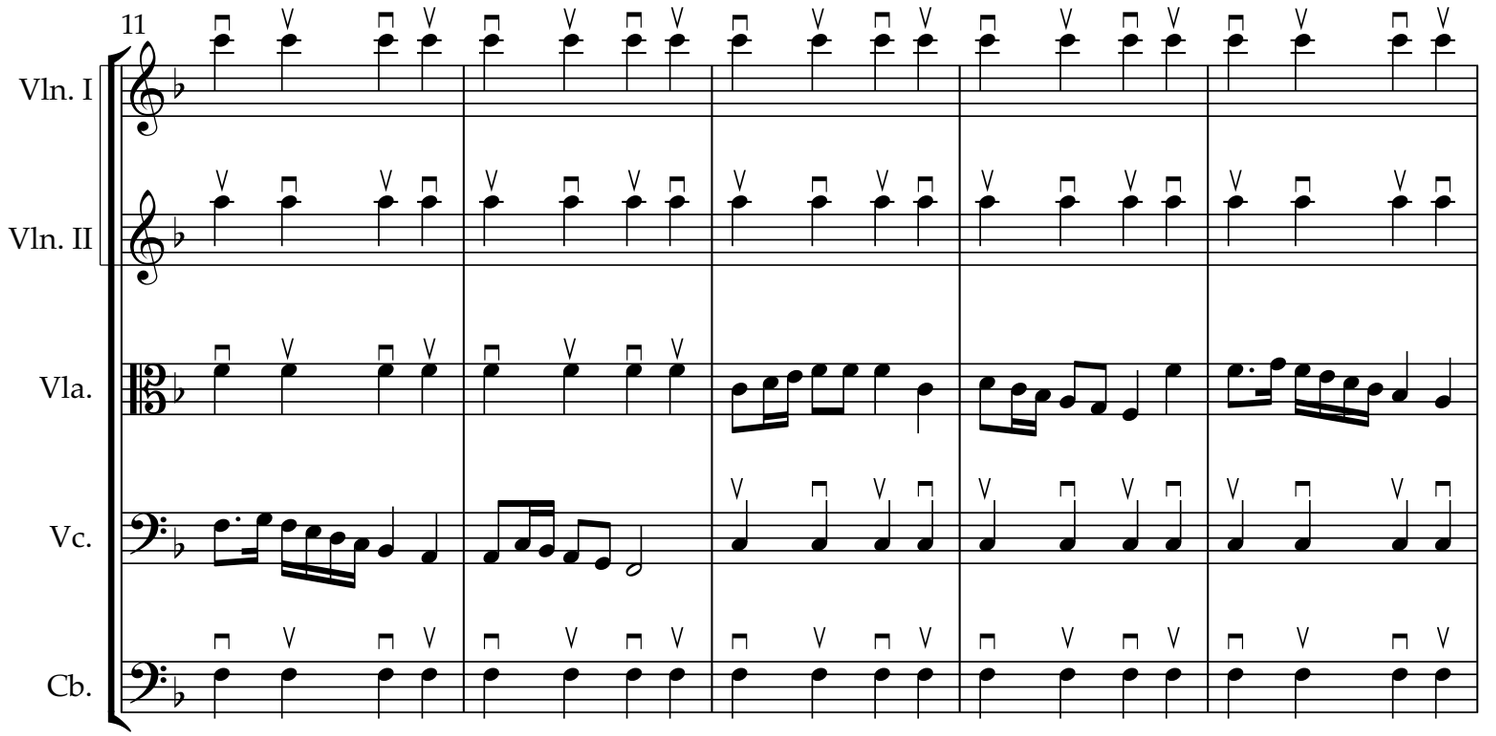
for String Orchestra

Klaudia Chmielewska

♩=110



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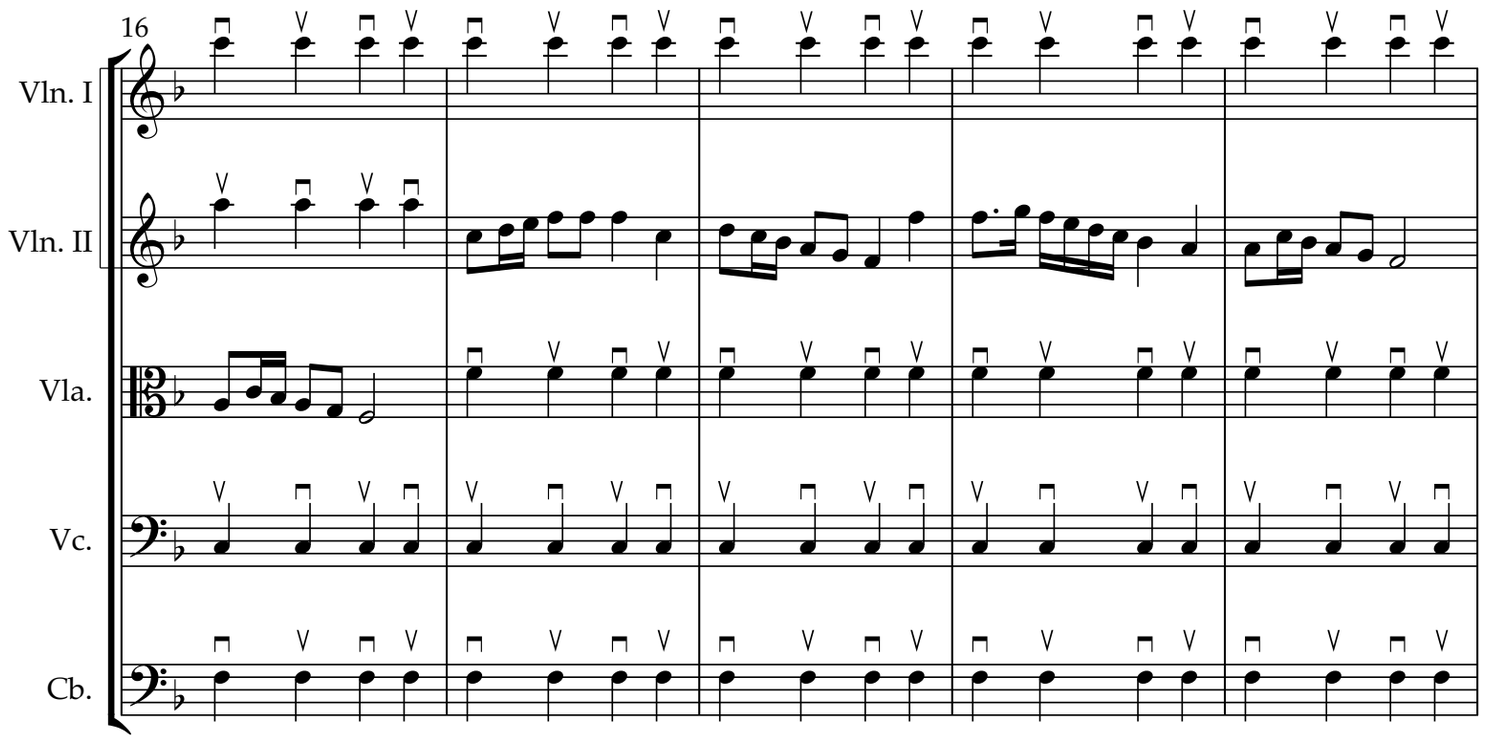
Cb.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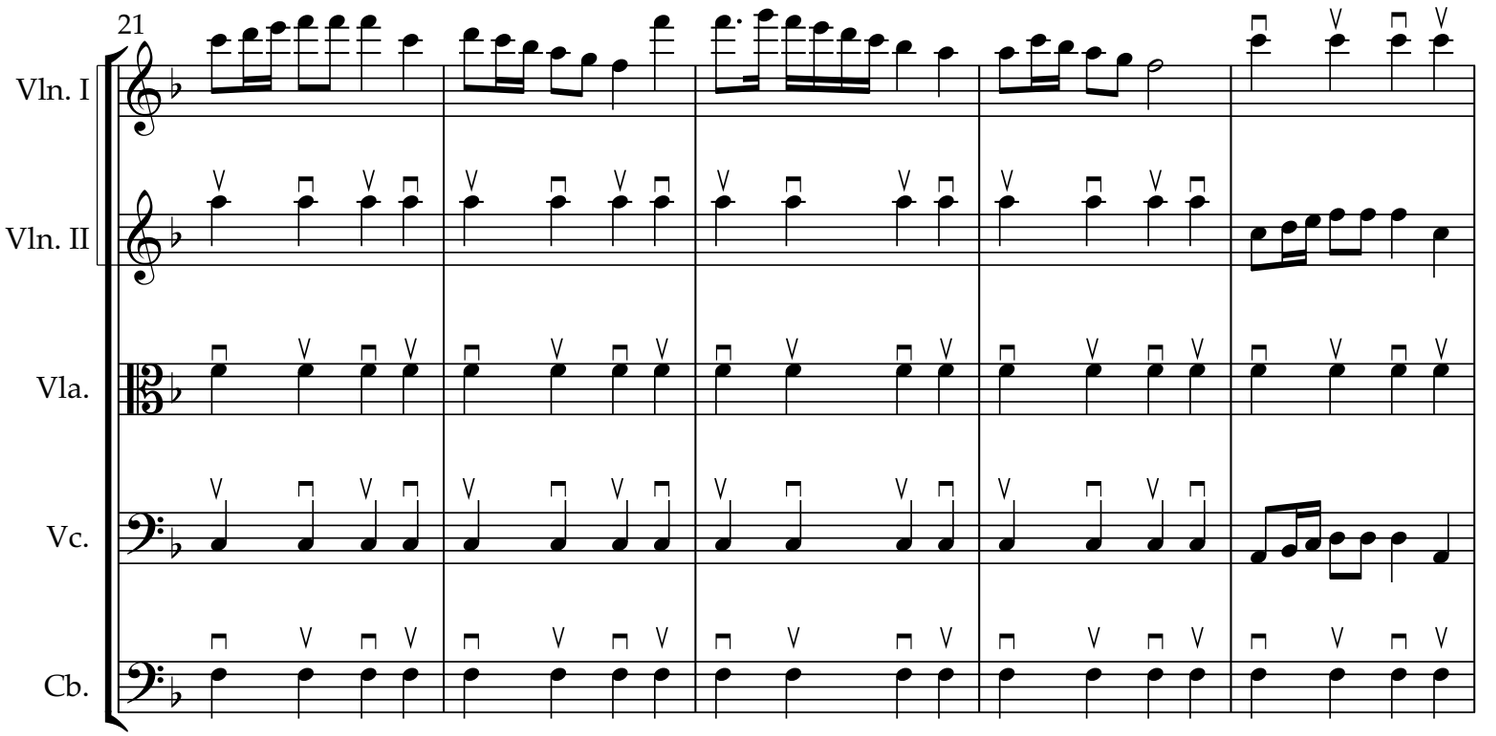
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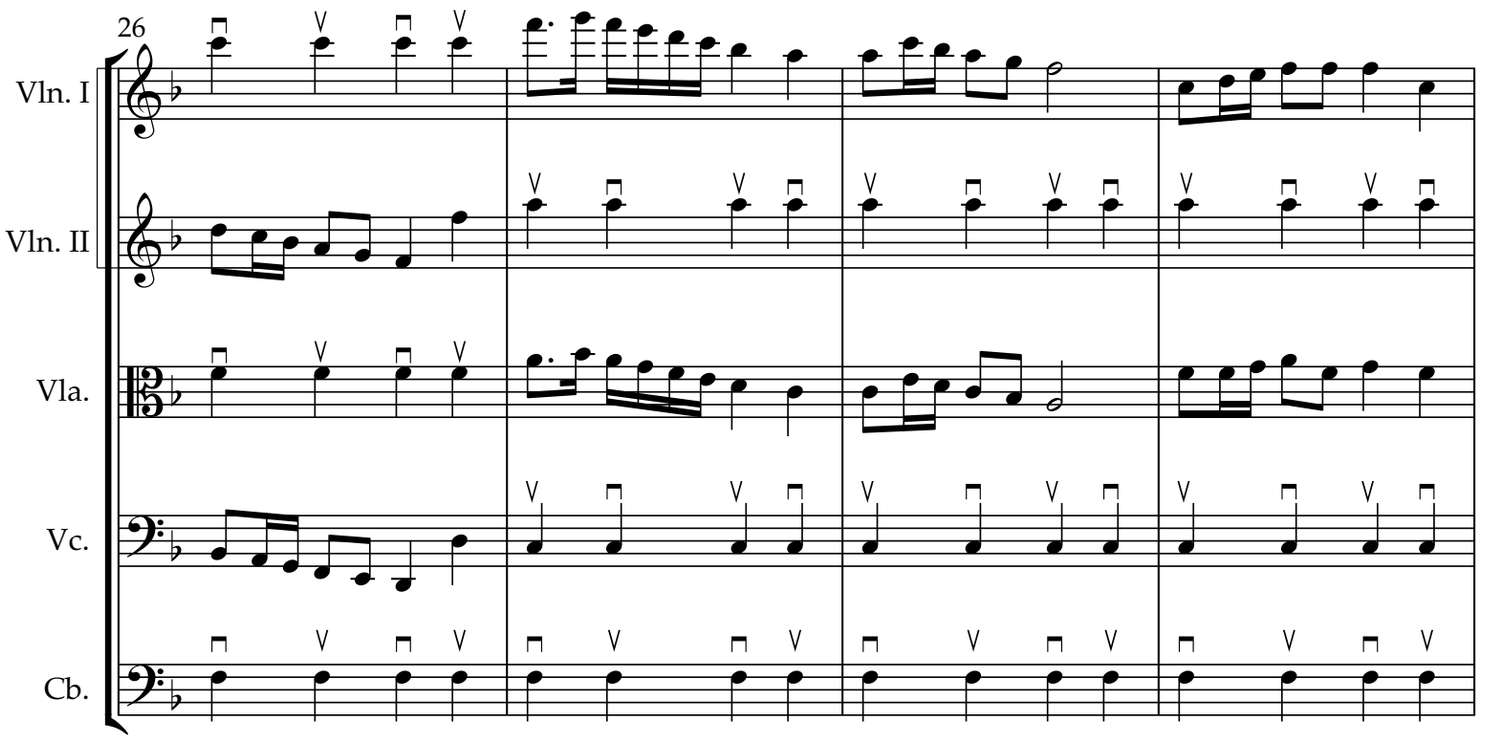
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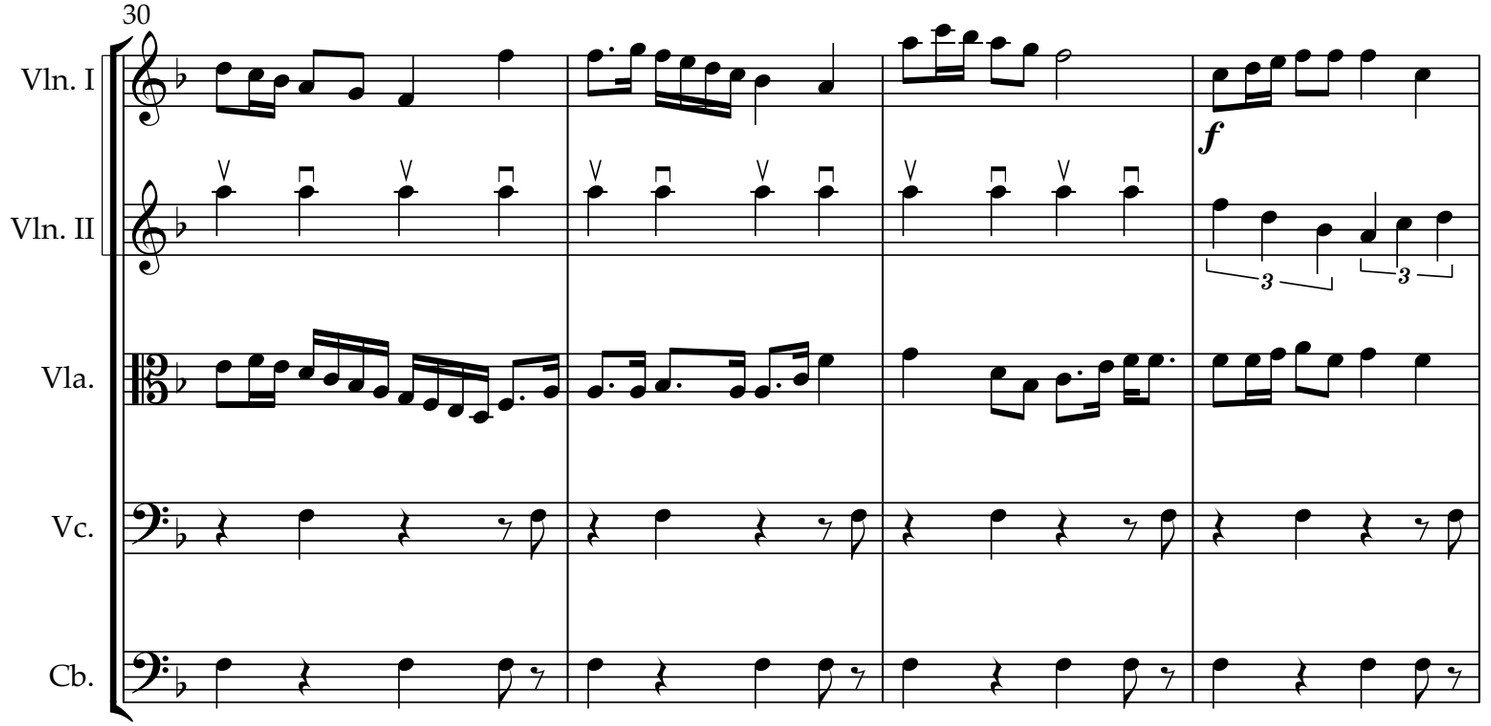
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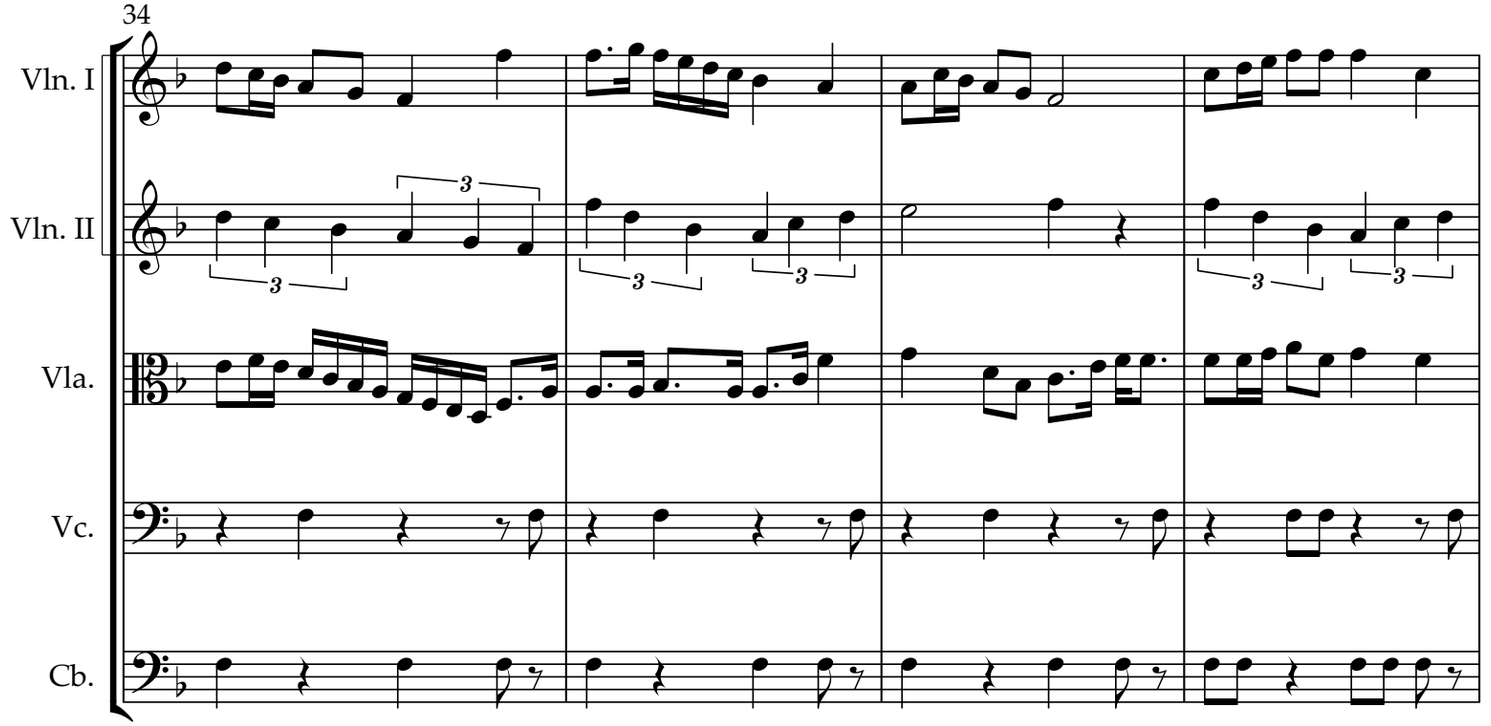
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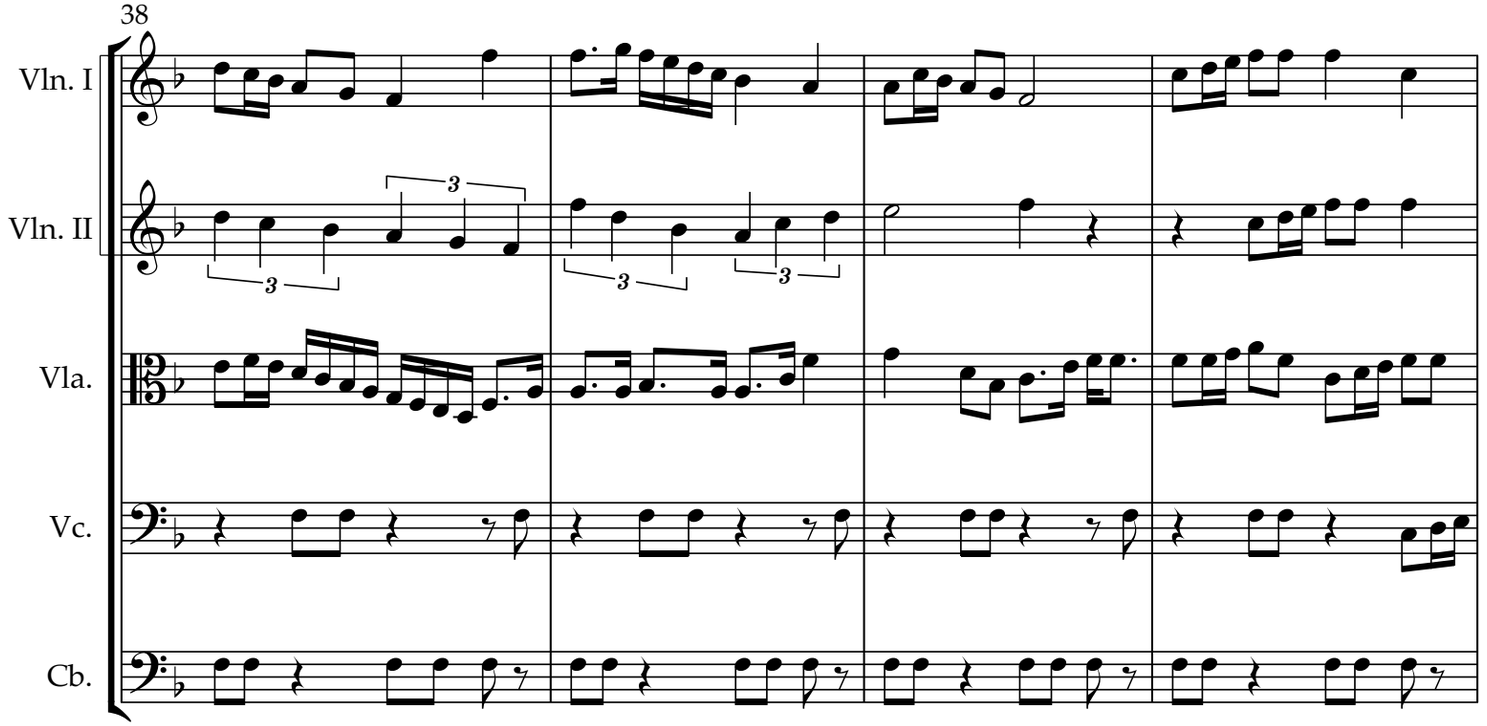
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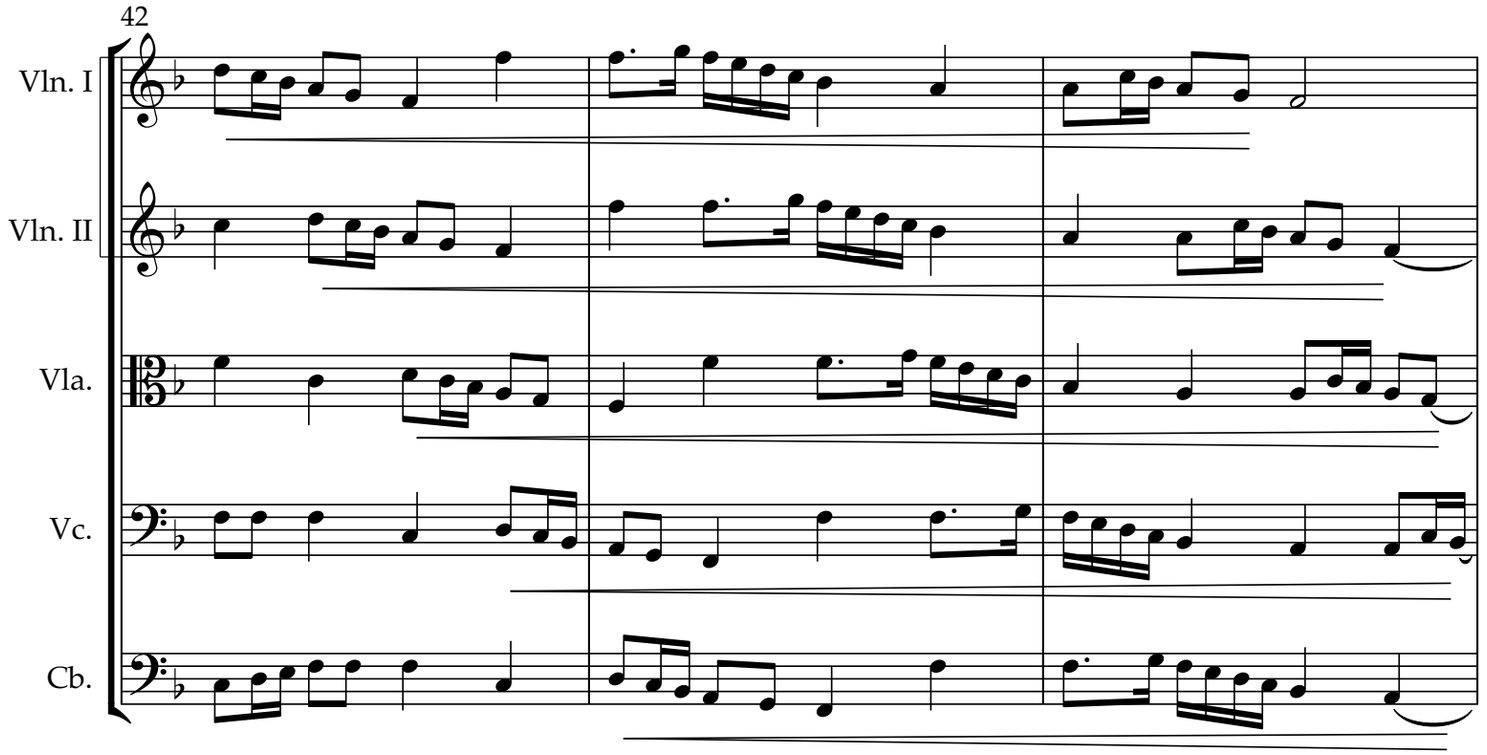
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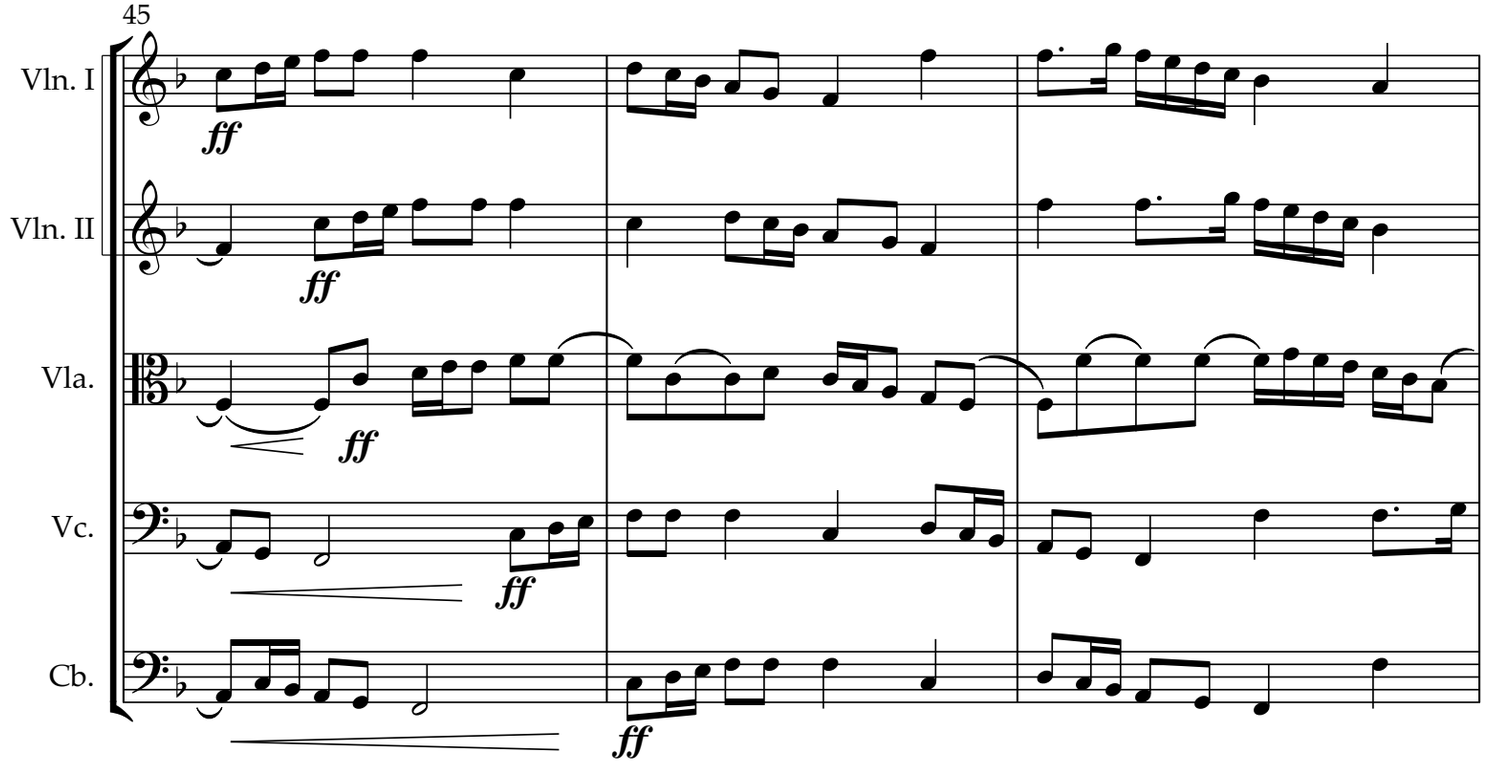
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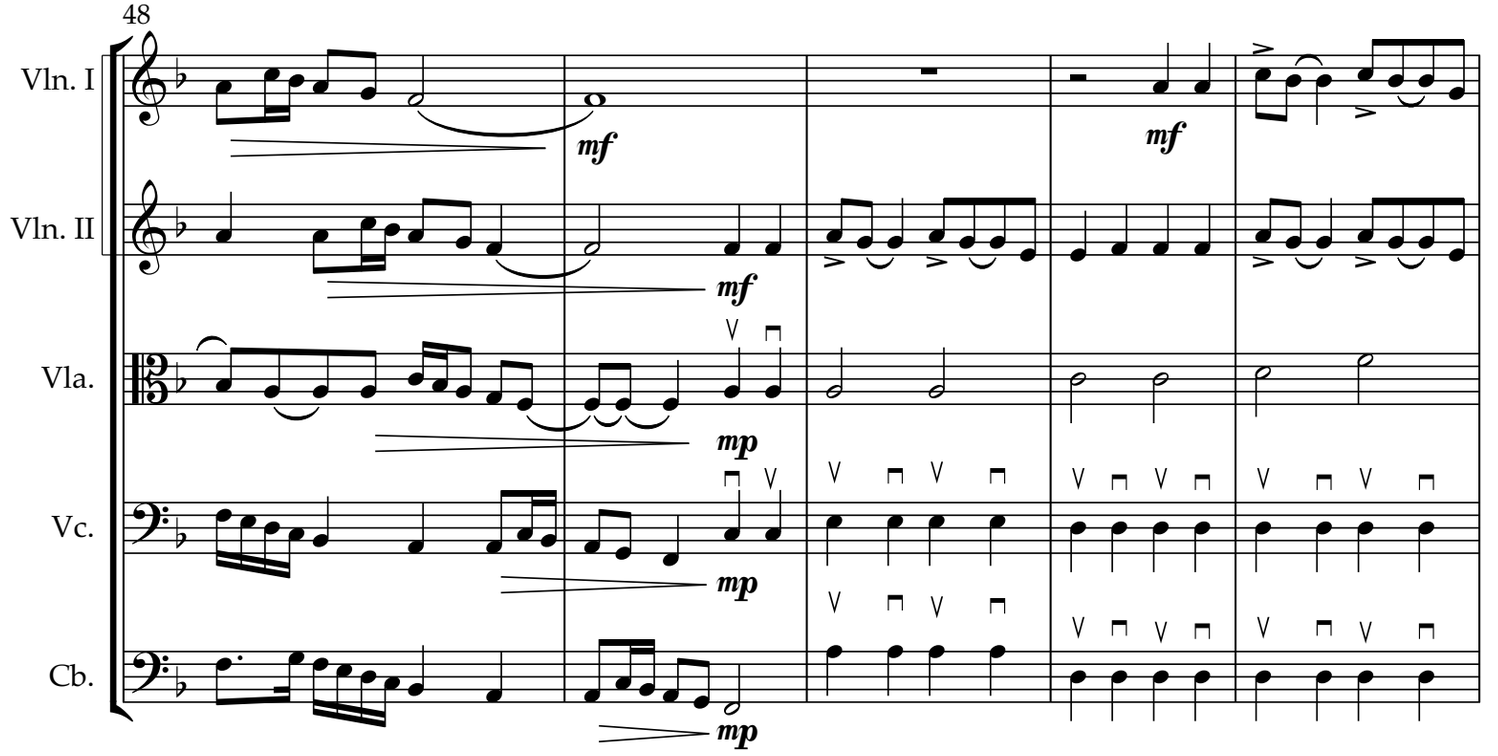
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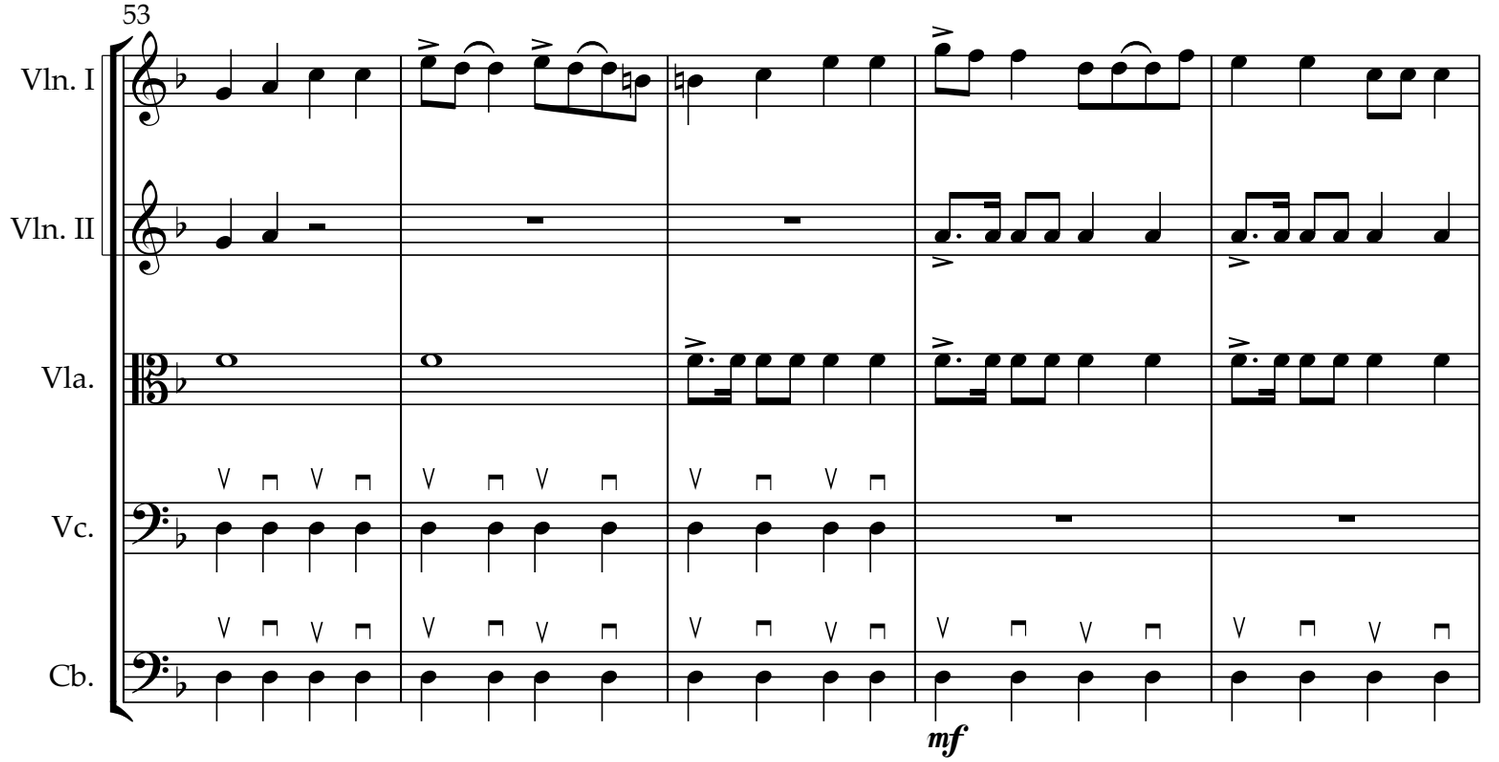
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Vc.
Cb.
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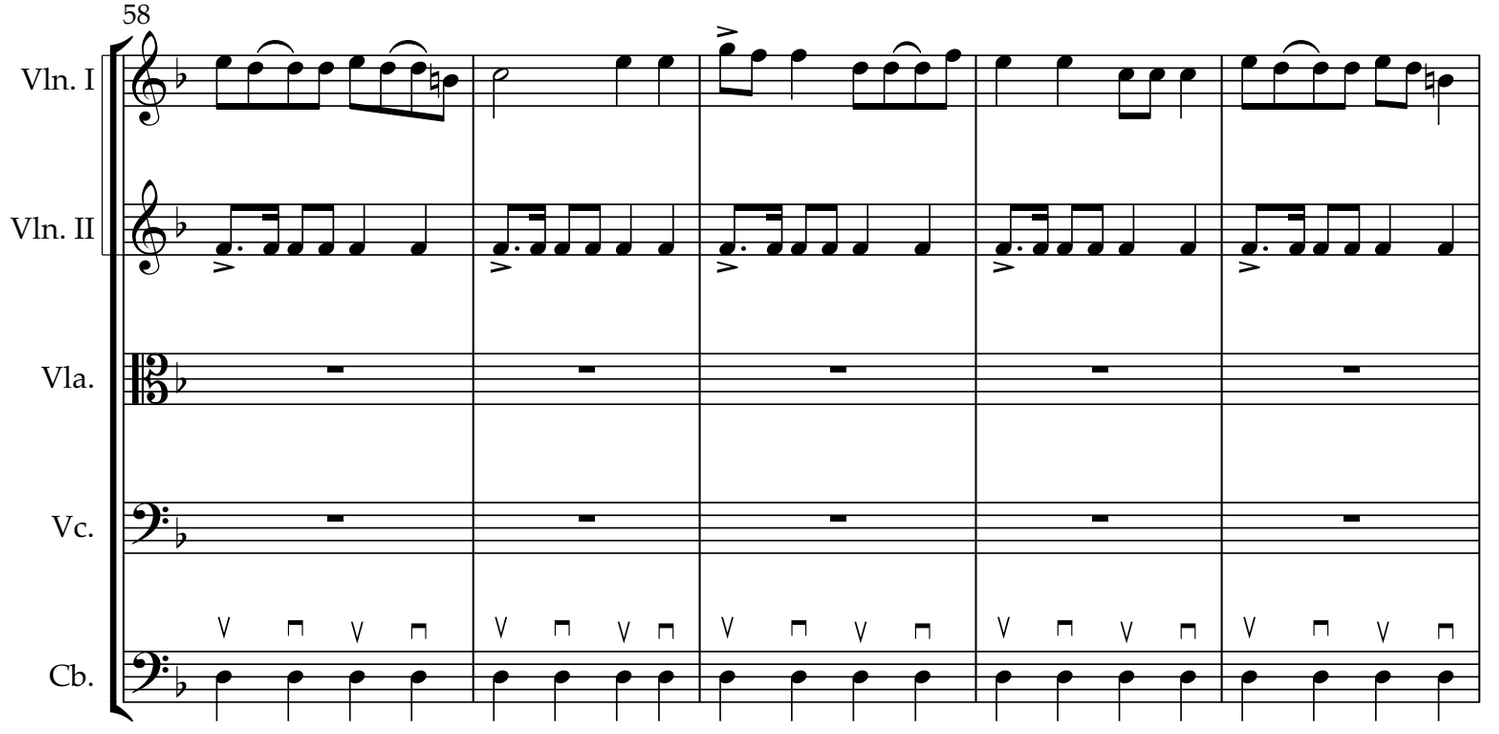
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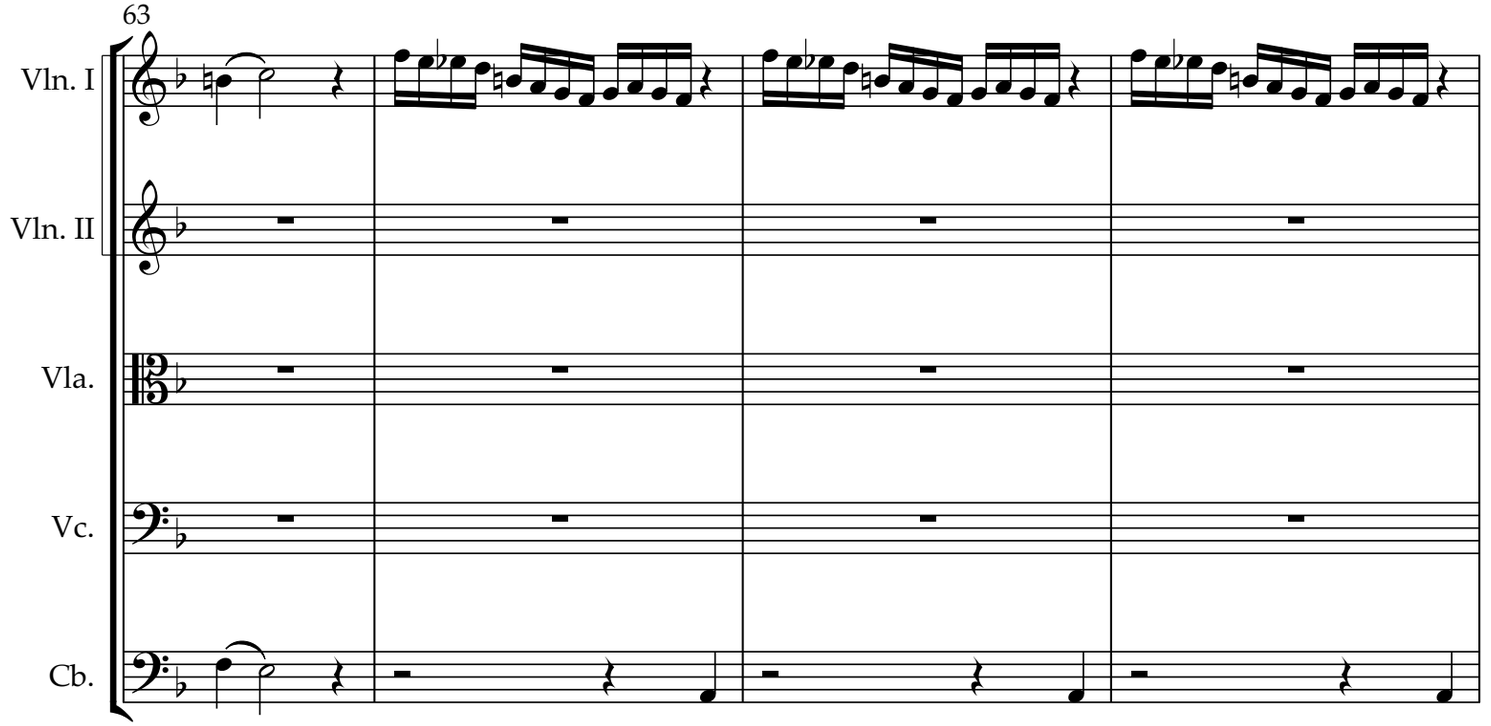
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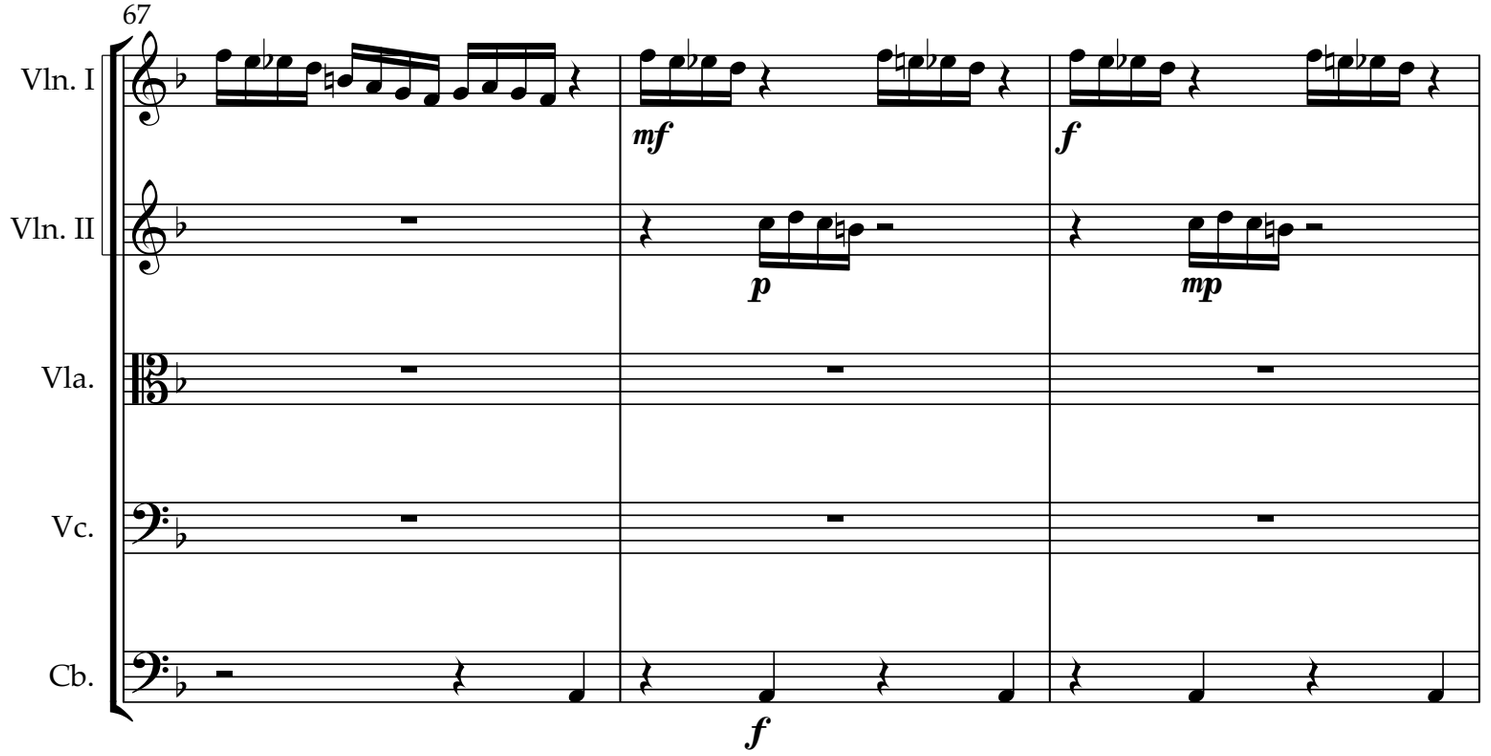
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Vln. II
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Vc.
Cb.
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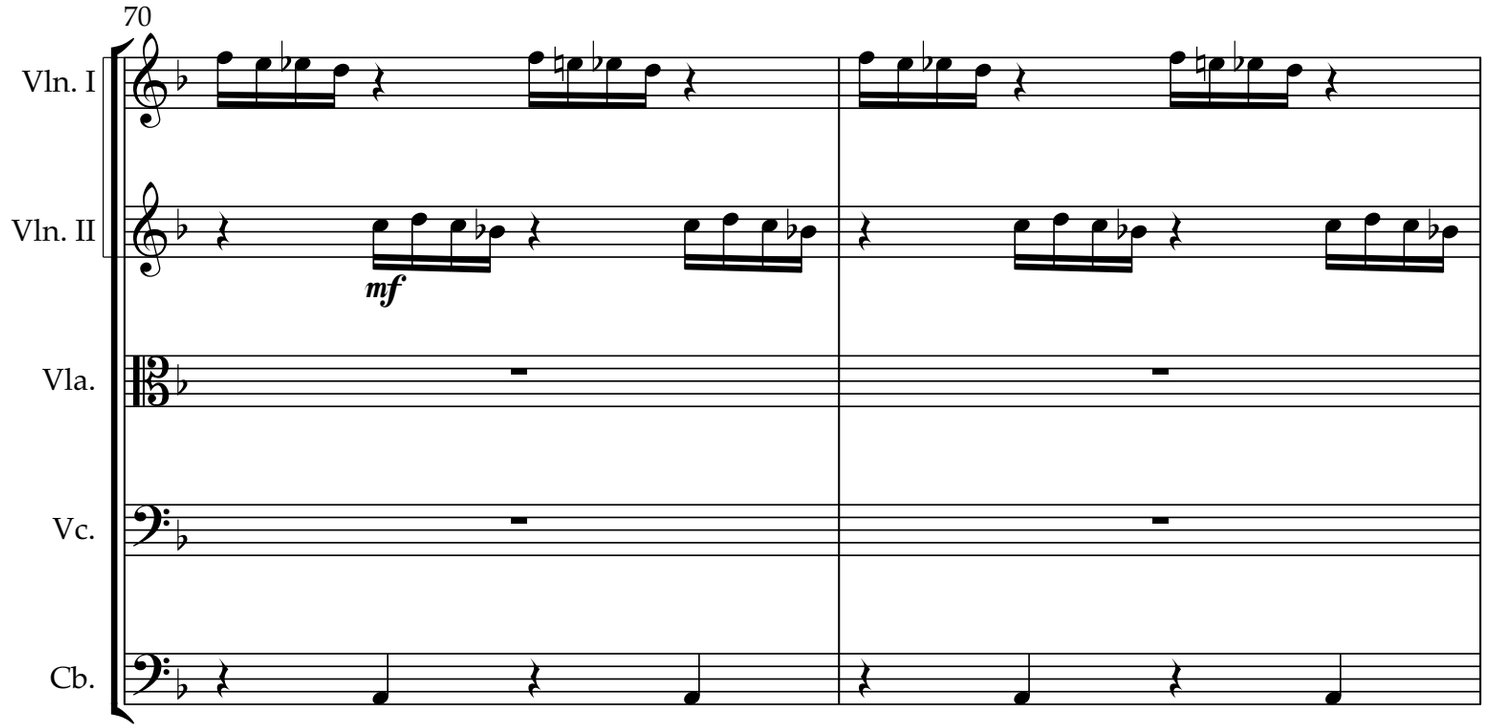
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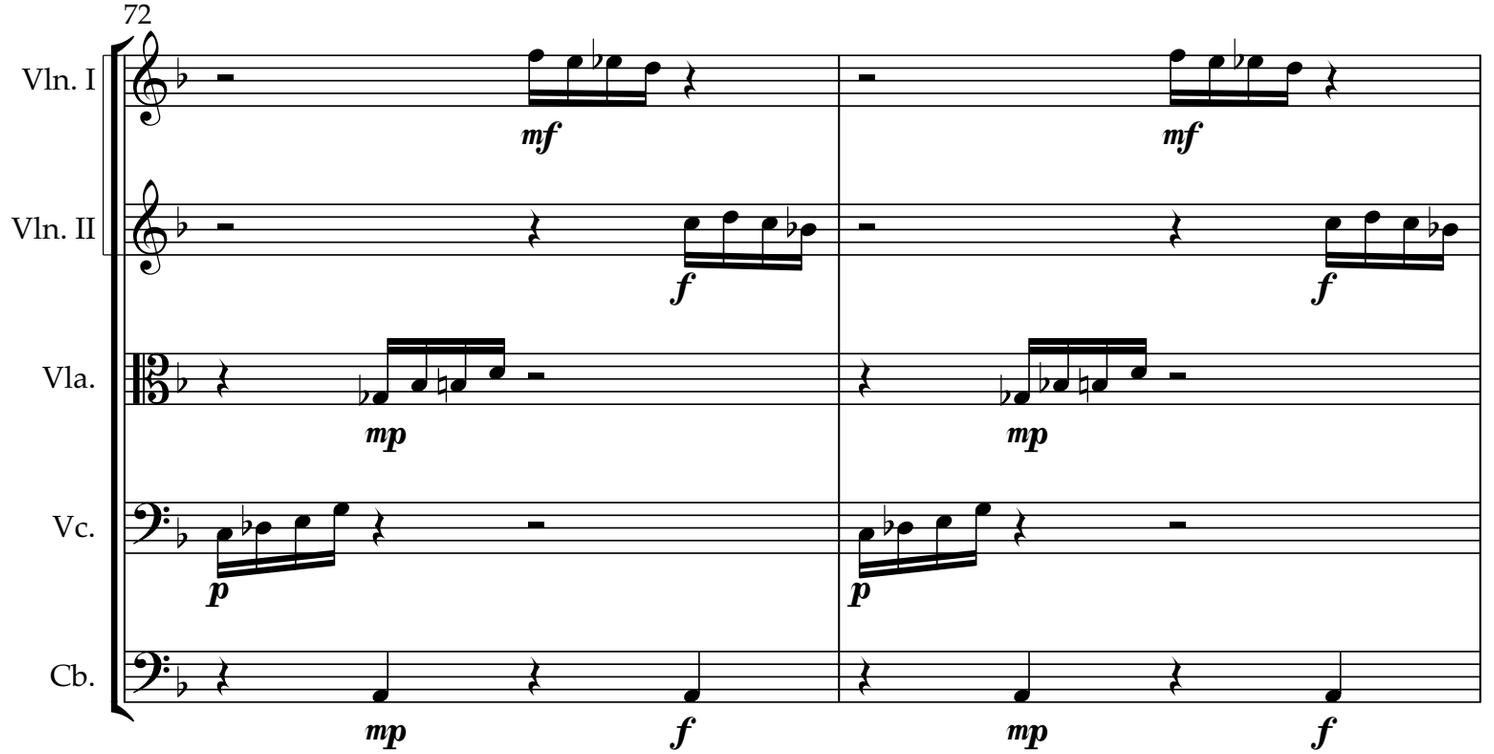
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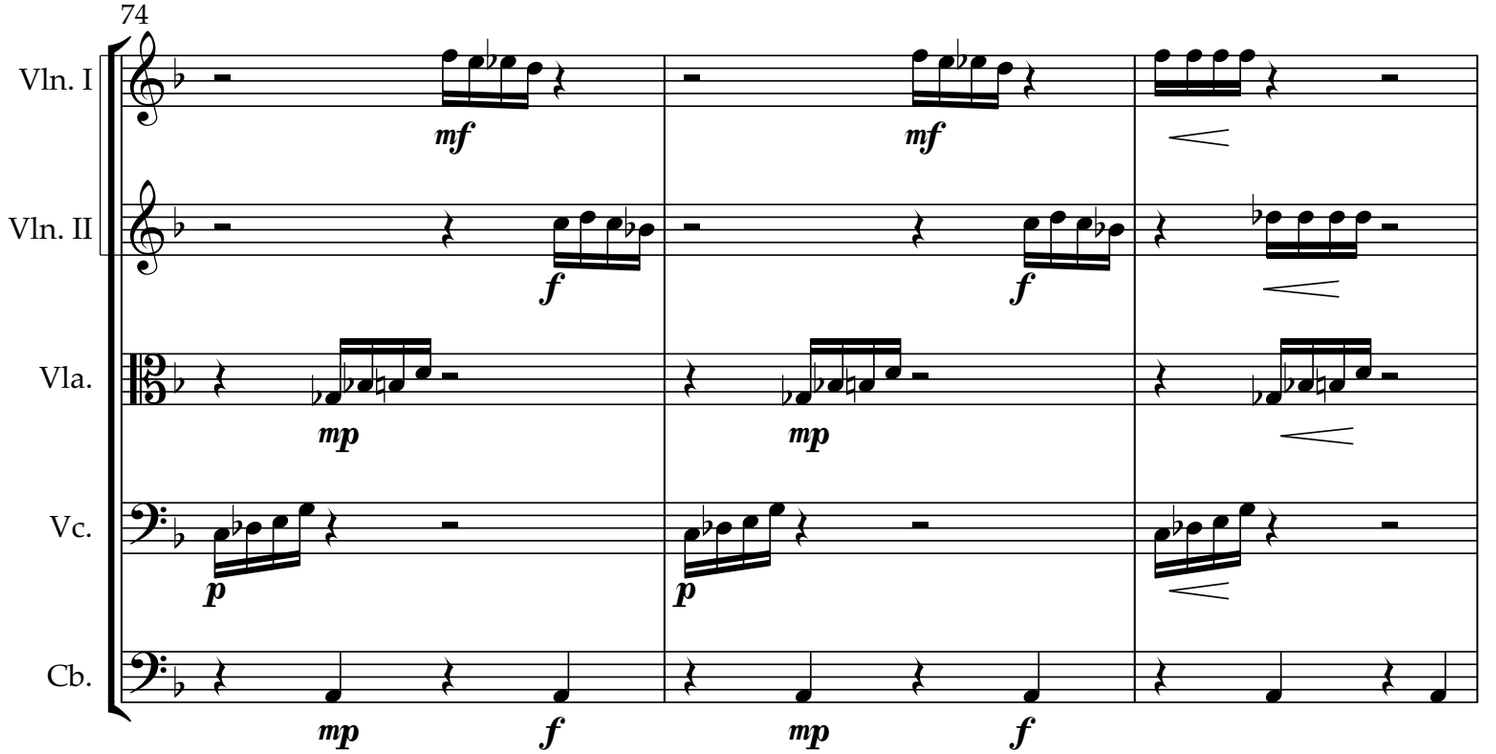
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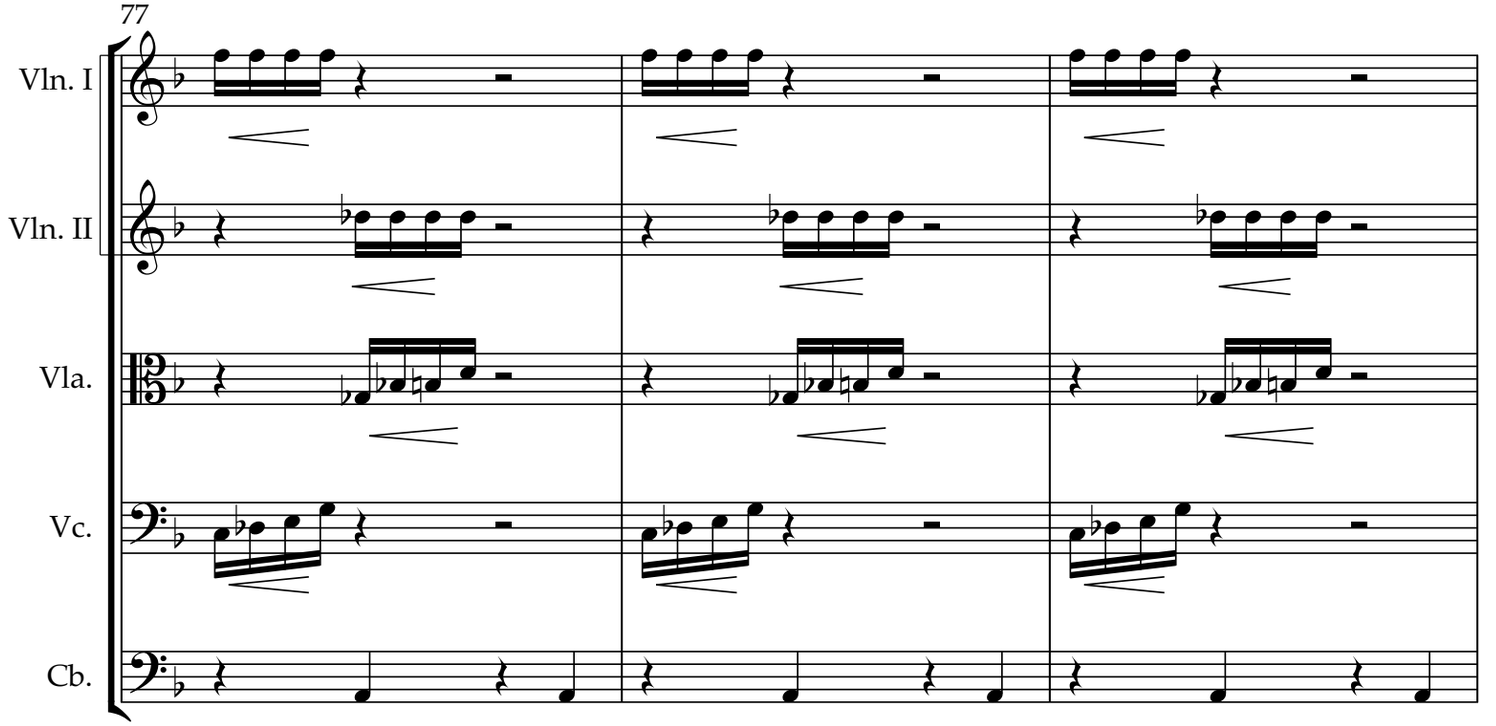
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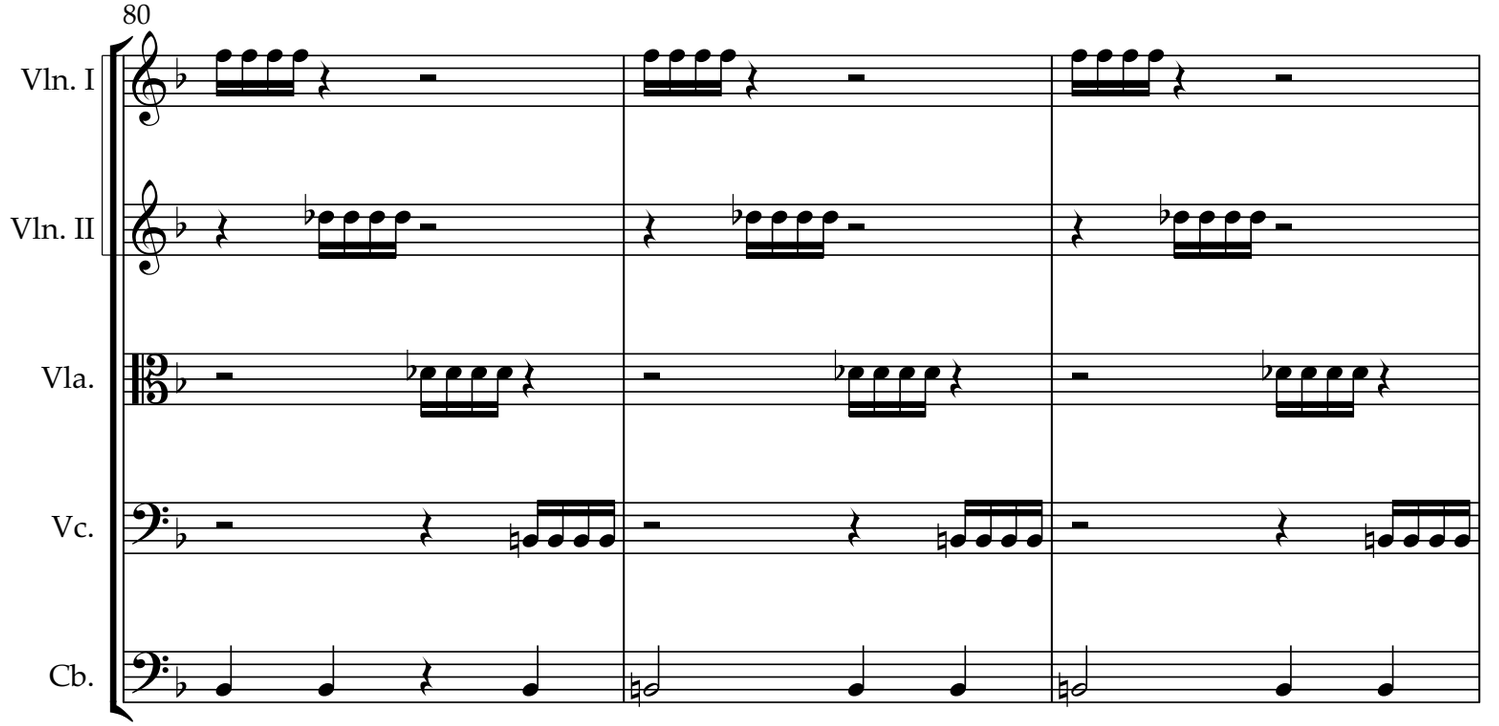
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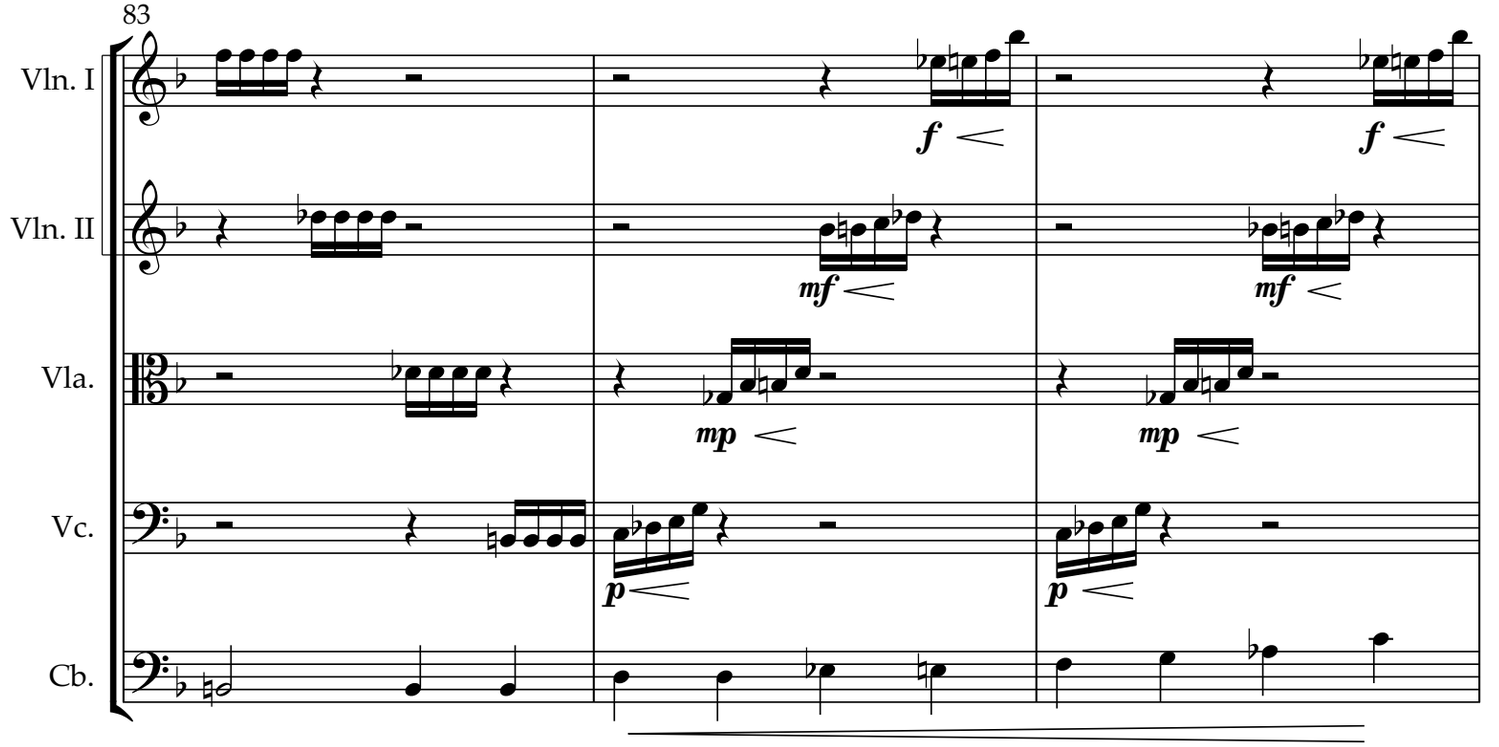
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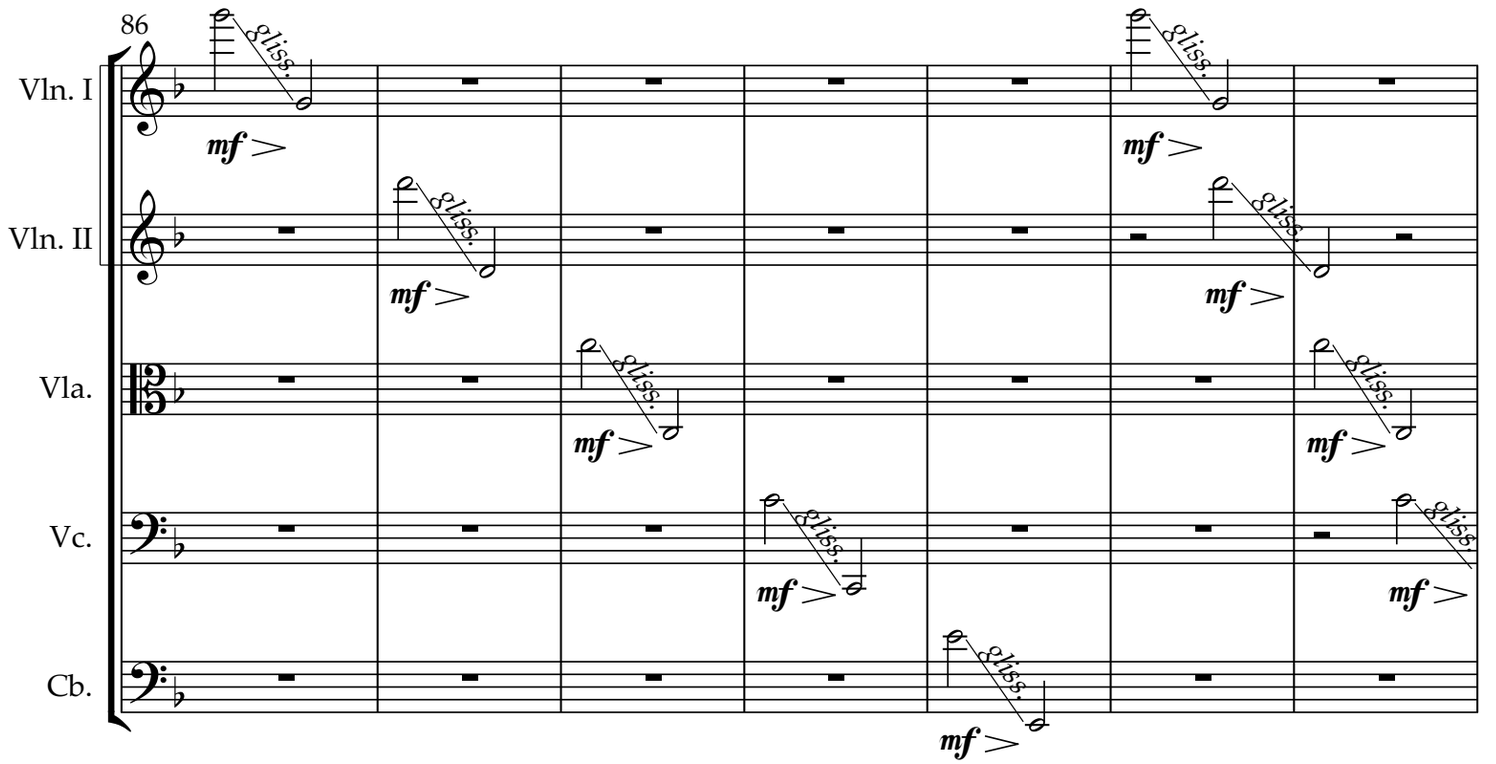
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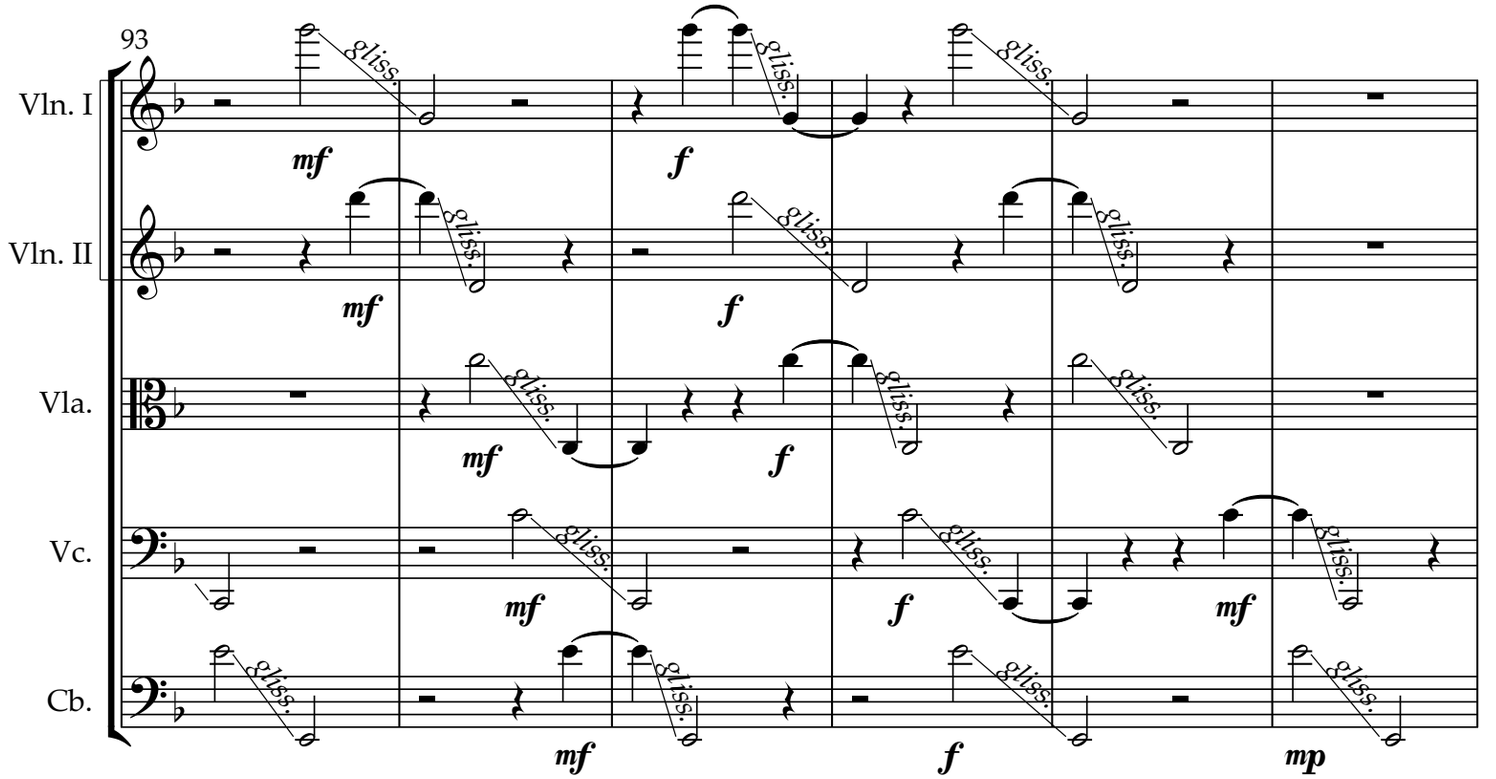
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f
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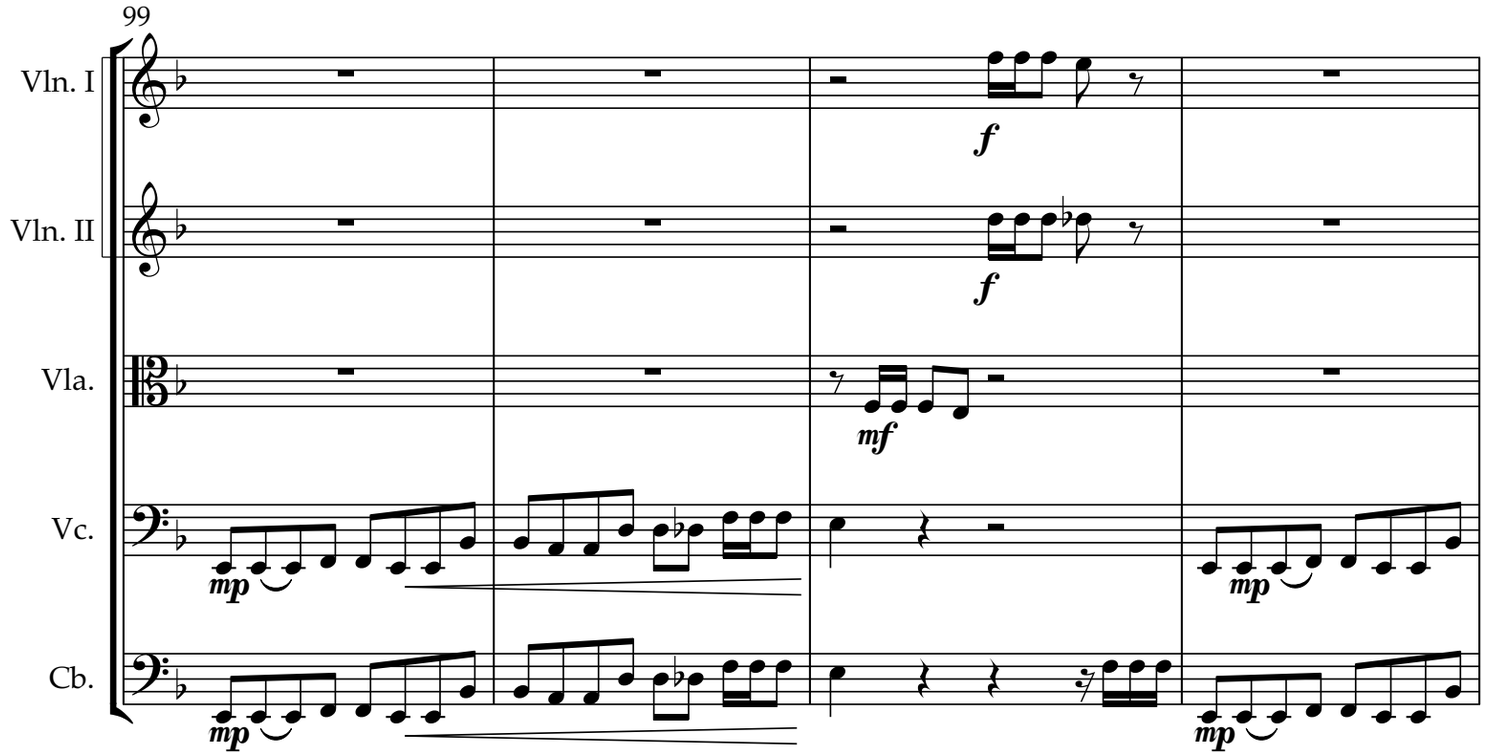
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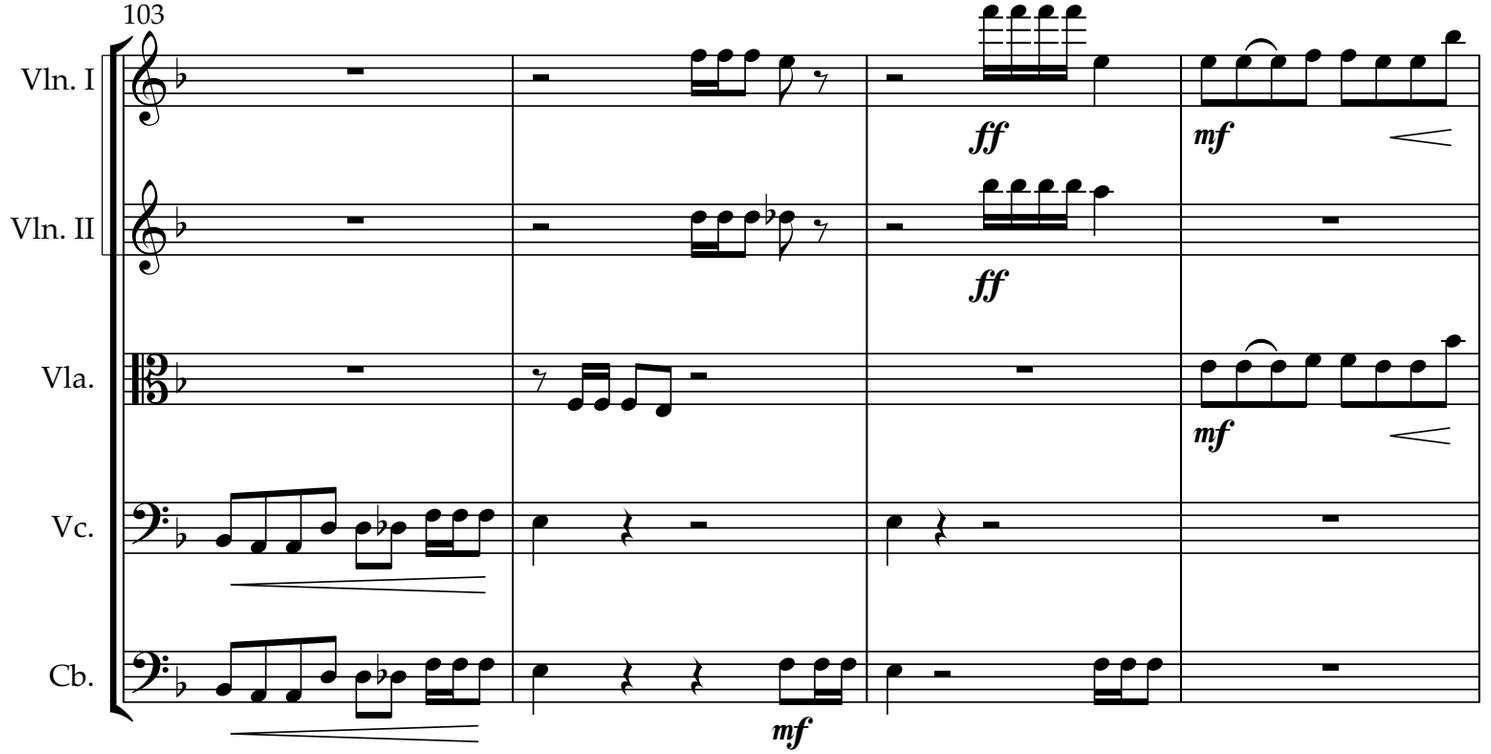
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mf
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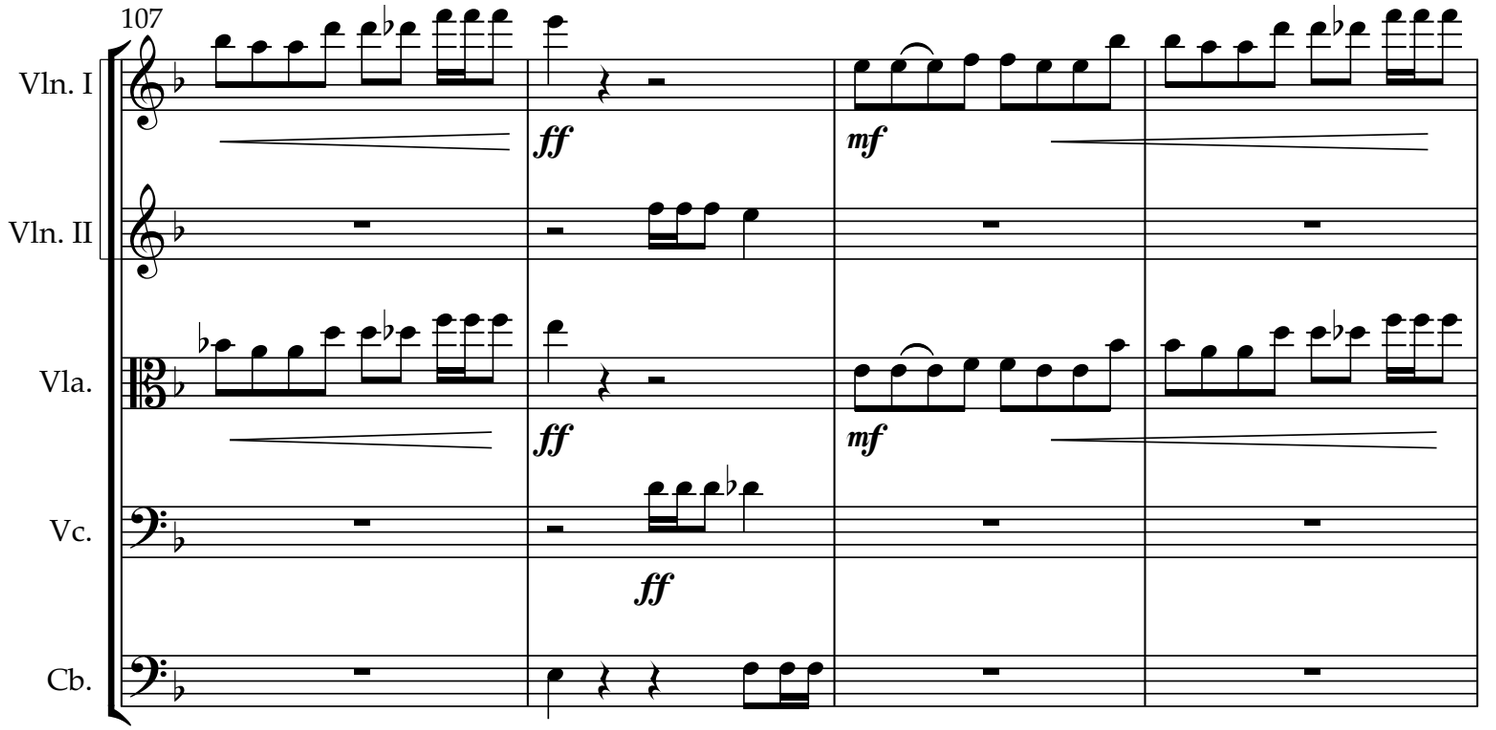
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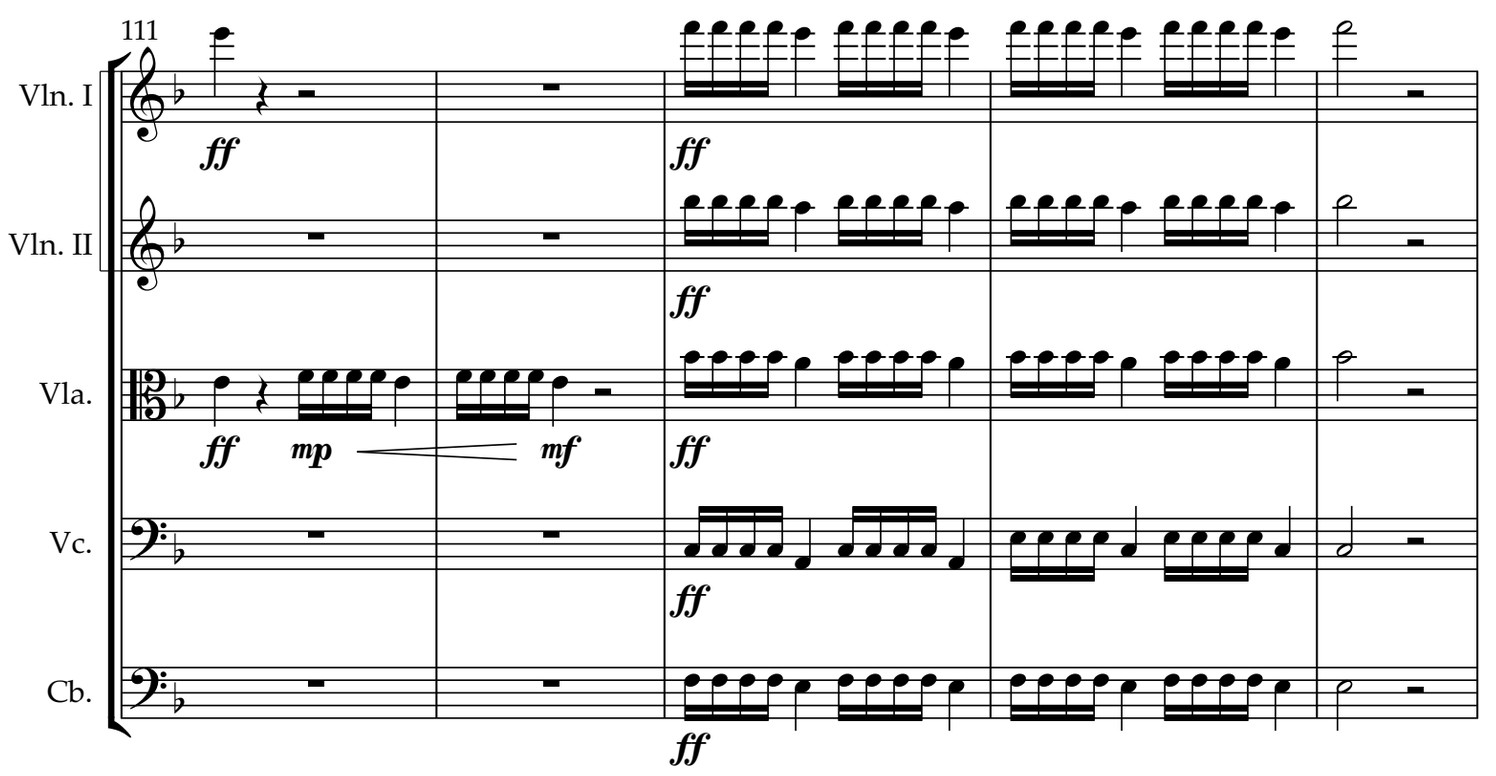
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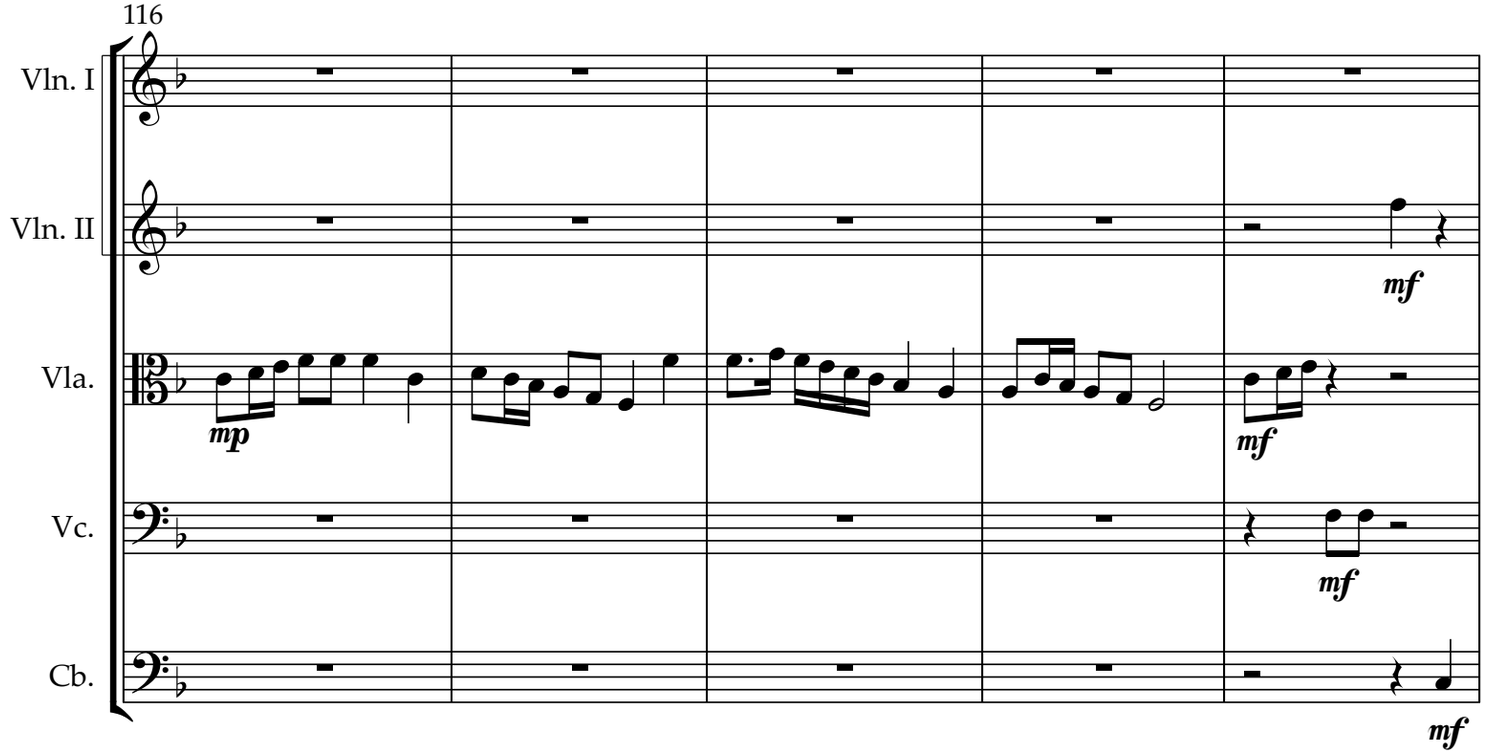
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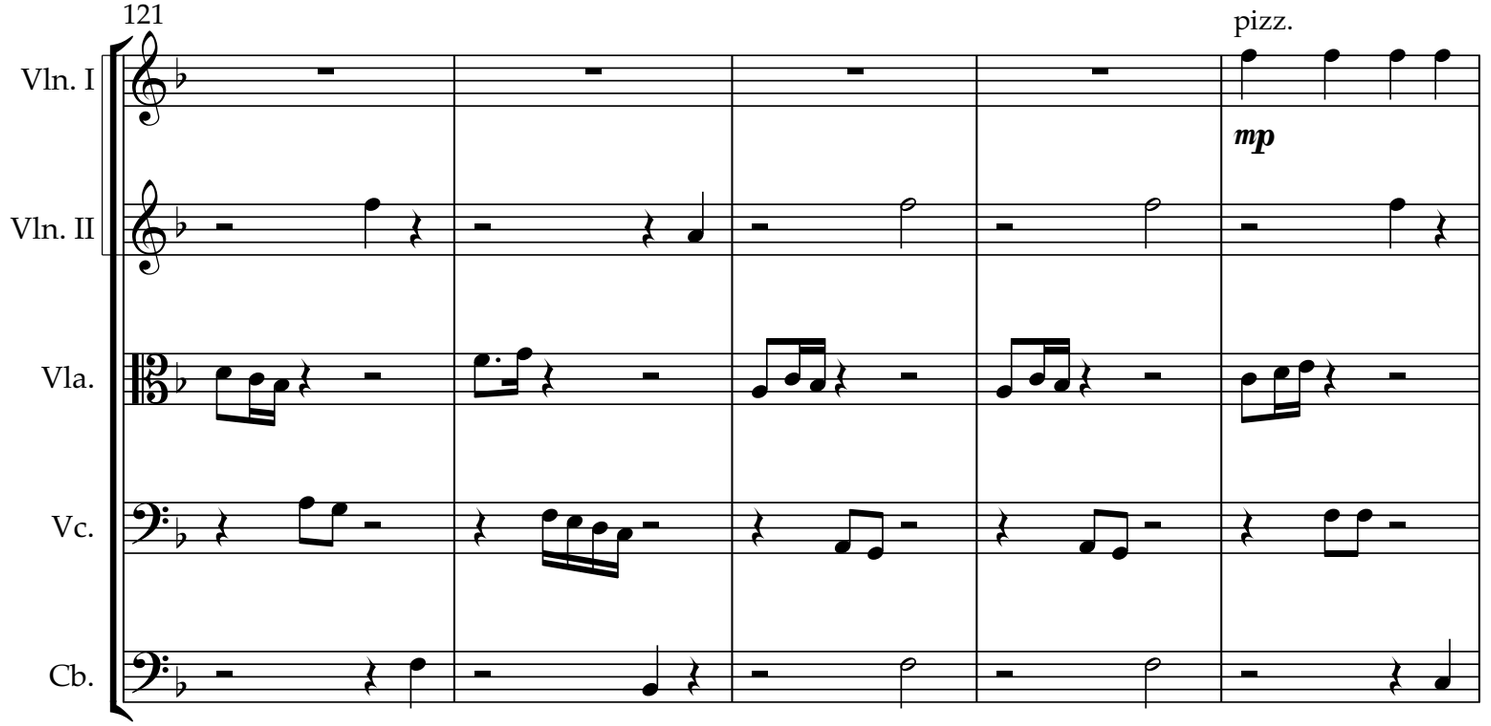
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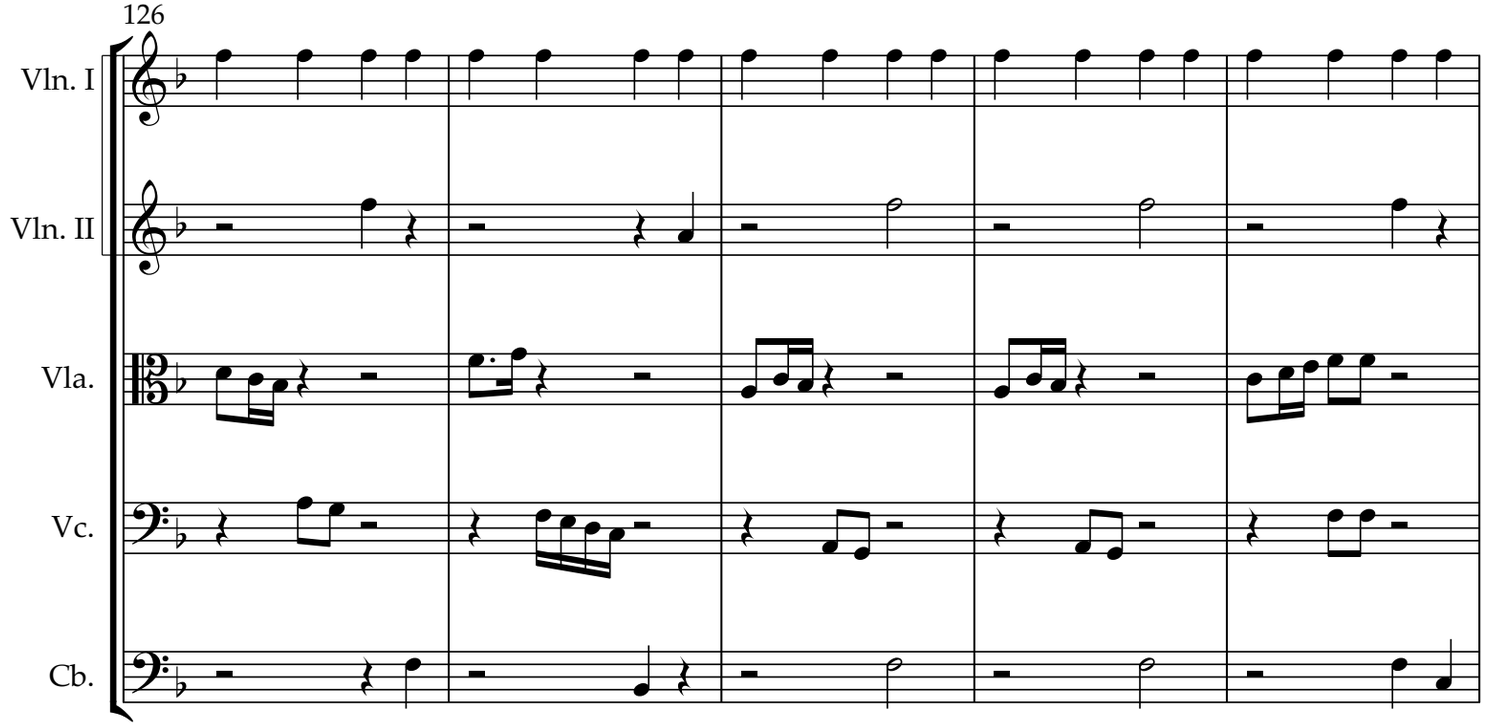
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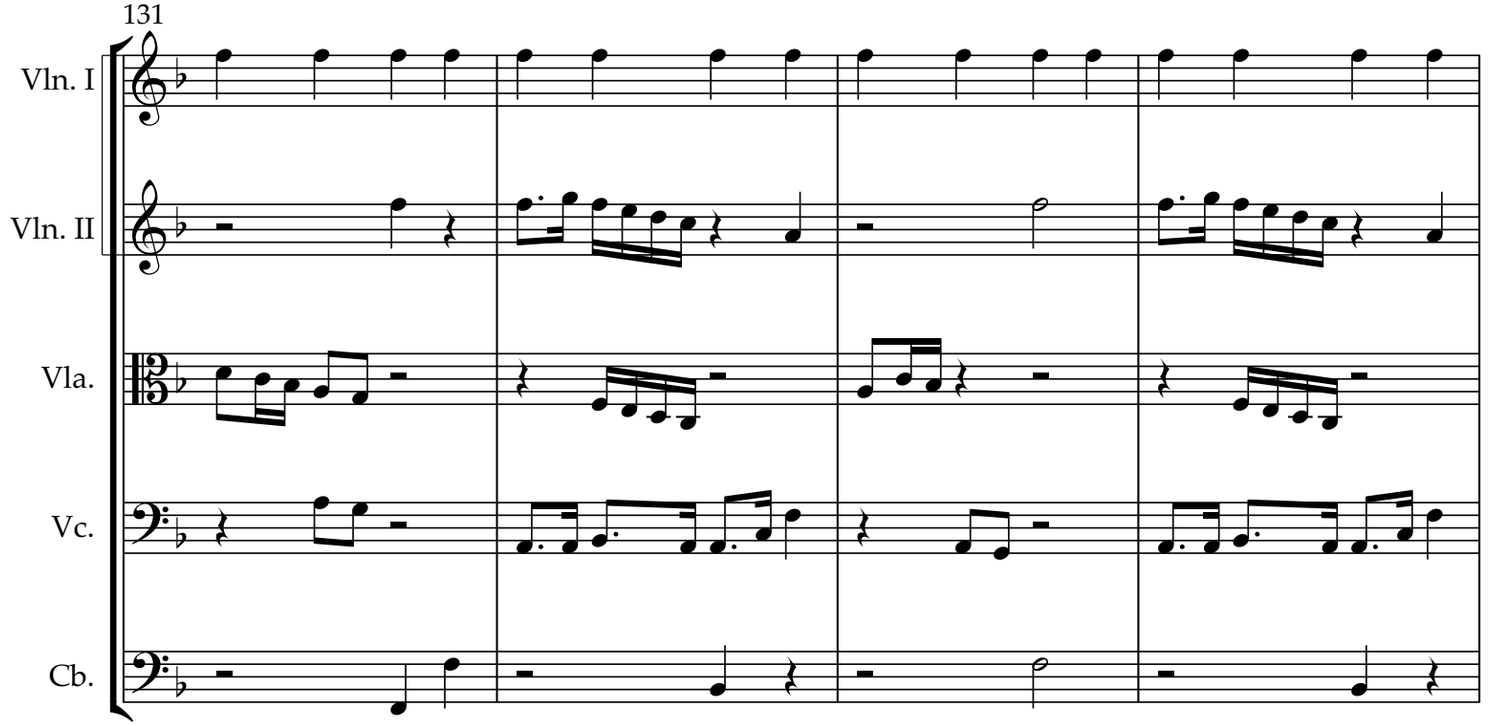
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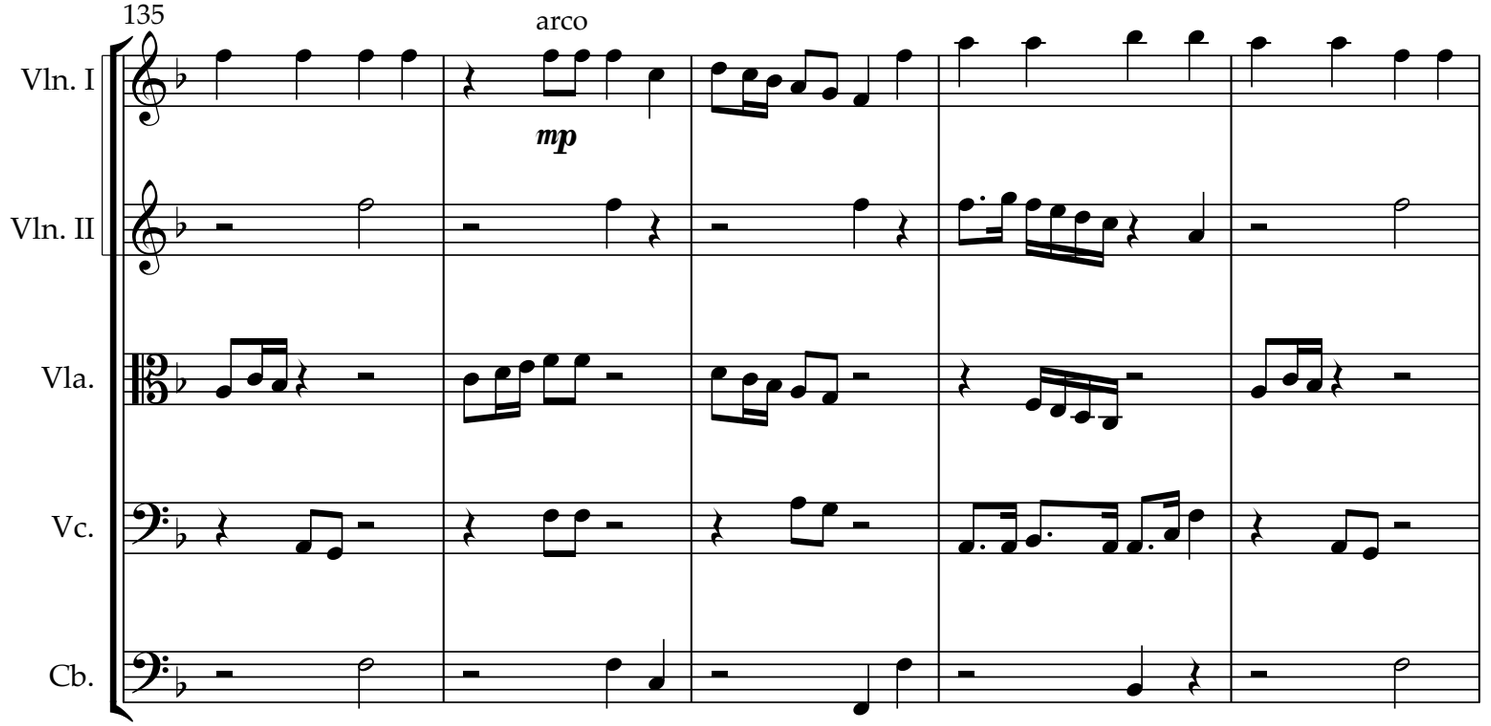
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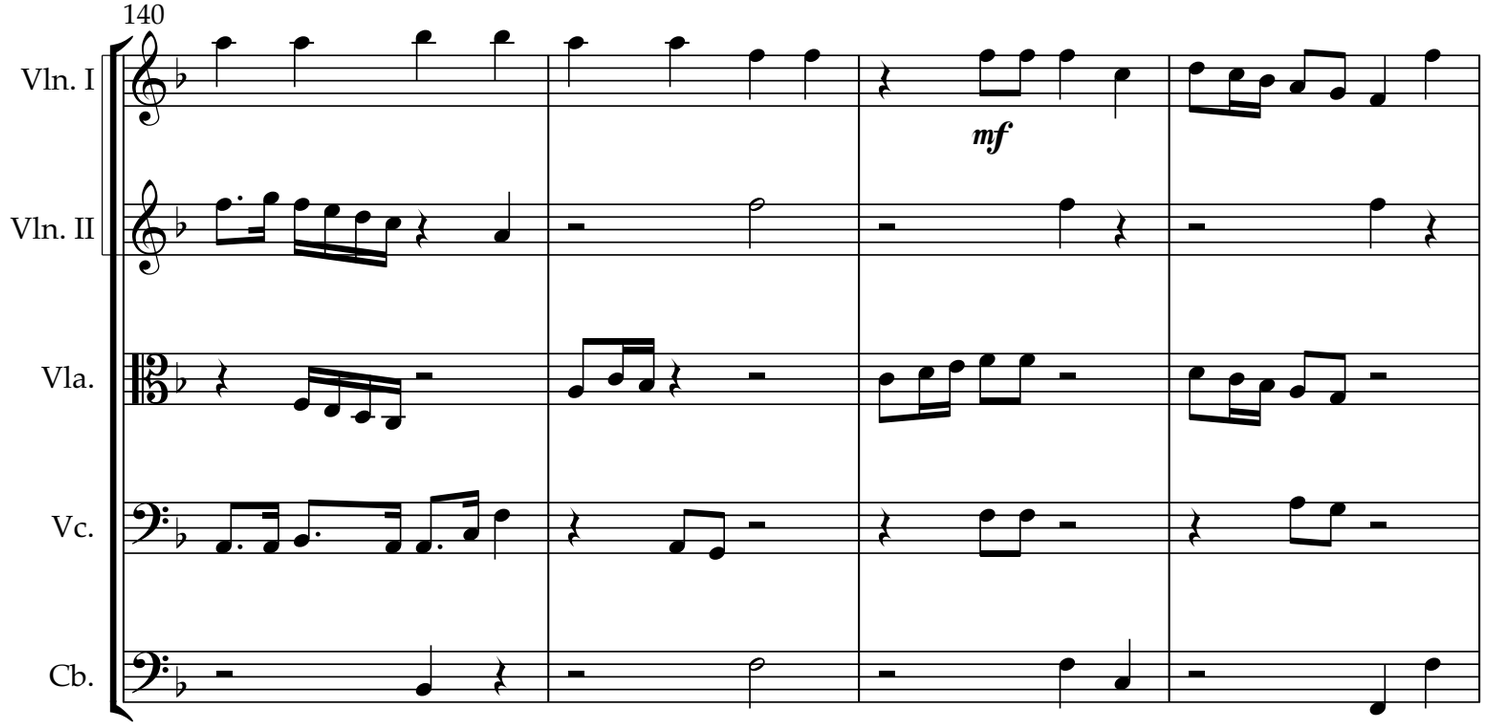
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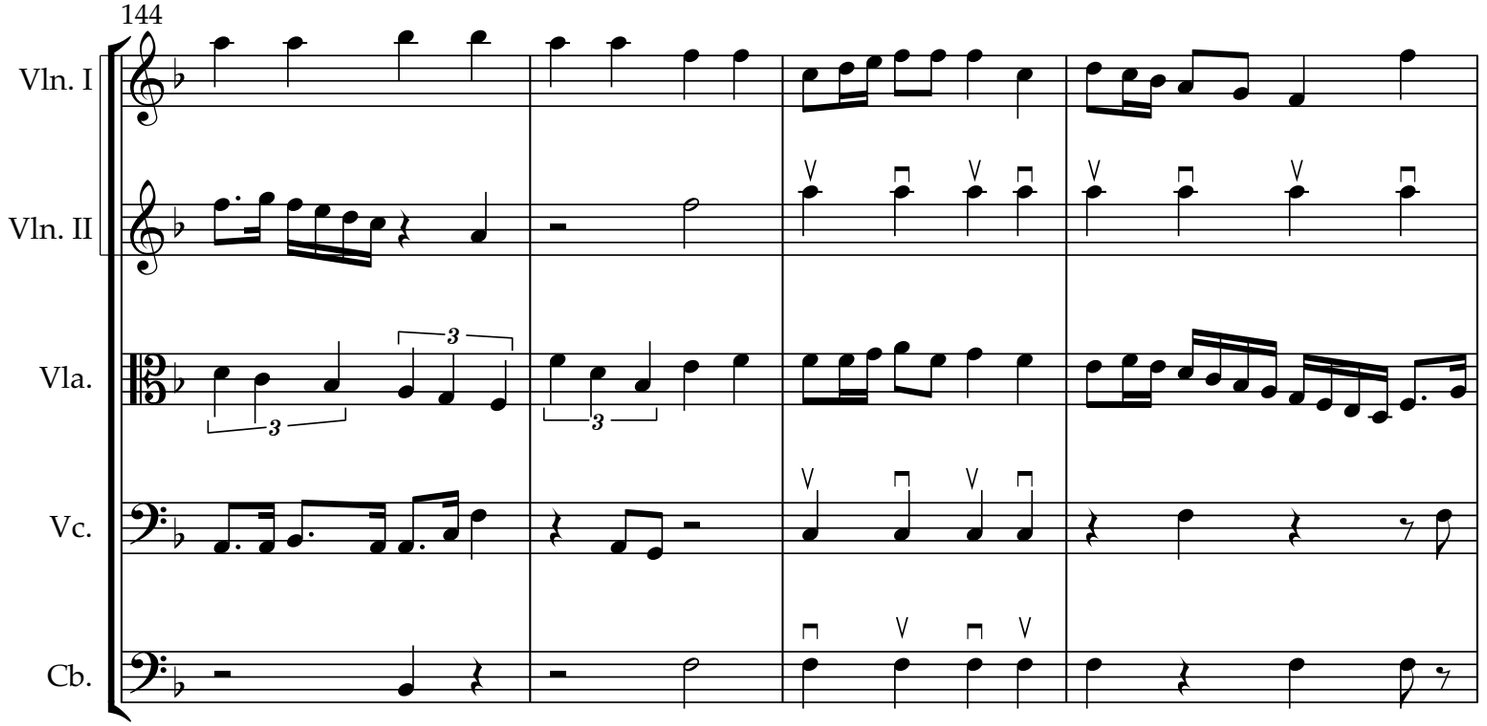
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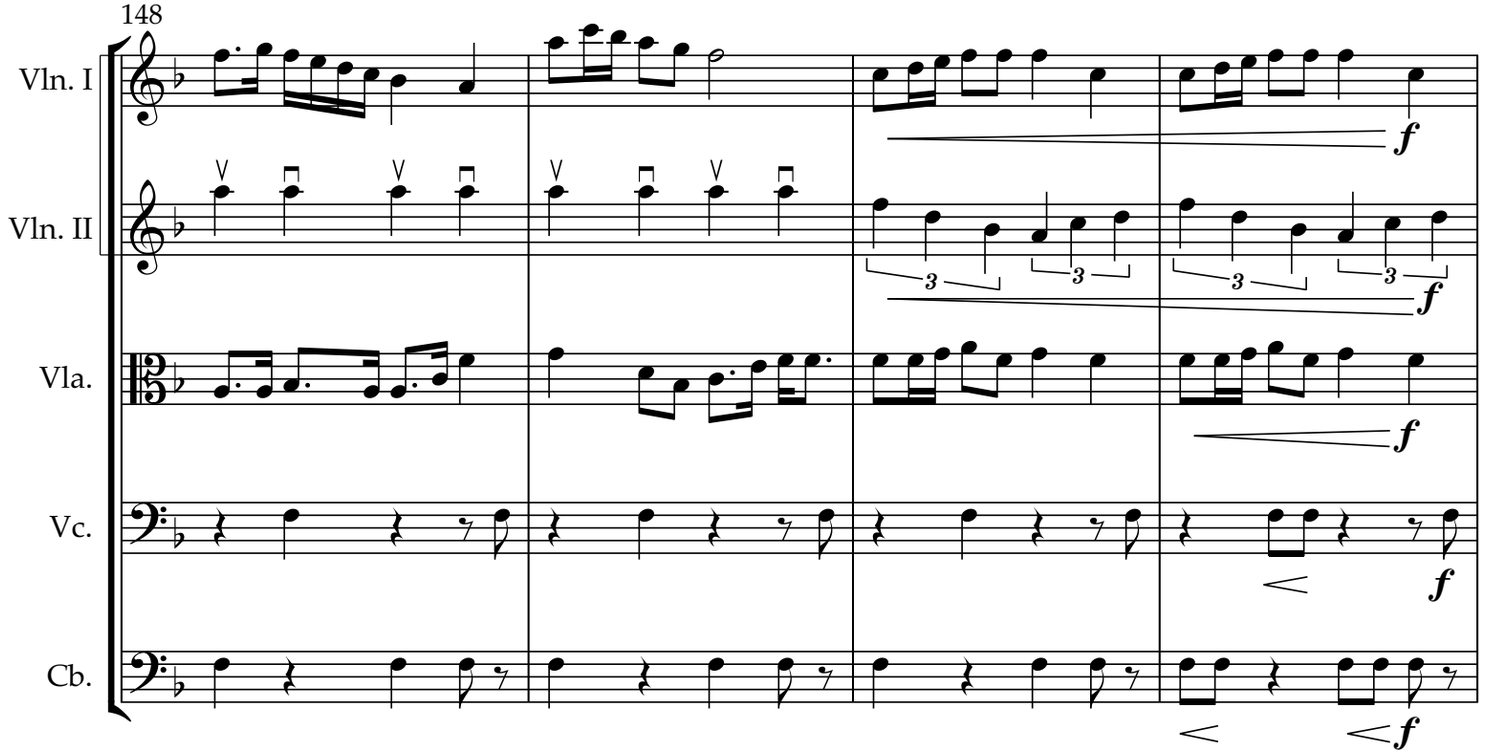
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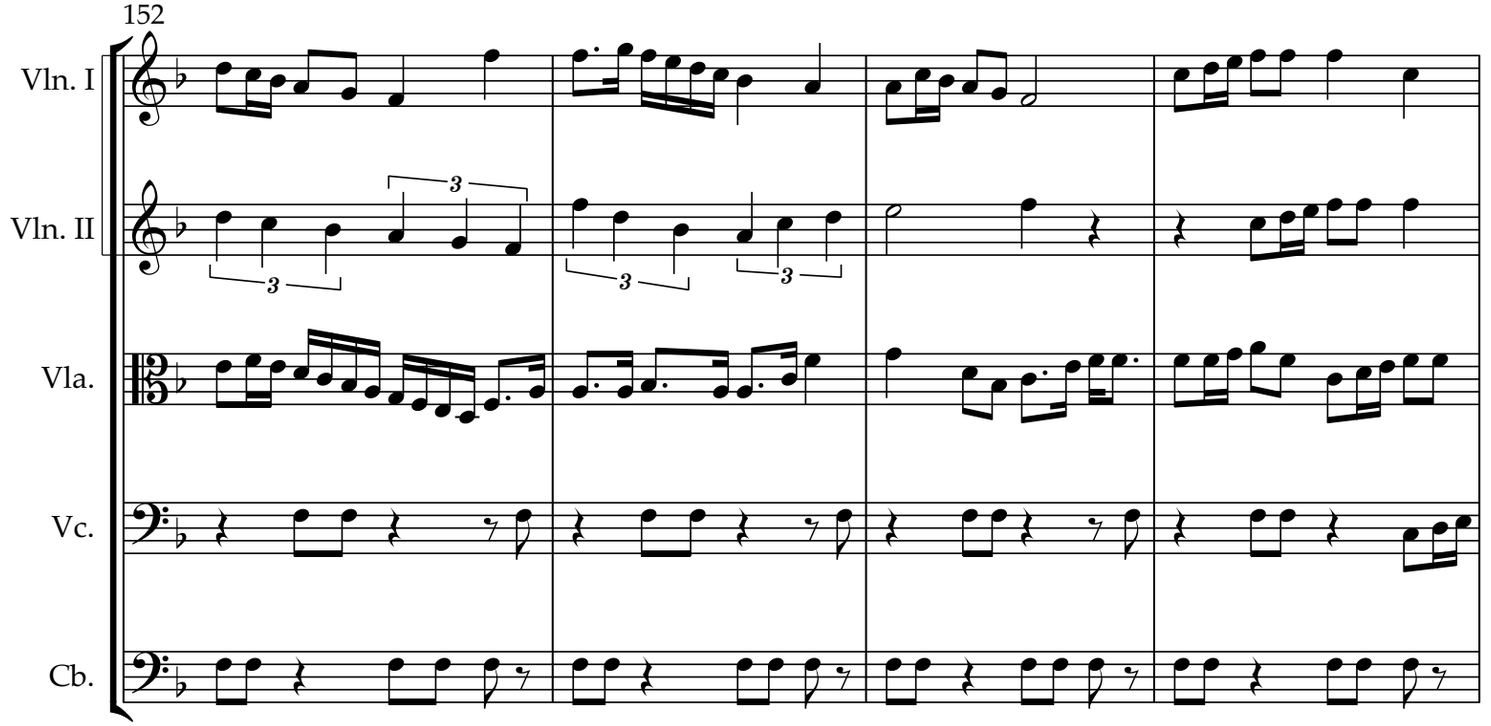
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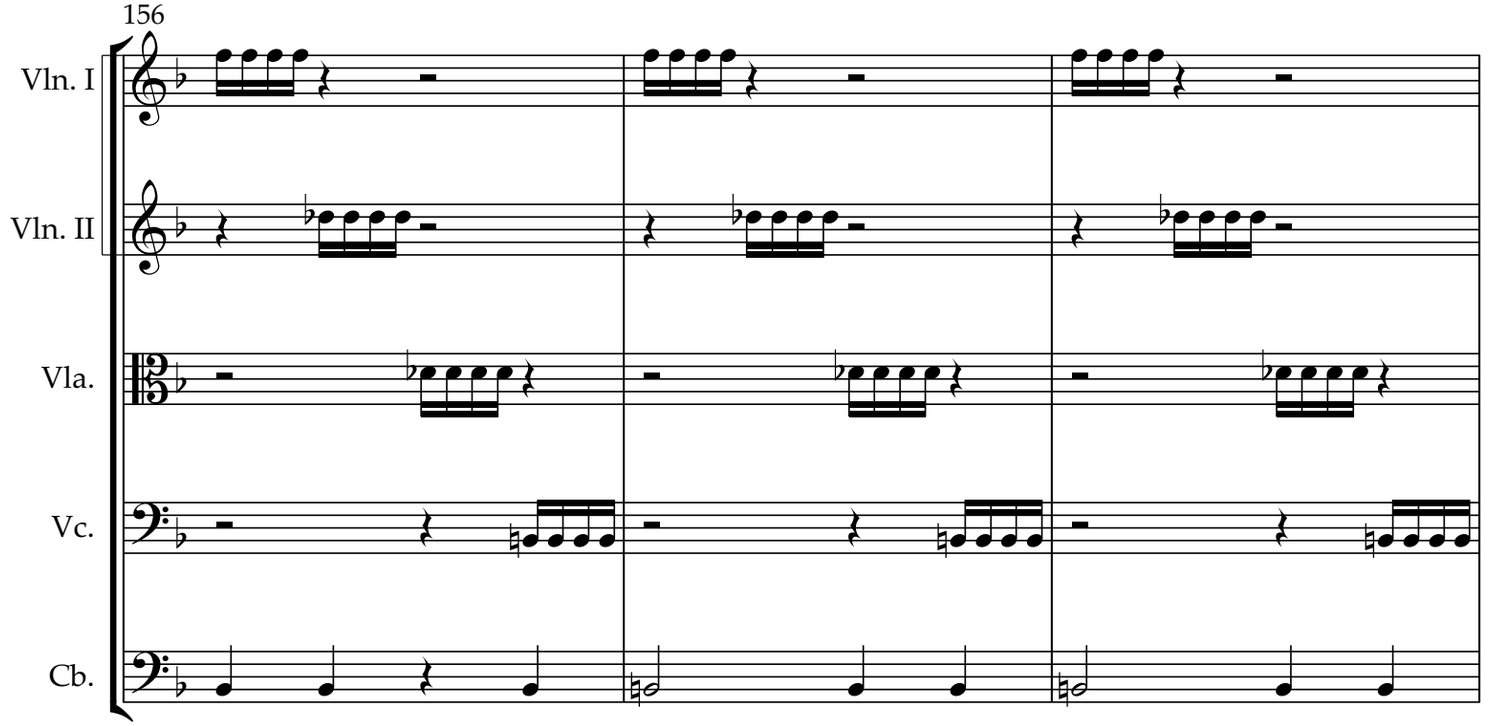
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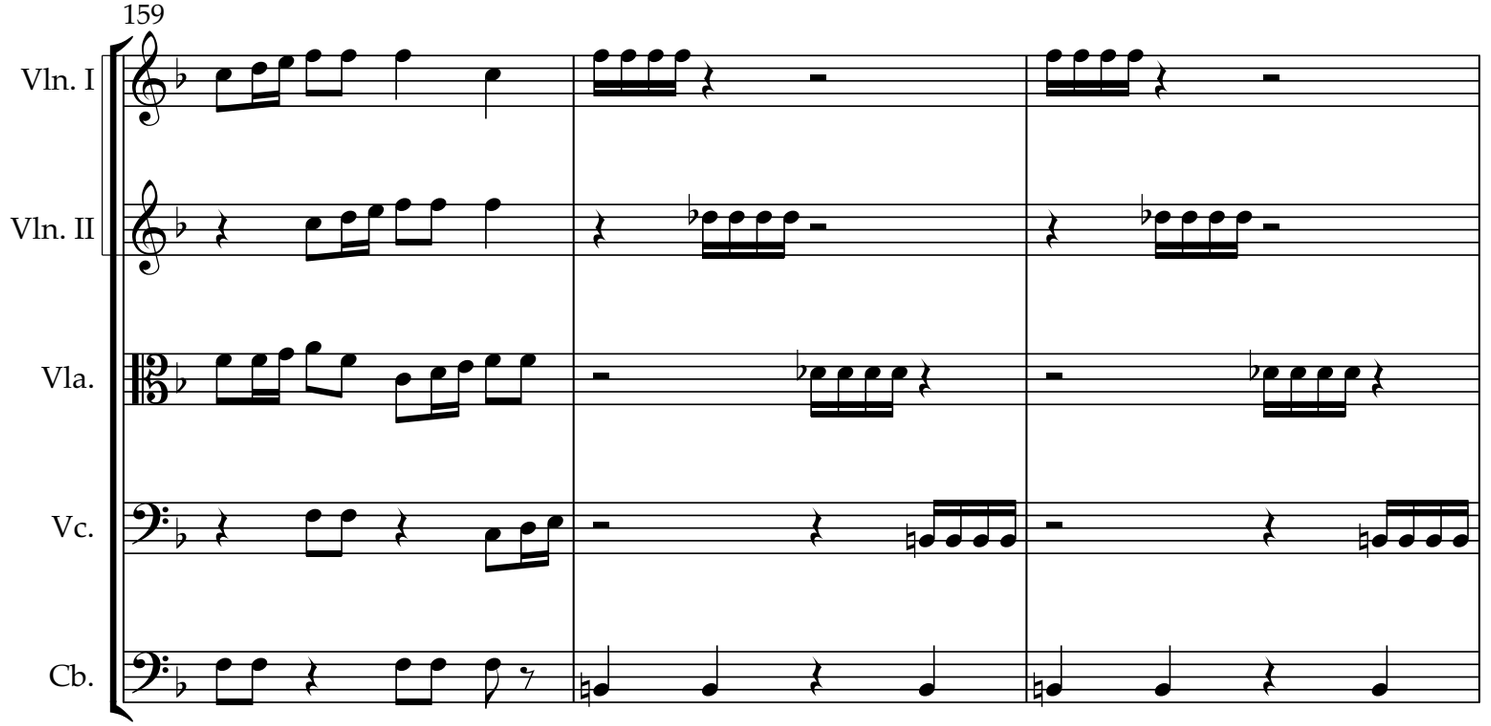
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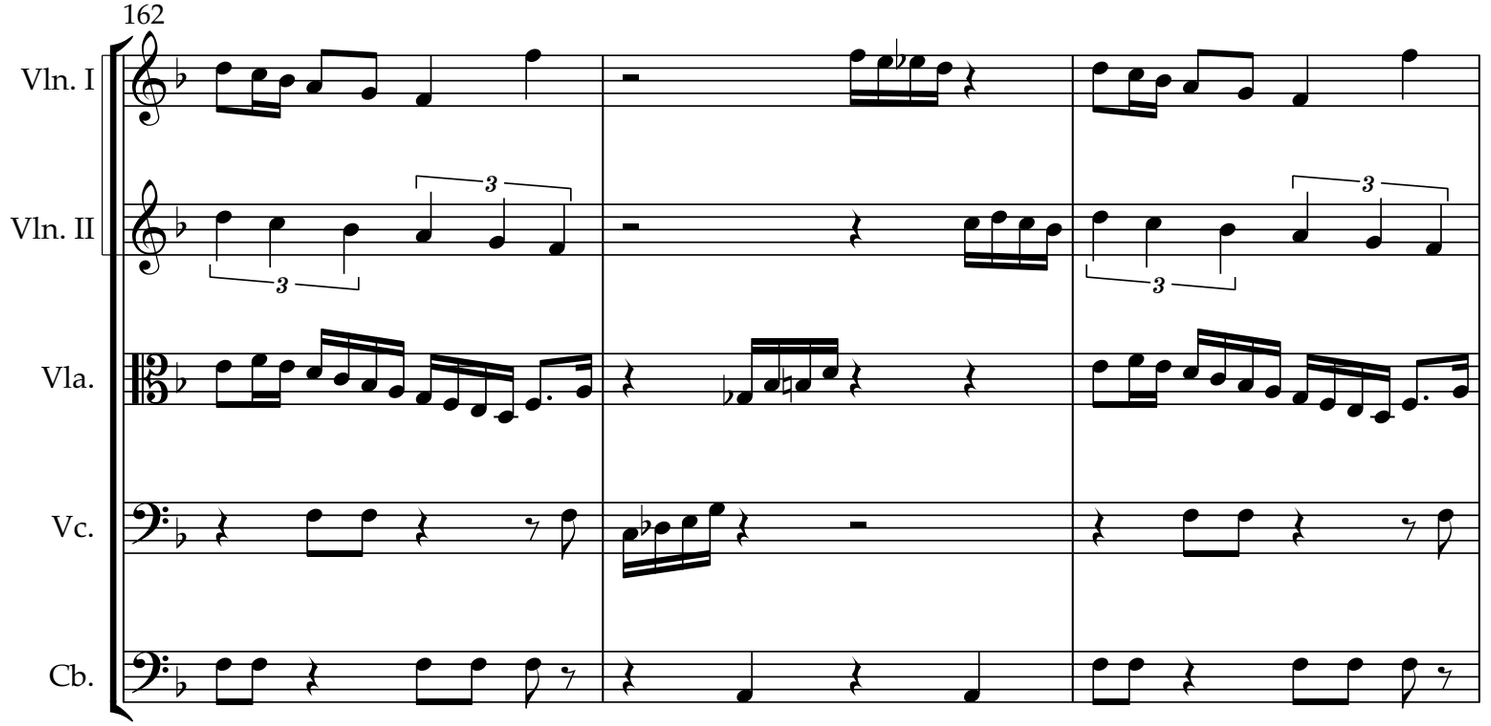
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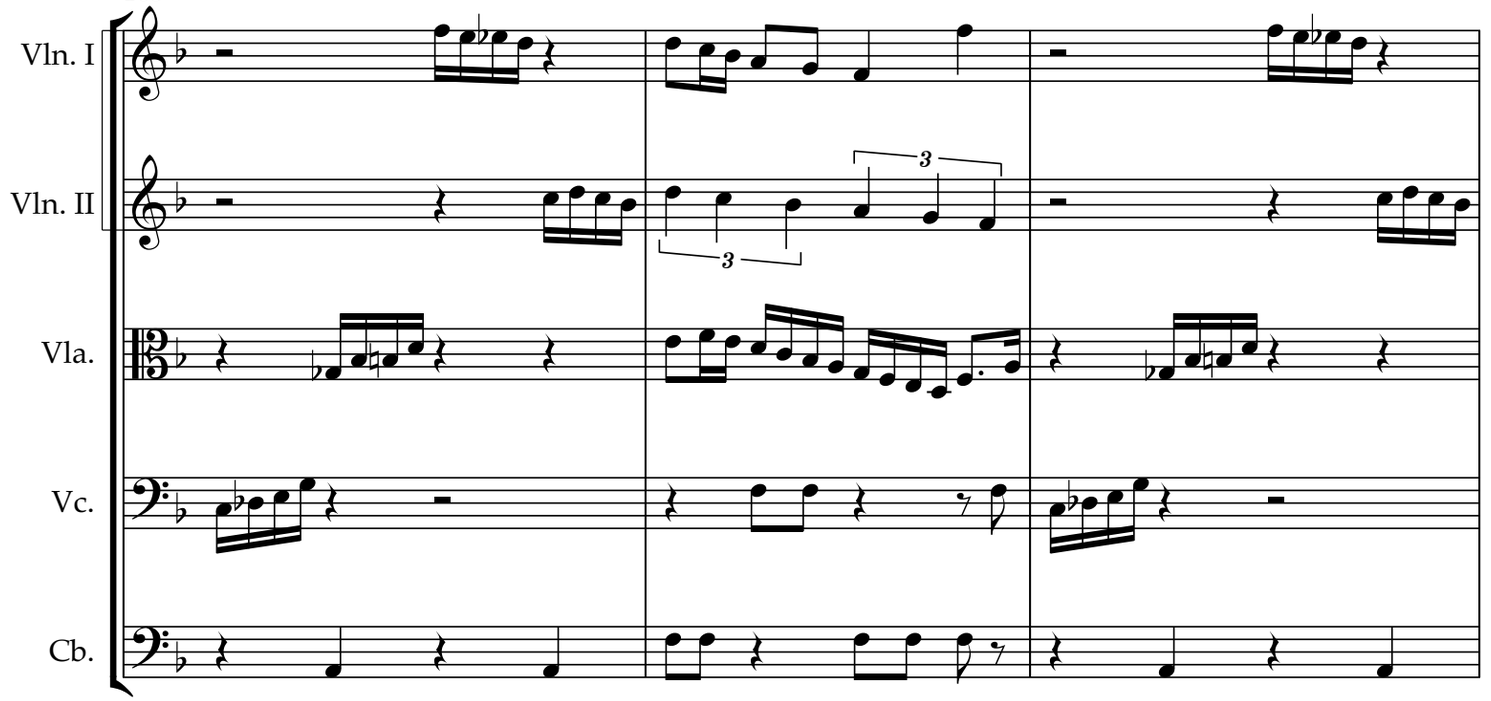
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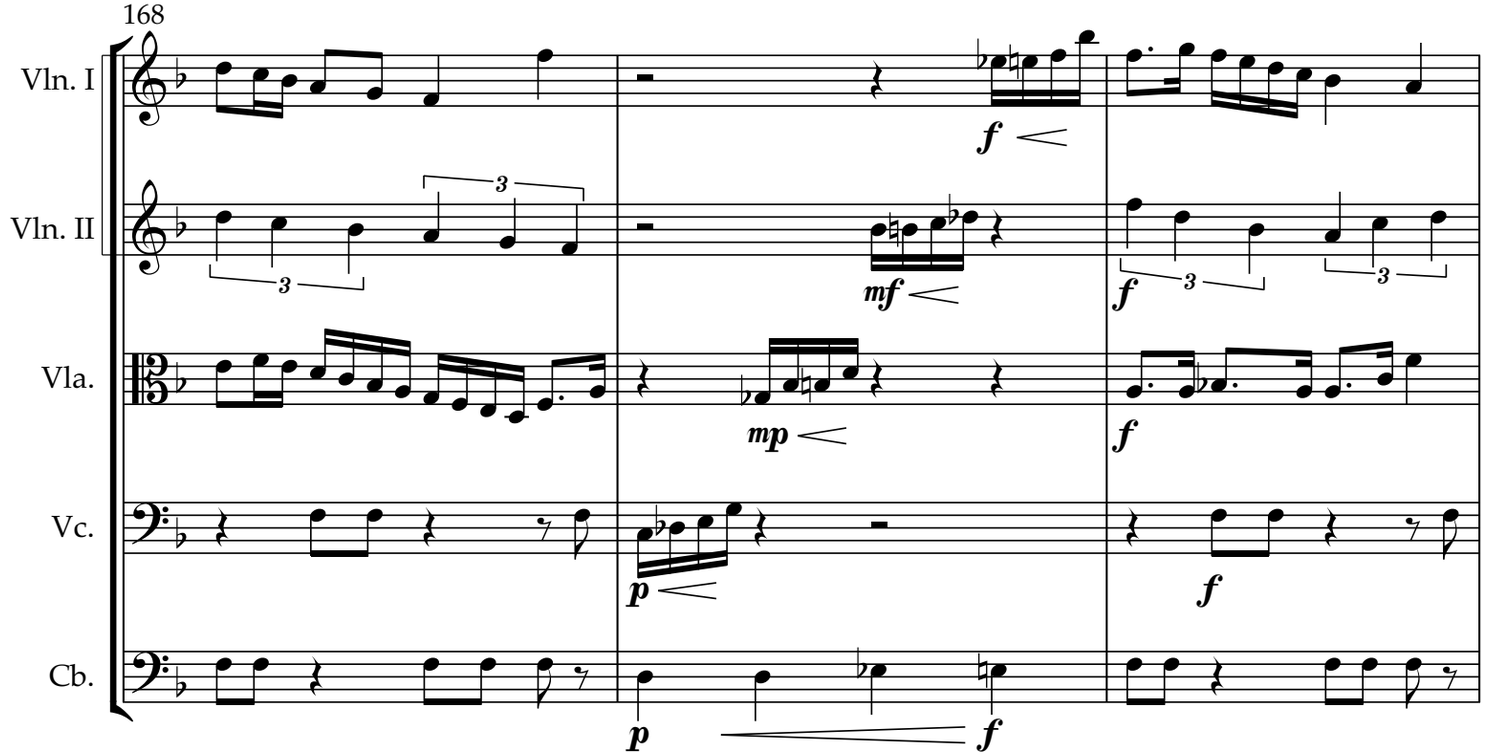
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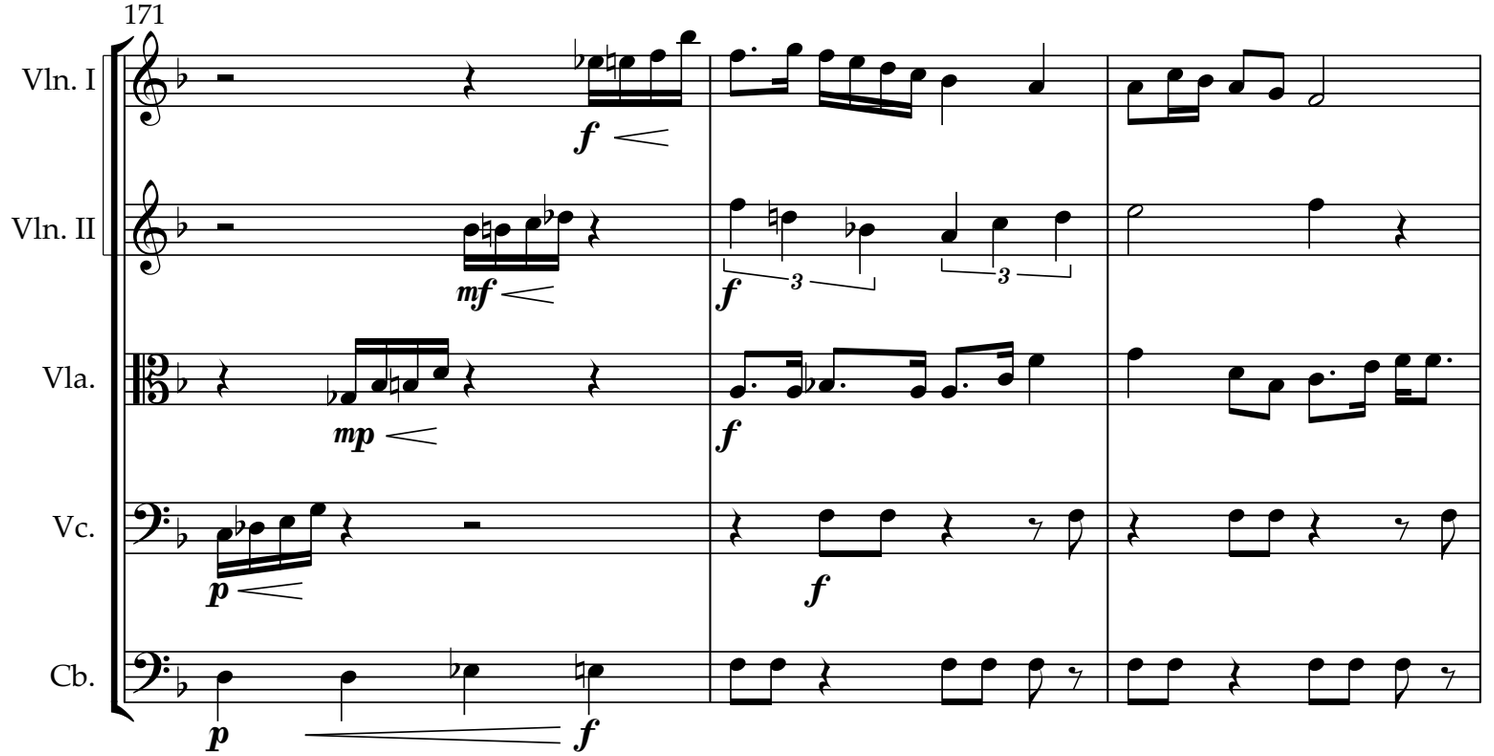
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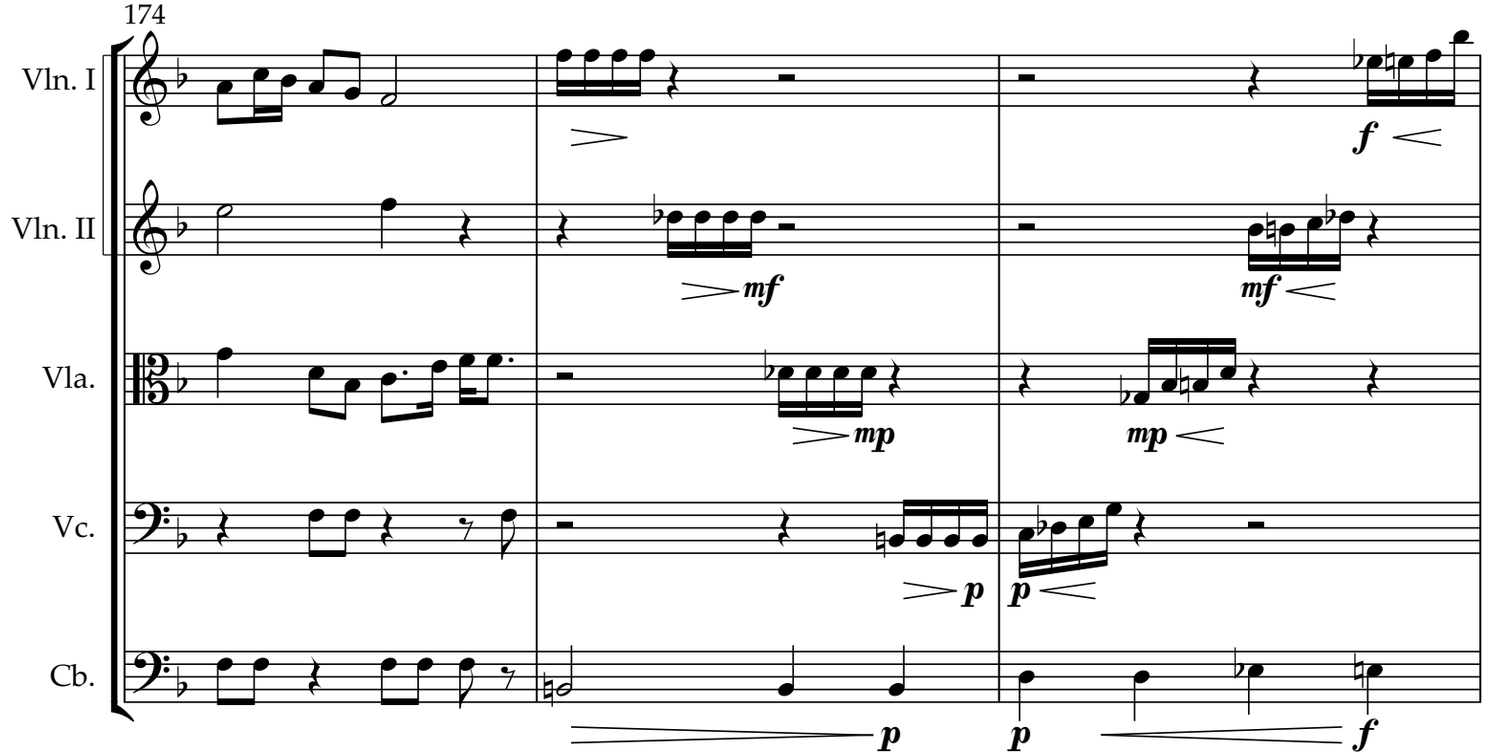
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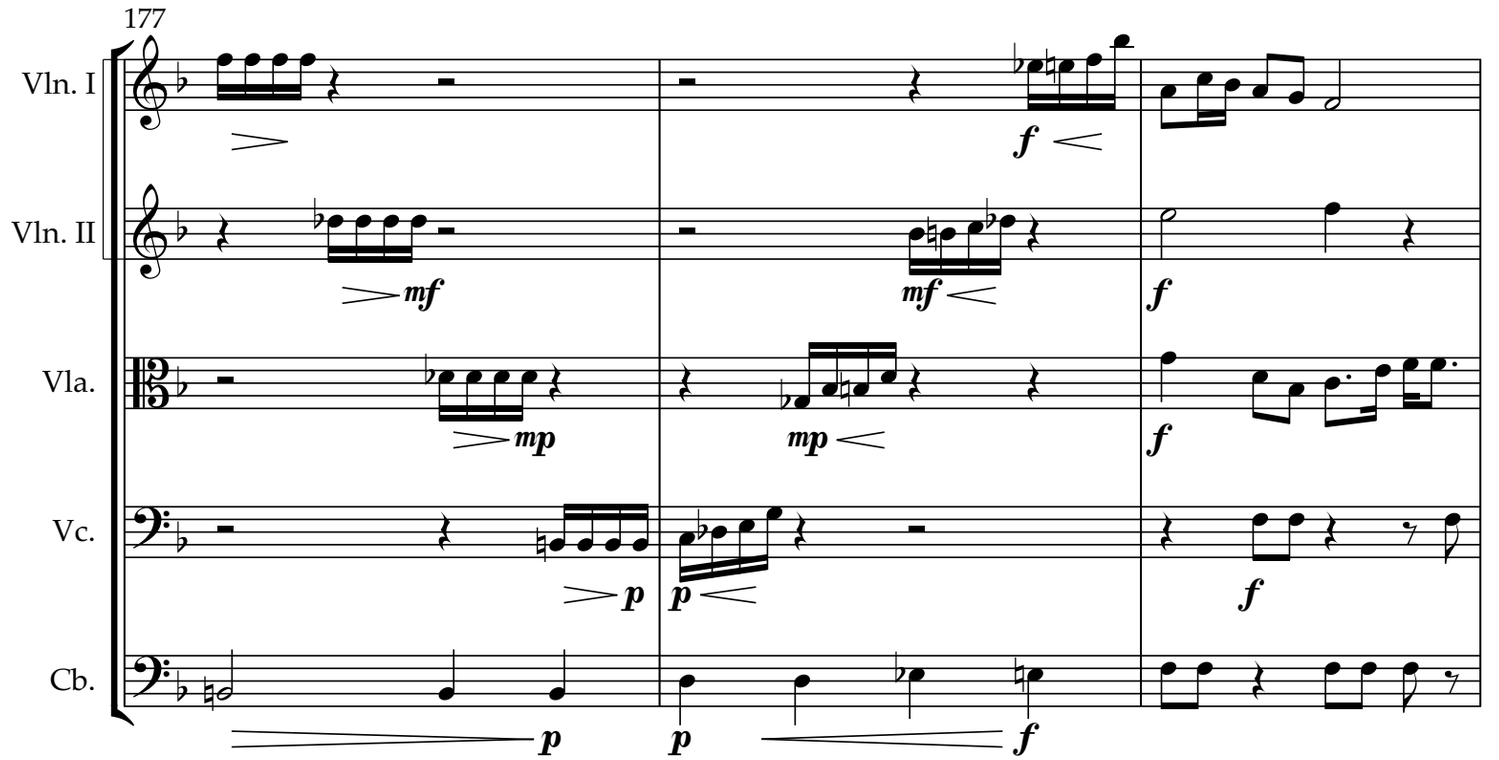
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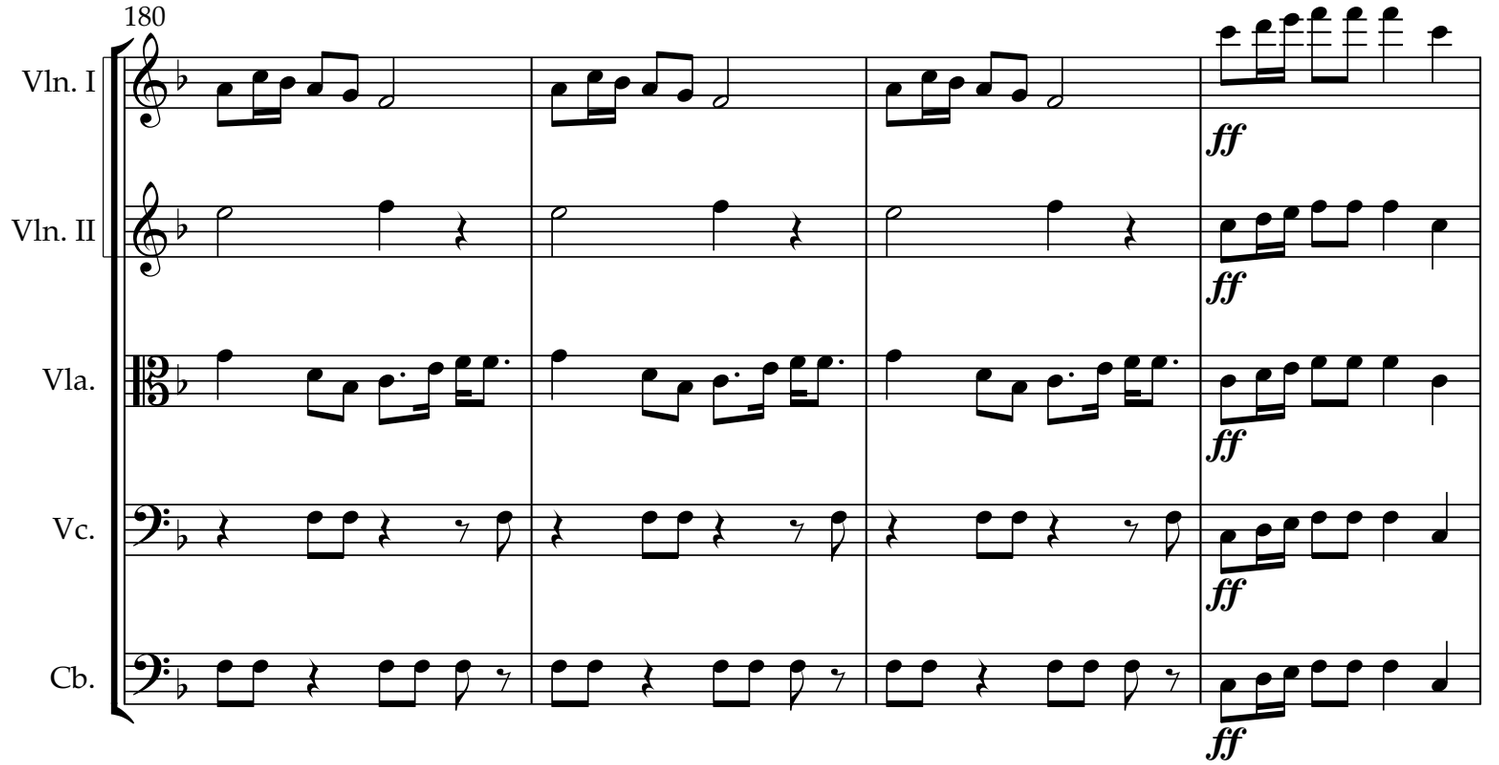
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Vln. II
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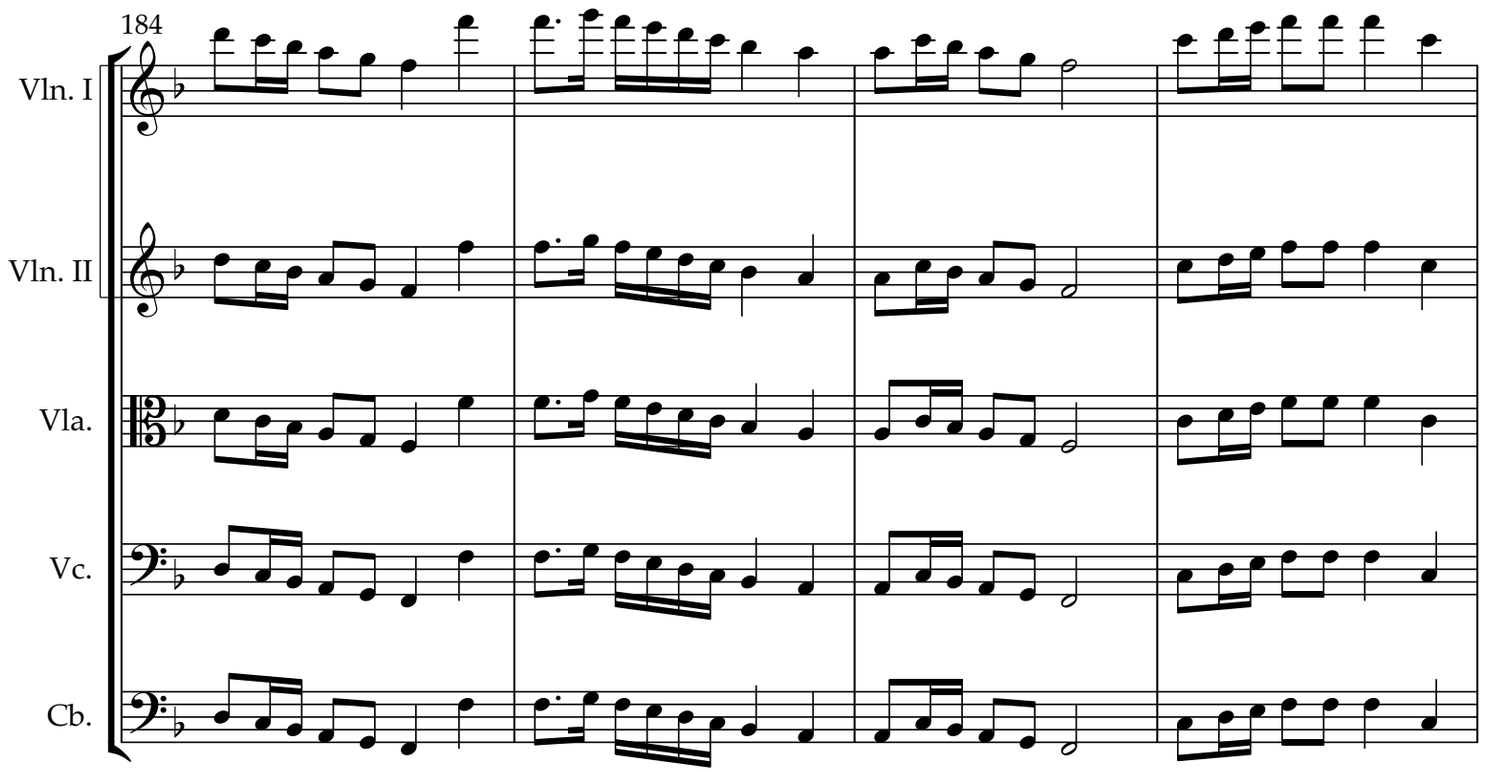
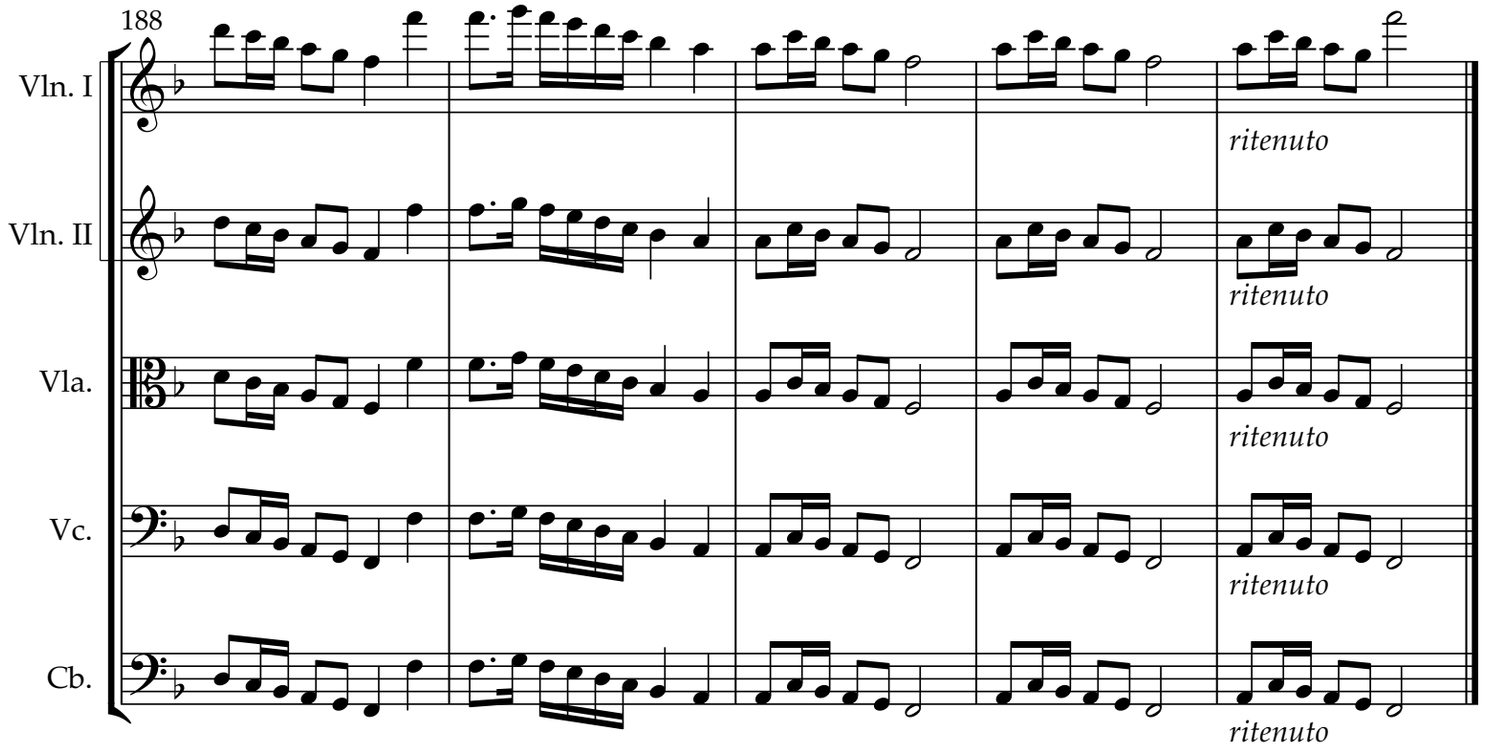
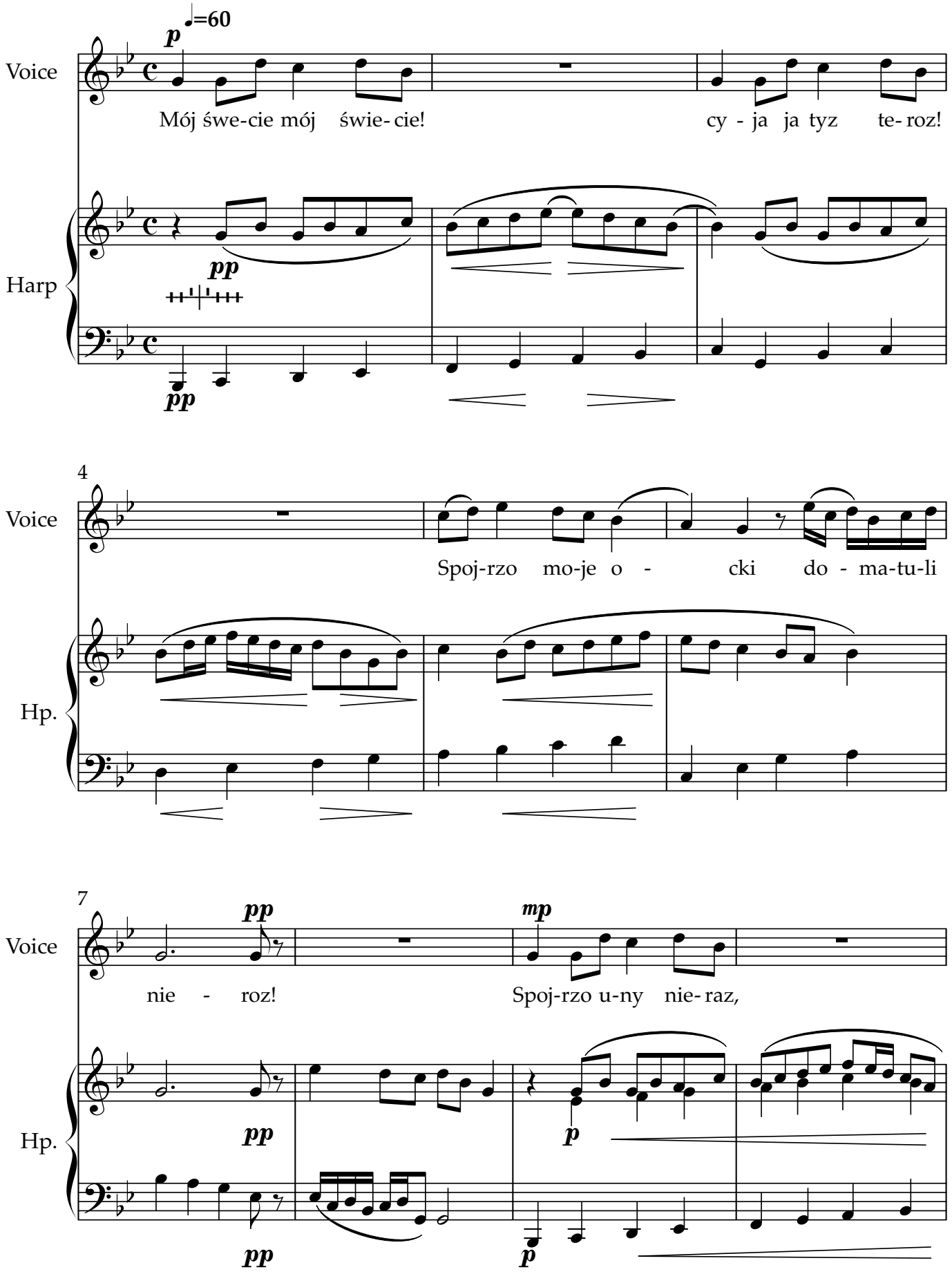
Cb.
ff

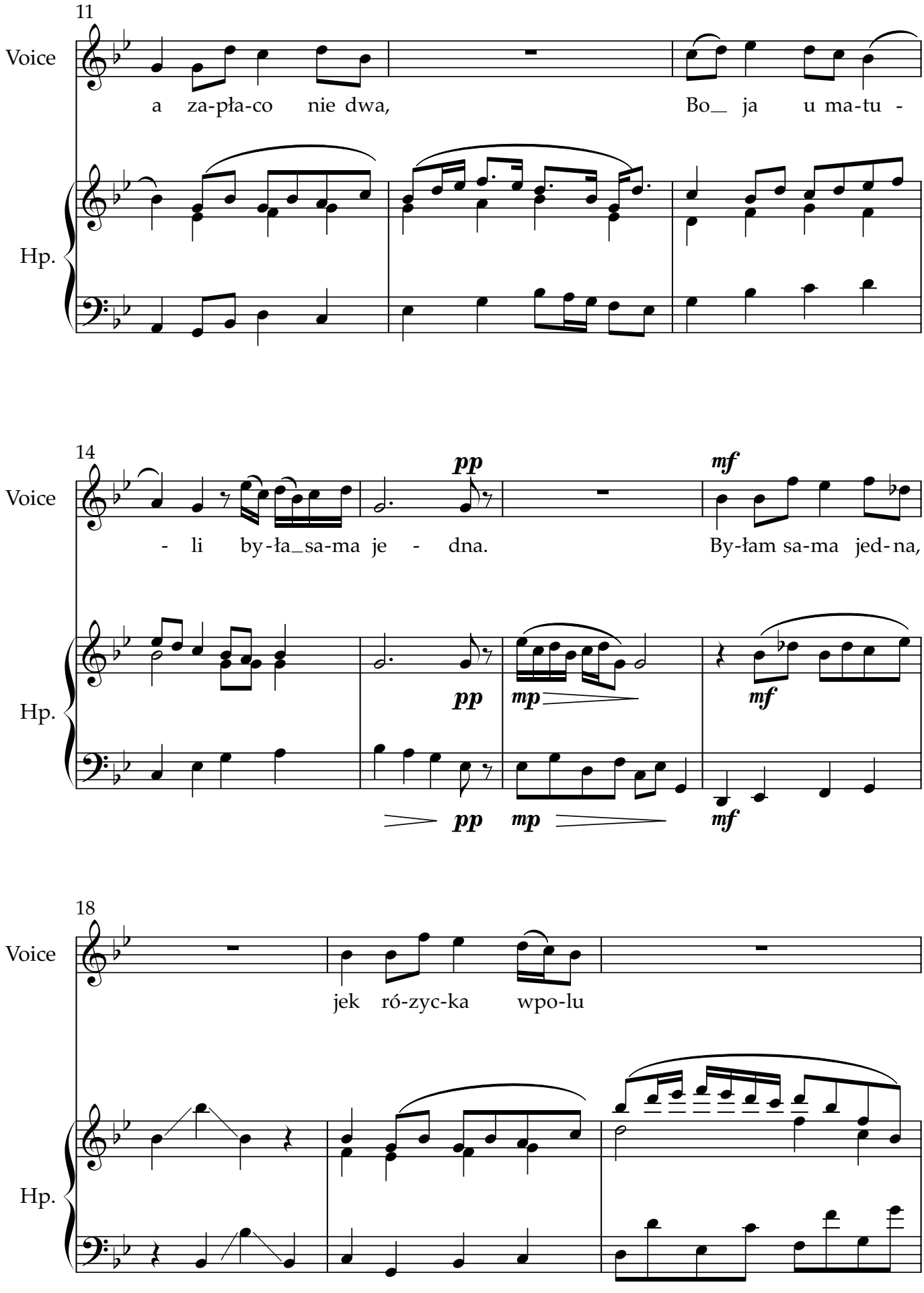

184
Vln. I
Vln. II
Vla.
Vc.
Cb.

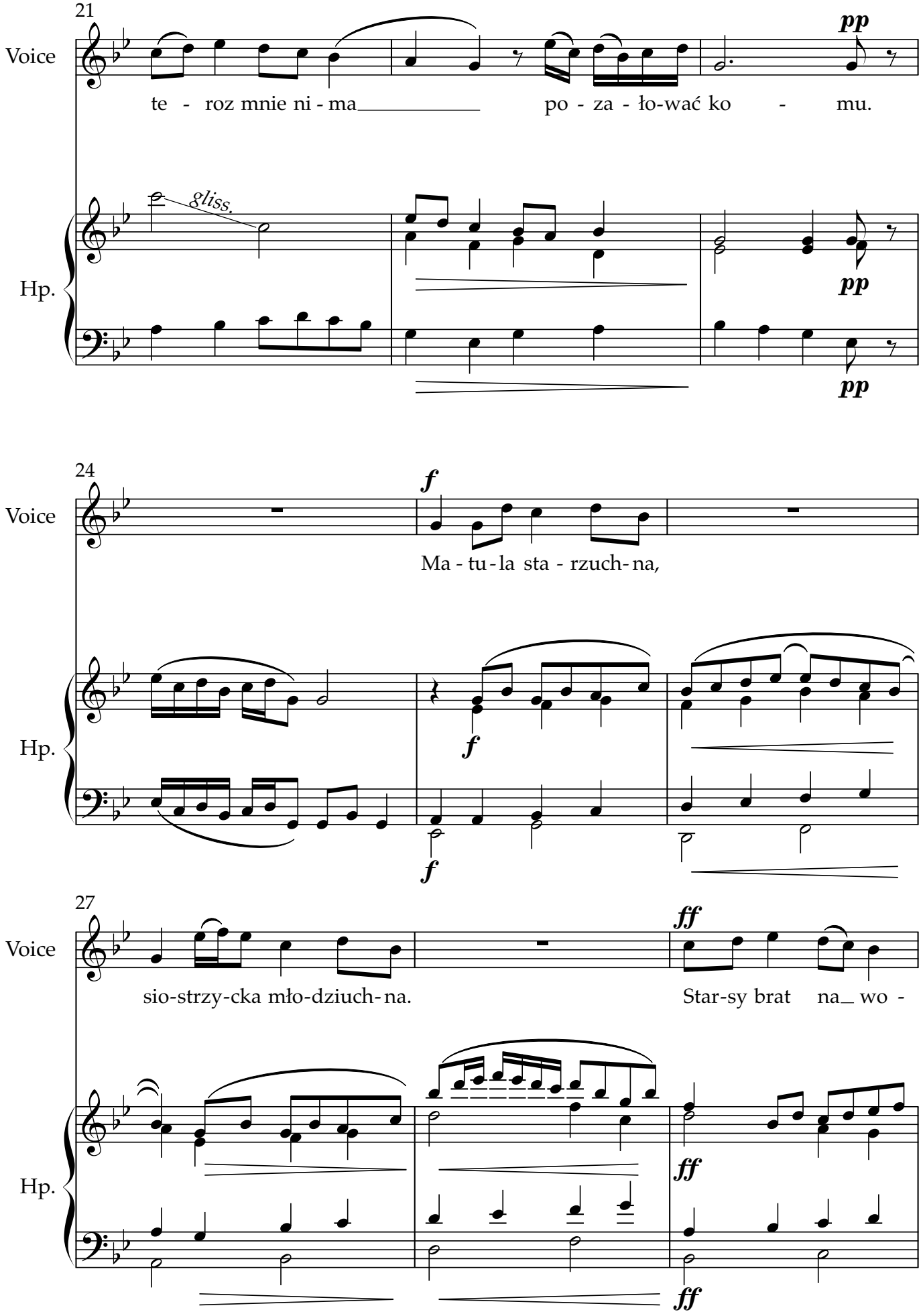

188
Vln. I
Vln. II
Vla.
Vc.
Cb.
ritenuto
ritenuto
ritenuto
ritenuto
ritenuto

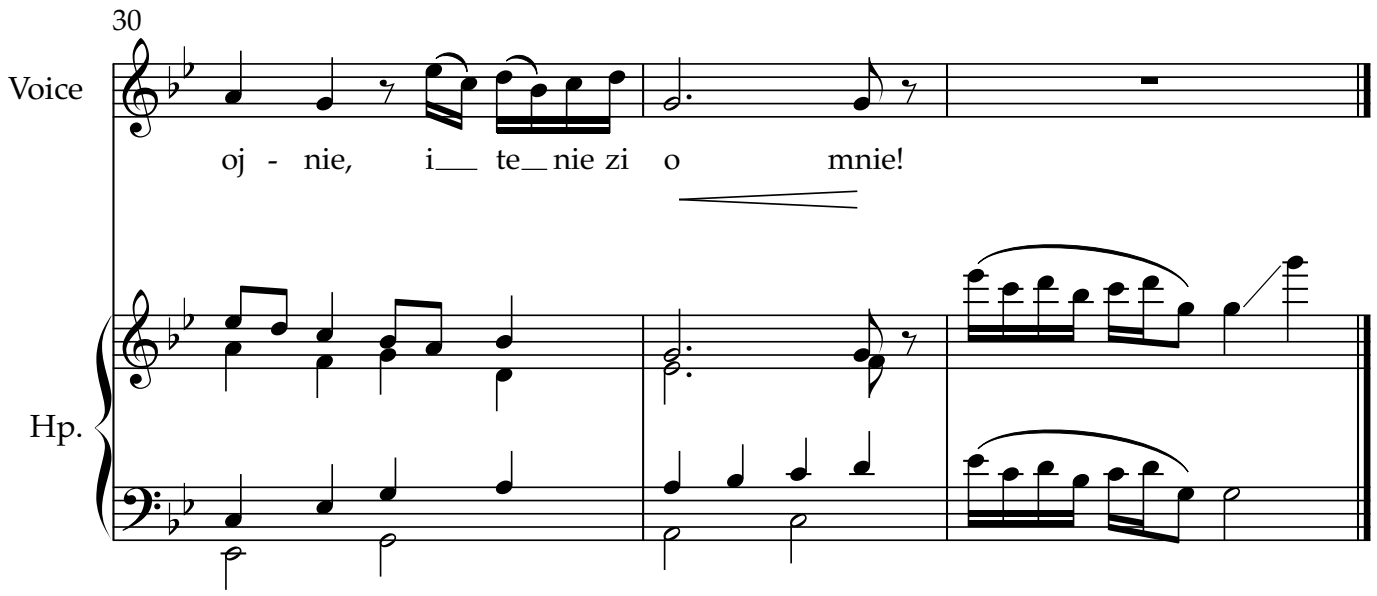
MÓJ ŚWECIE
Kurpian Song
for voice and harp

KLAUDIA CHMIELEWSKA




11
Voice
a za-pła-co nie dwa,
Bo_ ja u ma-tu -
Hp.
14
Voice
- li by-ła_sa-ma je - dna.
By-łam sa-ma jed-na,
pp
mf
Hp.
pp
mp
mf
pp
mp
mf
18
Voice
jek ró-zyc-ka wpo-lu
Hp.

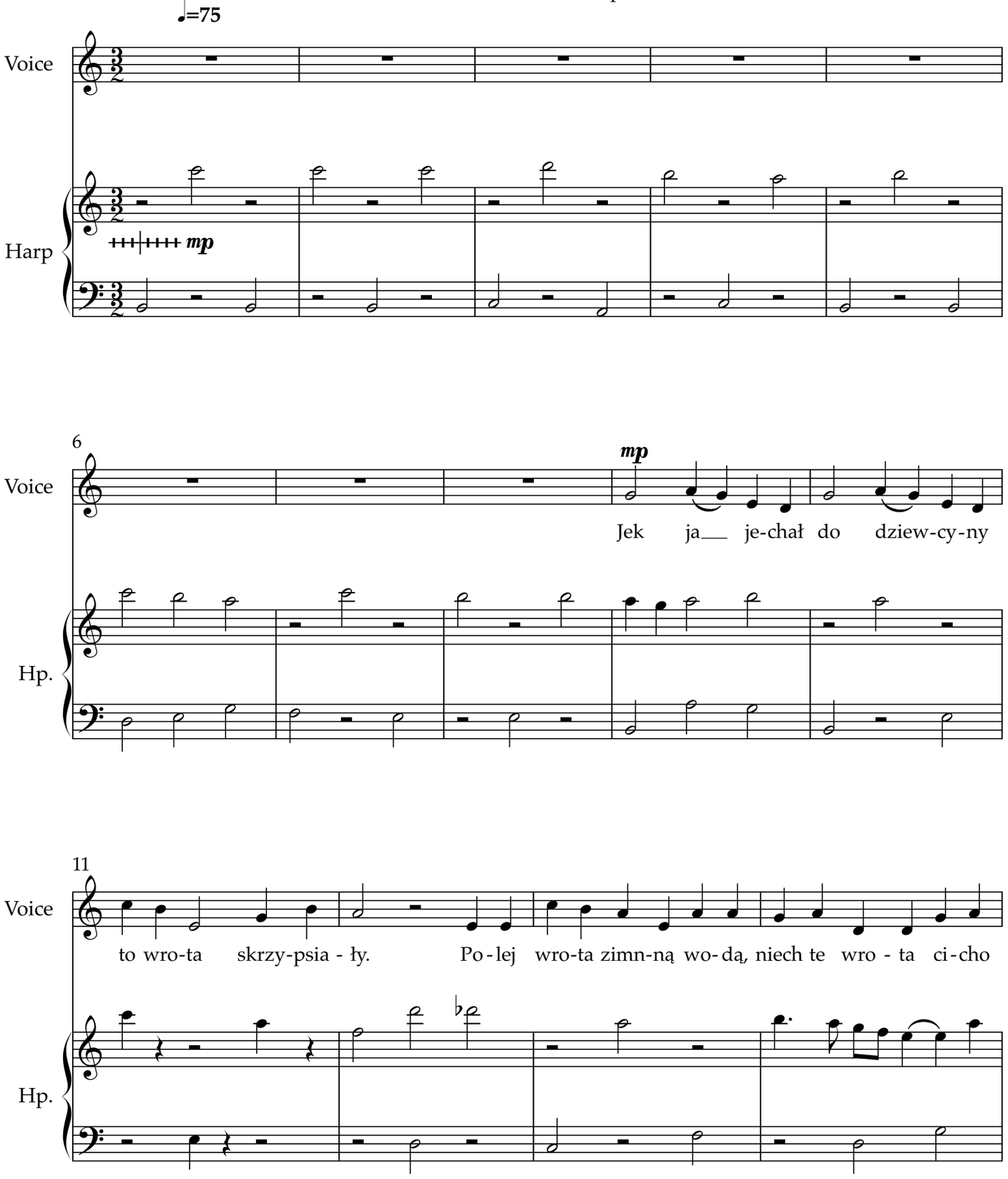

21
Voice
te - roz mnie ni - ma po - za - ło-wać ko - mu.
gliss.
pp
Hp.
24
Voice
Ma - tu - la sta - rzuch - na,
f
Hp.
27
Voice
sio-strzy-cka mło-dziuch - na.
Star-sy brat na wo -
ff
Hp.

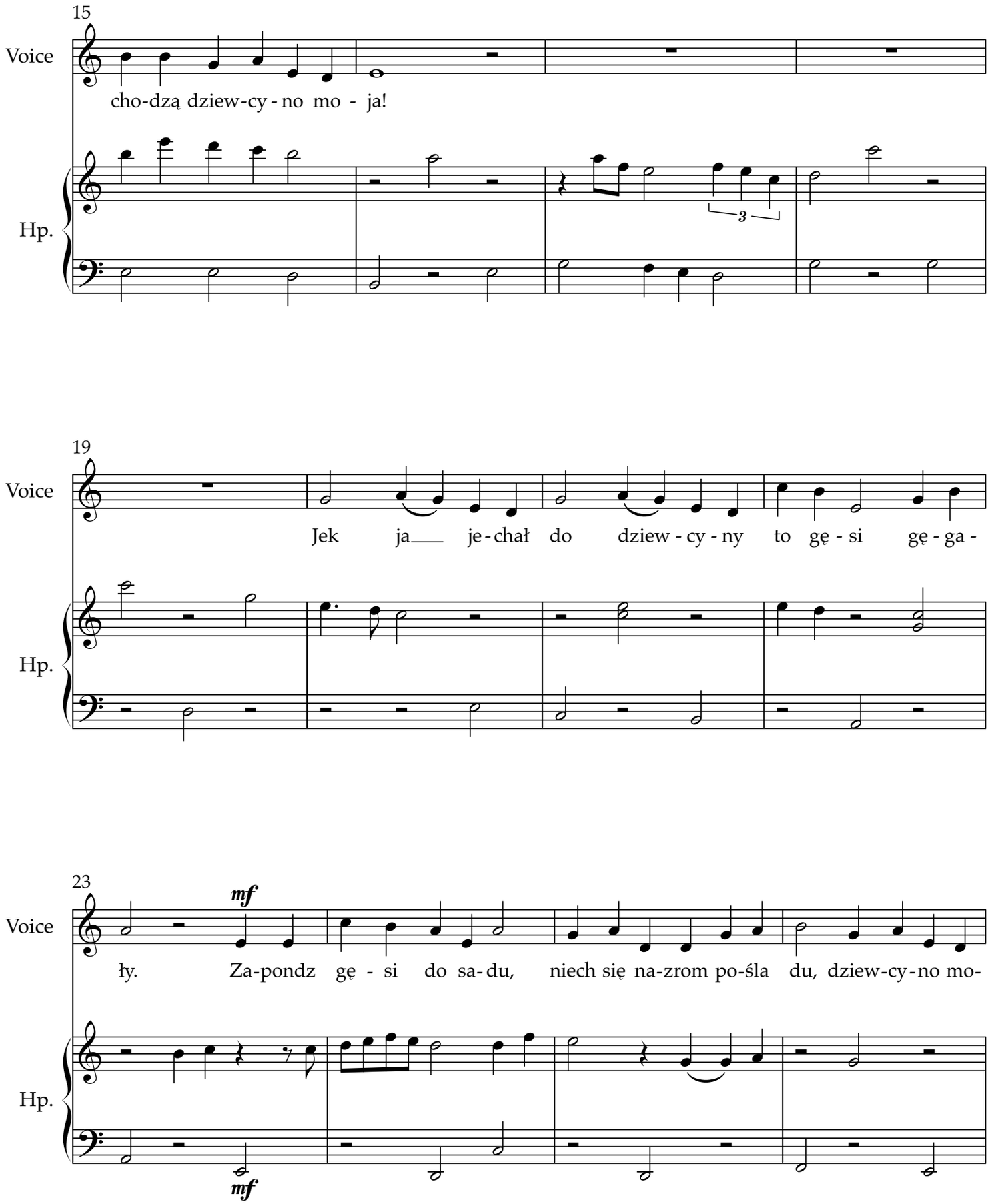

30
Voice
oj - nie, i__ te__ nie zi o mnie!
Hp.

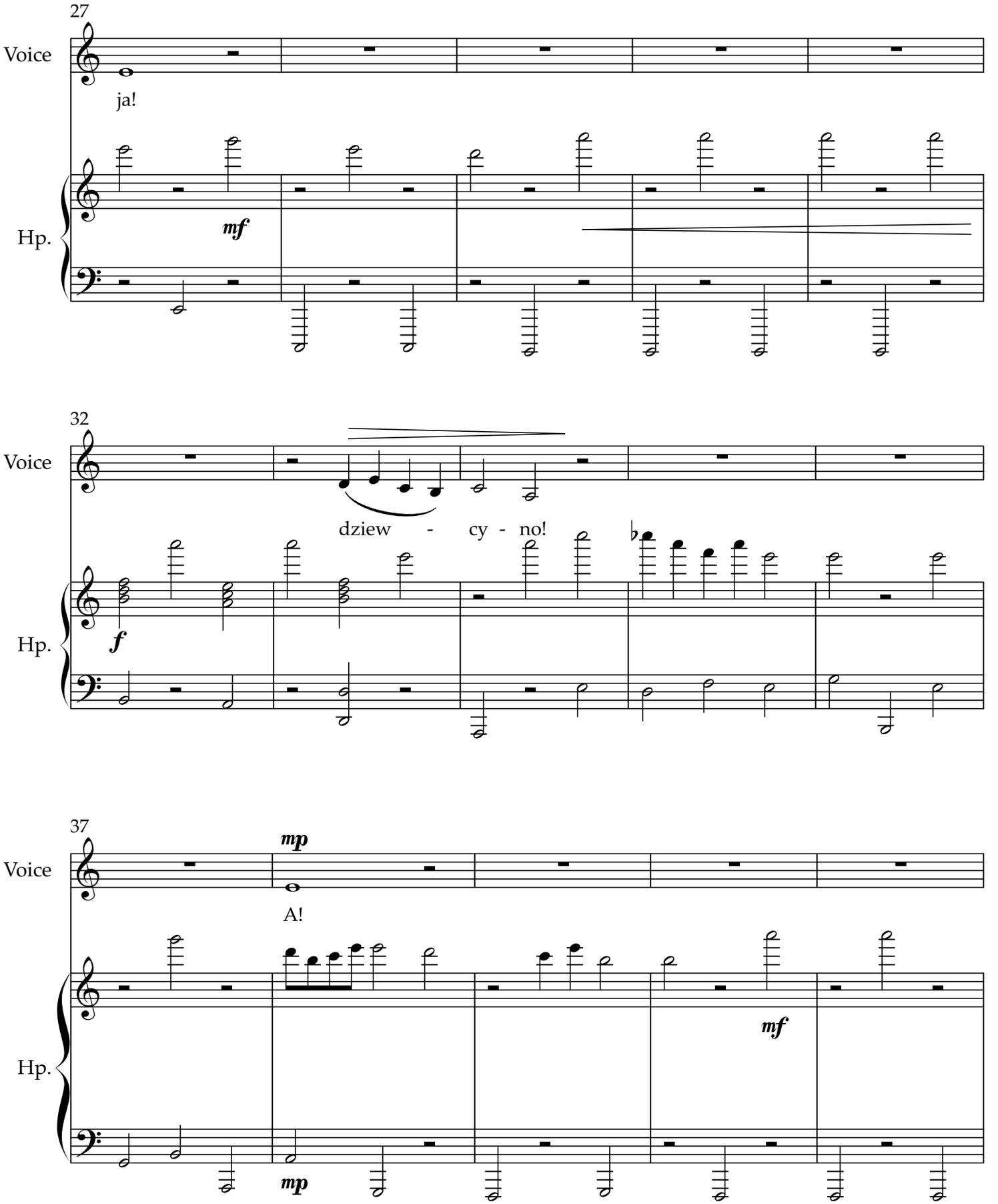
Jek ja jechał

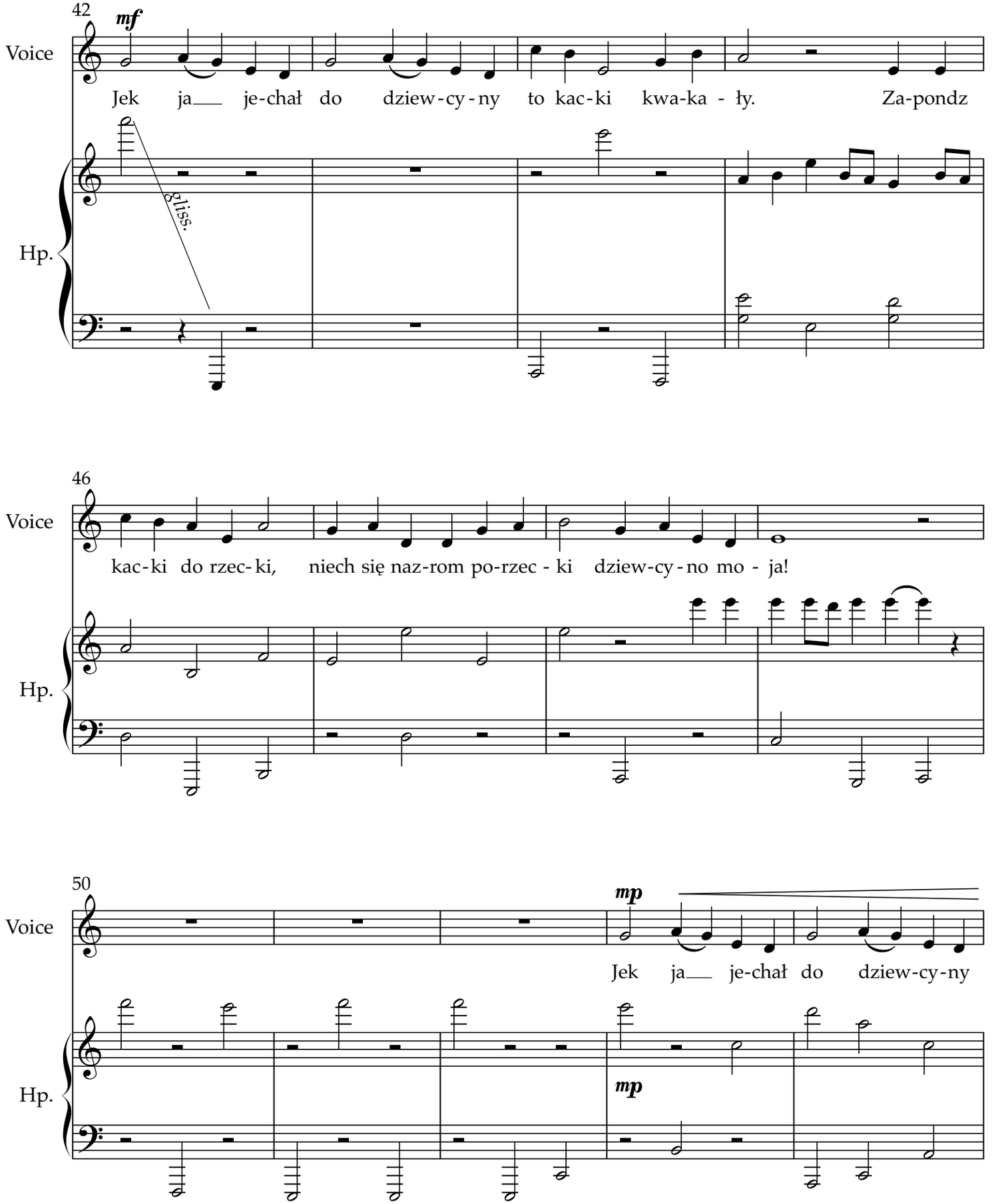
Kurpian song
for countertenor and harp

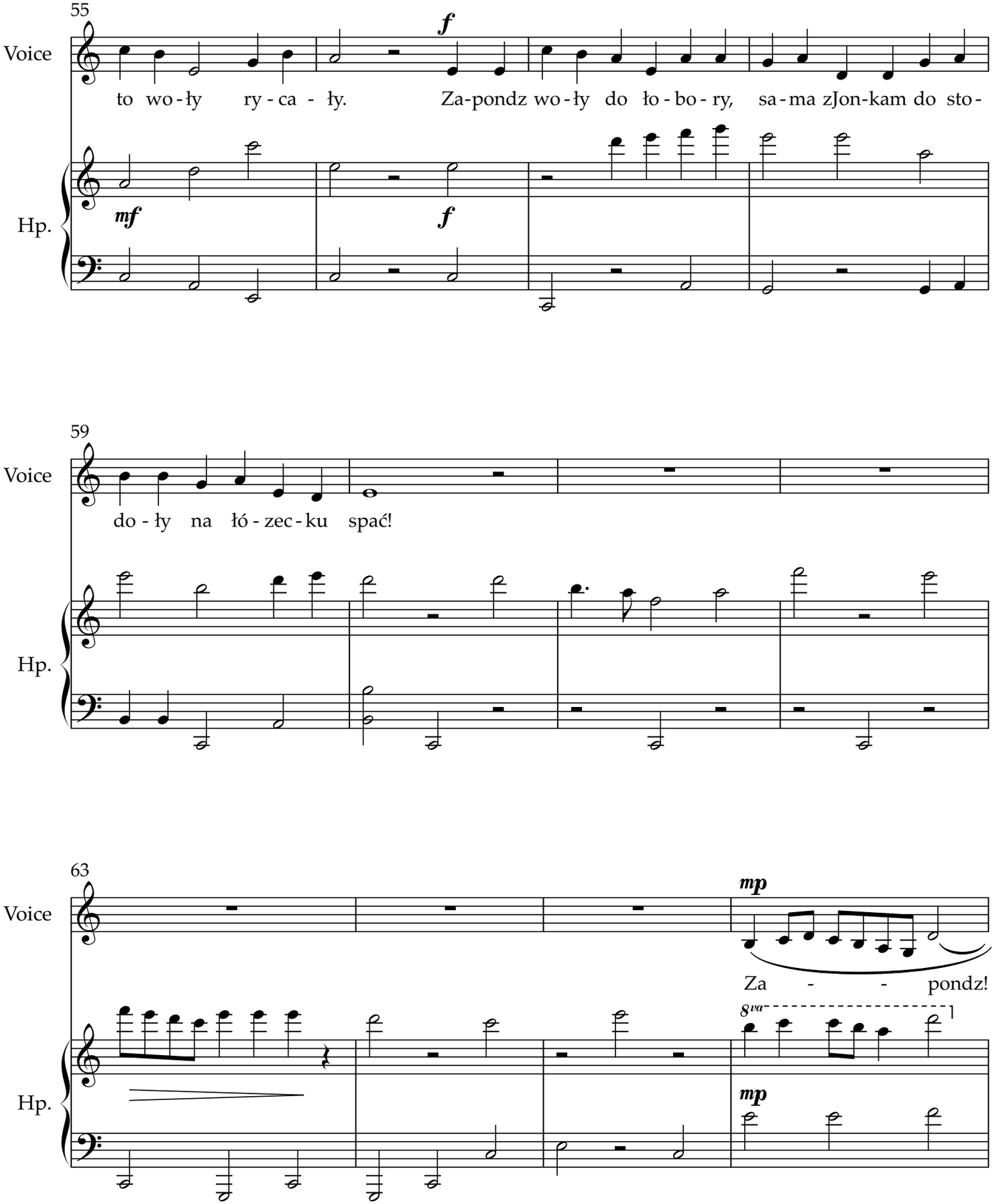
Klaudia Chmielewska

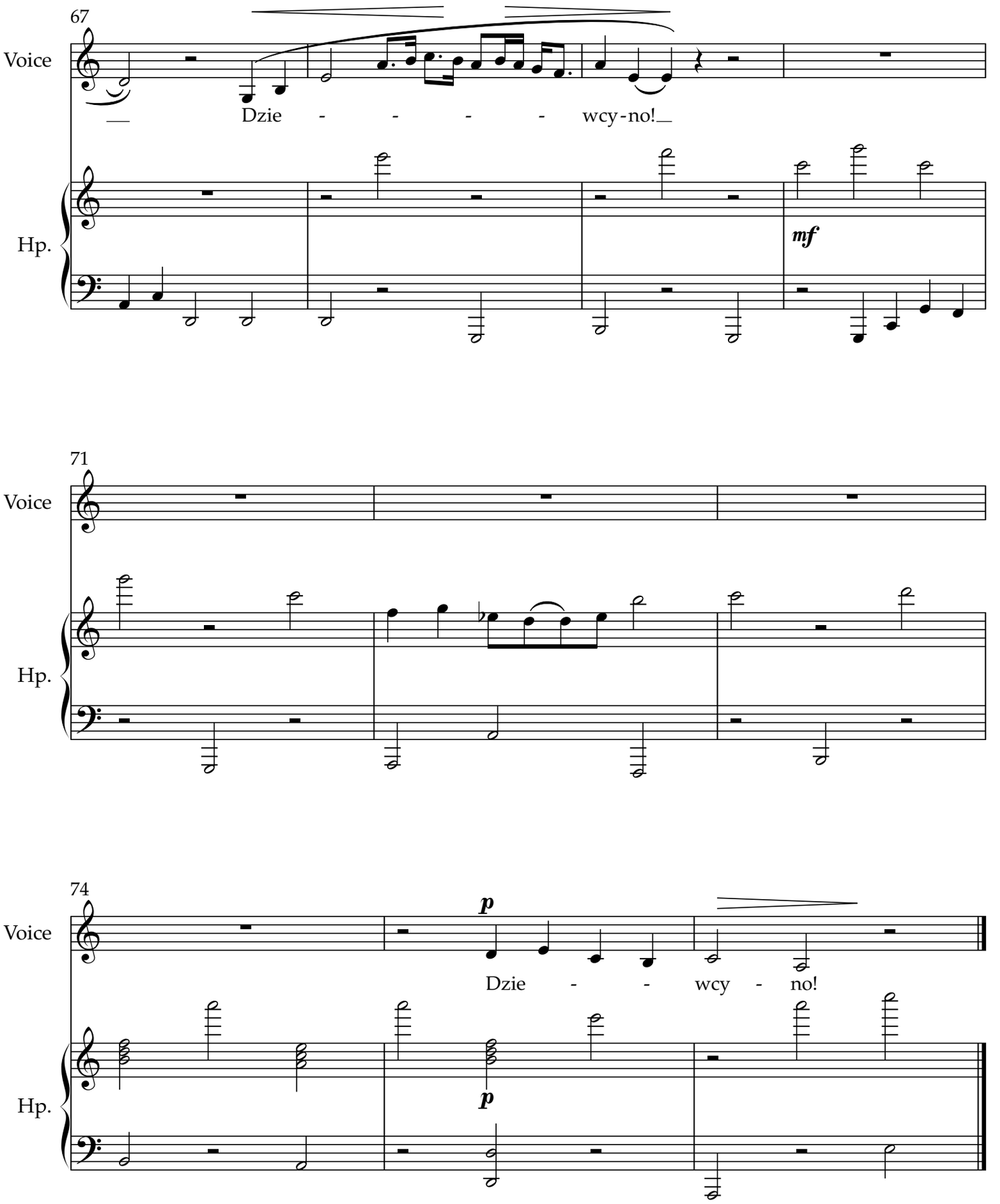



15
Voice
cho-dzą dziew-cy-no mo - ja!
Hp.
3
19
Voice
Jek ja je-chał do dziew-cy-ny to gę-si gę-ga-
Hp.
23
mf
Voice
ły. Za-pondz gę - si do sa-du, niech się na-zrom po-śla du, dziew-cy-no mo-
Hp.
mf


27
Voice
ja!
Hp.
mf
32
Voice
dziew - cy - no!
Hp.
f
37
Voice
mp
A!
Hp.
mf
mp


42
mf
Voice
Jek ja je-chał do dziew-cy-ny to kac-ki kwa-ka - ły. Za-pondz
gliss.
Hp.
46
Voice
kac-ki do rzec-ki, niech się naz-rom po-rzec - ki dziew-cy-no mo - ja!
Hp.
50
mp
Voice
Jek ja je-chał do dziew-cy-ny
Hp.
mp

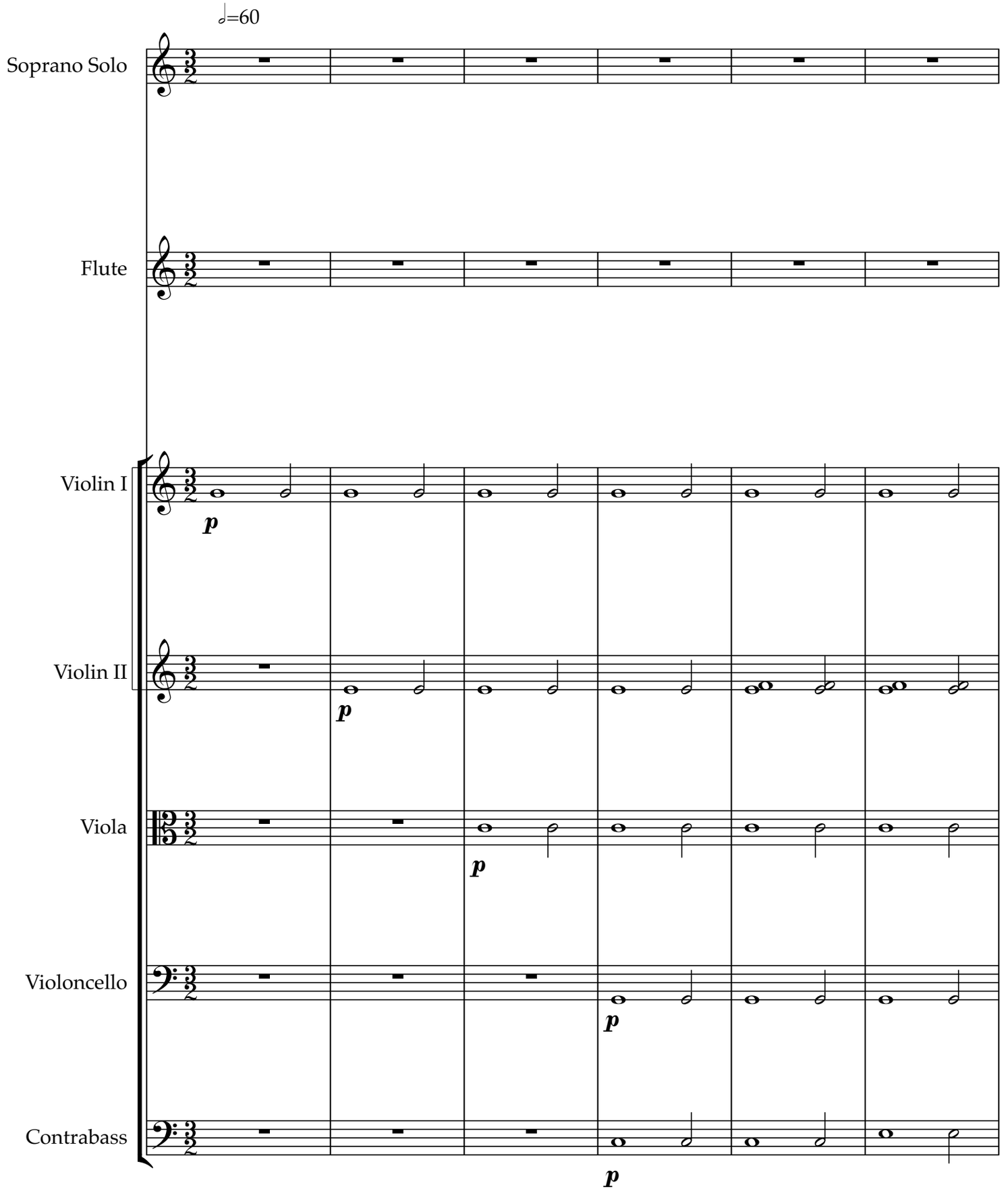

55
Voice
Hp.
f
mf
f
to wo - ły ry - ca - ły. Za - pondz wo - ły do ło - bo - ry, sa - ma zJon - kam do sto -
59
Voice
Hp.
do - ły na łó - zec - ku spać!
63
Voice
Hp.
mp
Za - - pondz!
8va
mp

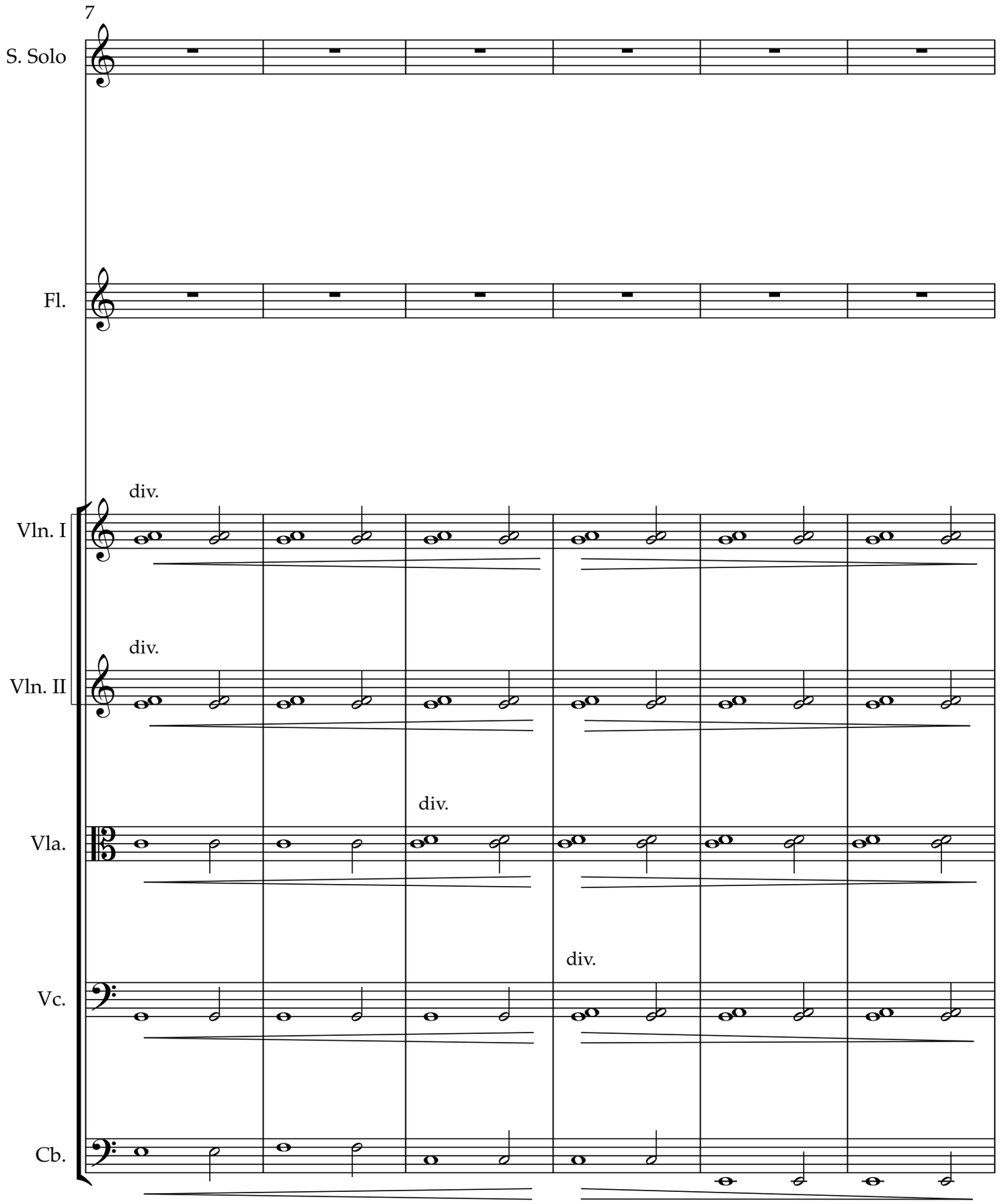

67
Voice
Dzie - - - - wcy-no!
Hp.
mf
71
Voice
Hp.
74
Voice
p
Dzie - - wcy - no!
Hp.
p

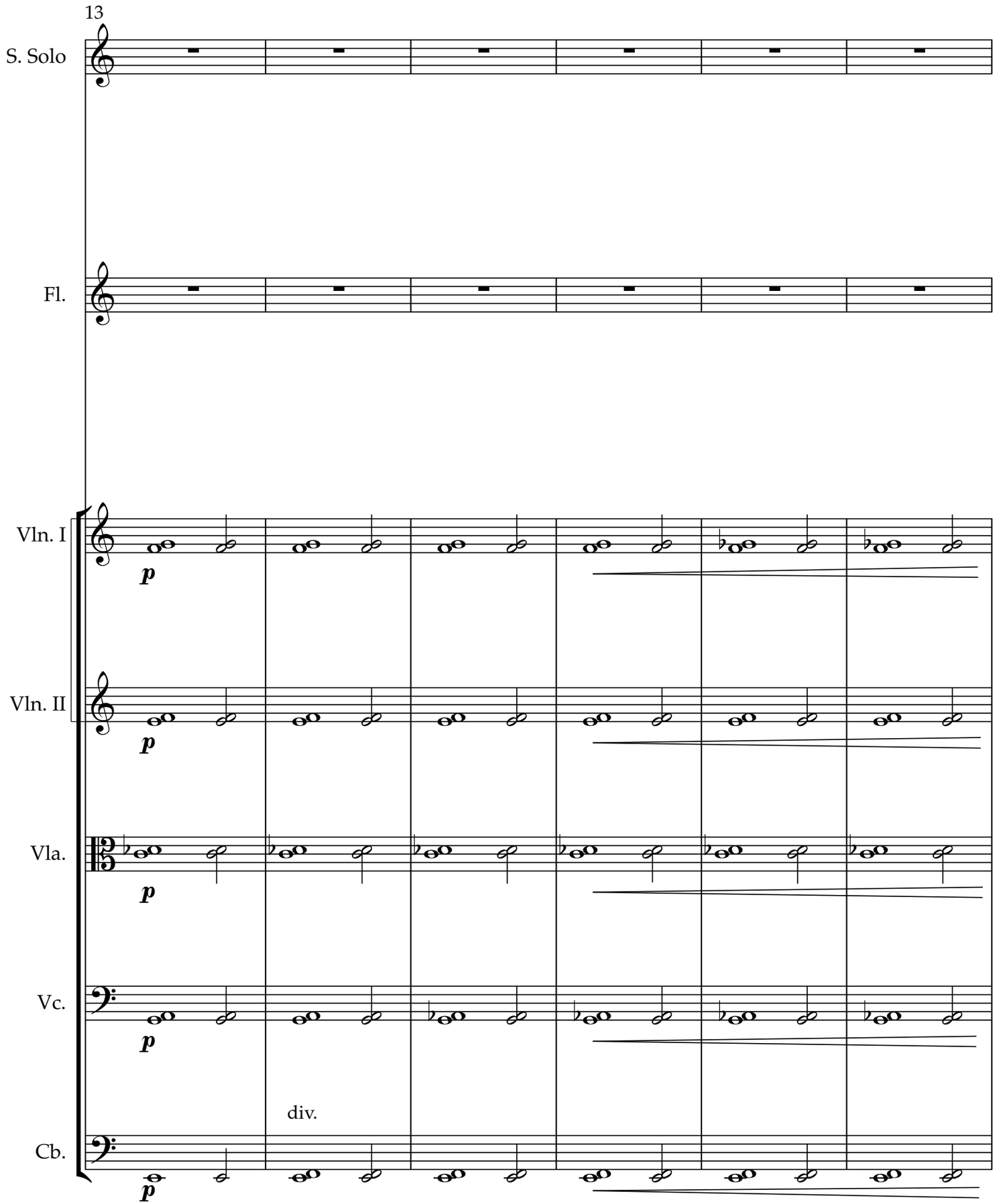
Lament

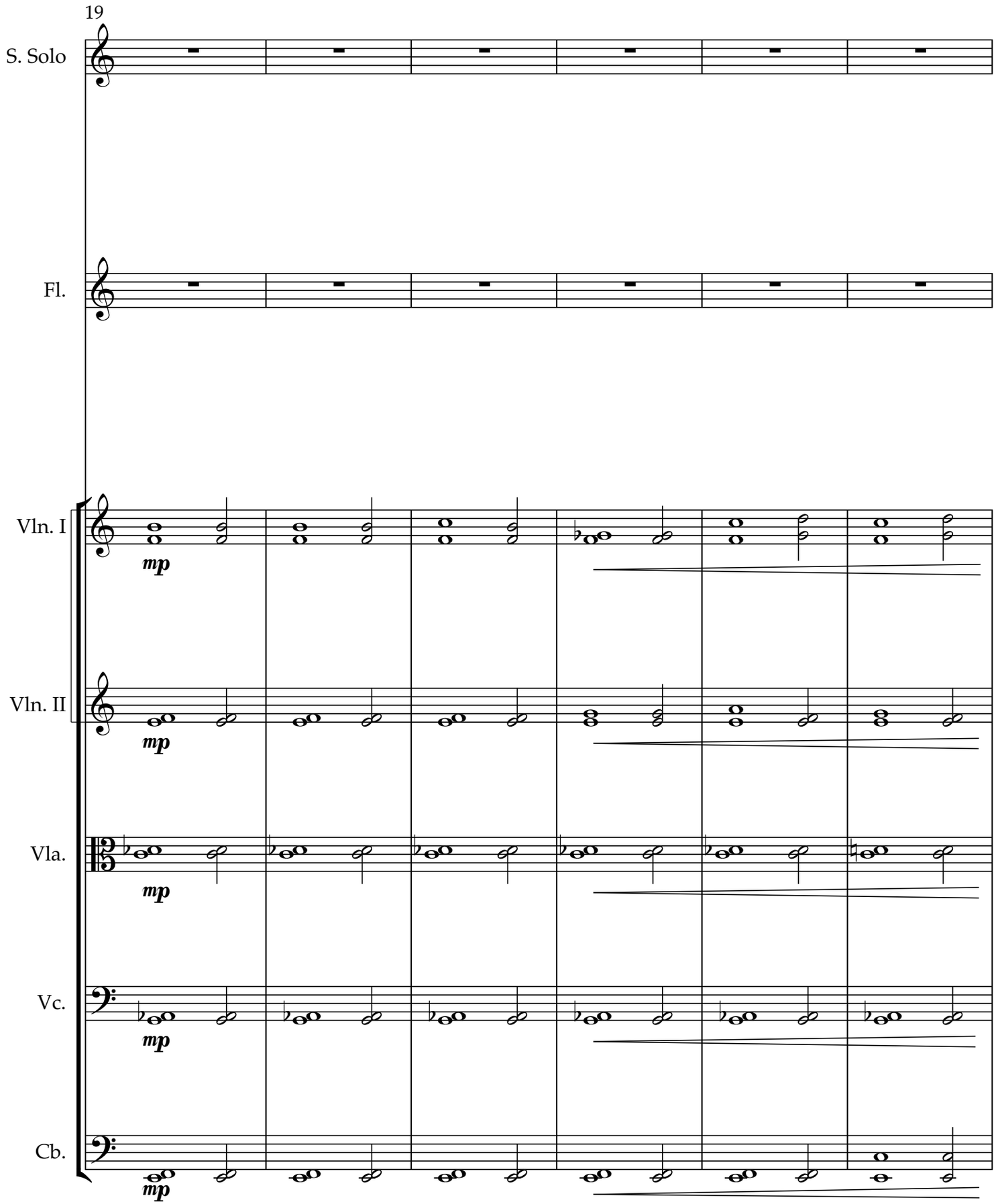
for Soprano, Flute and String Orchestra

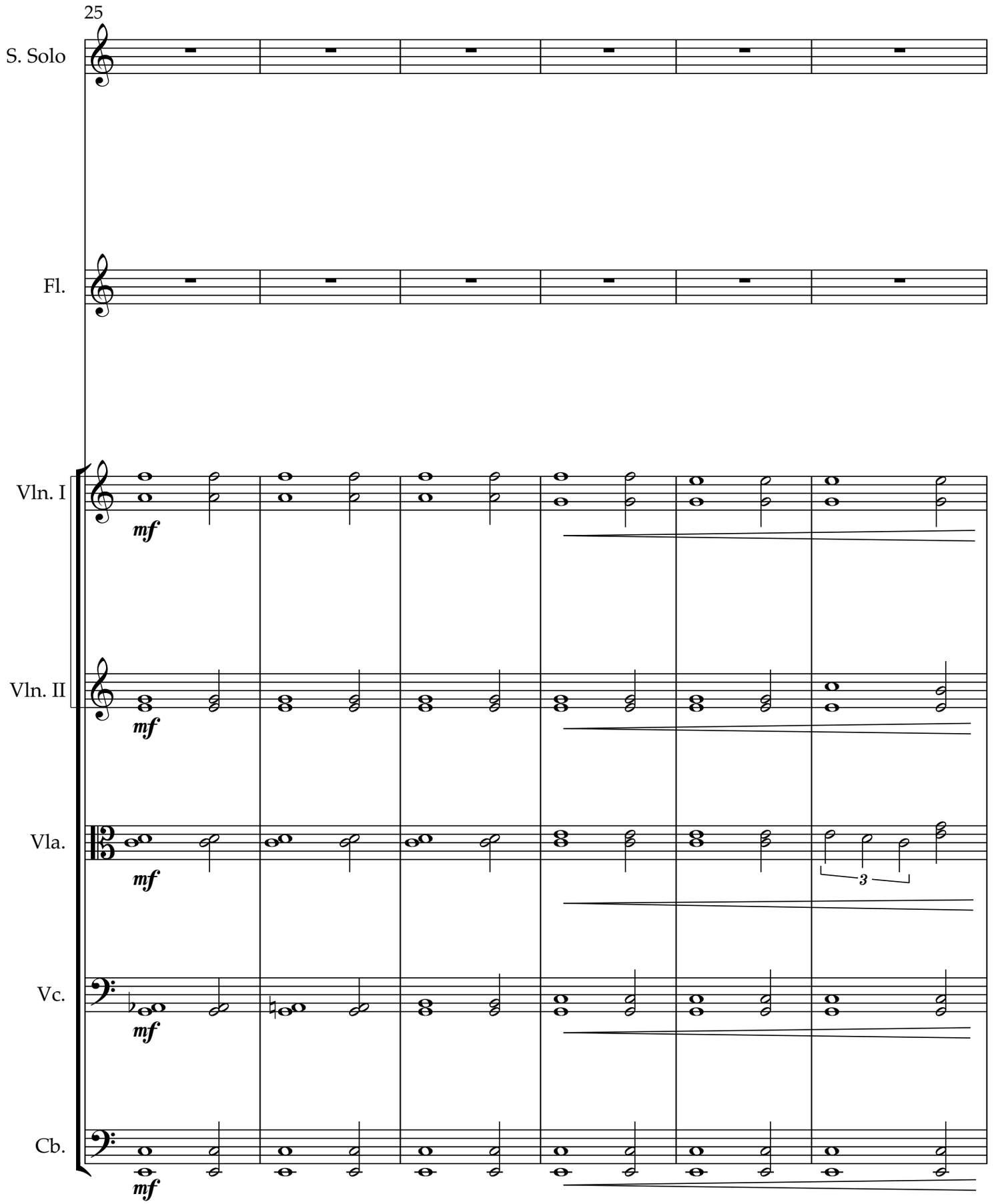
Klaudia Chmielewska

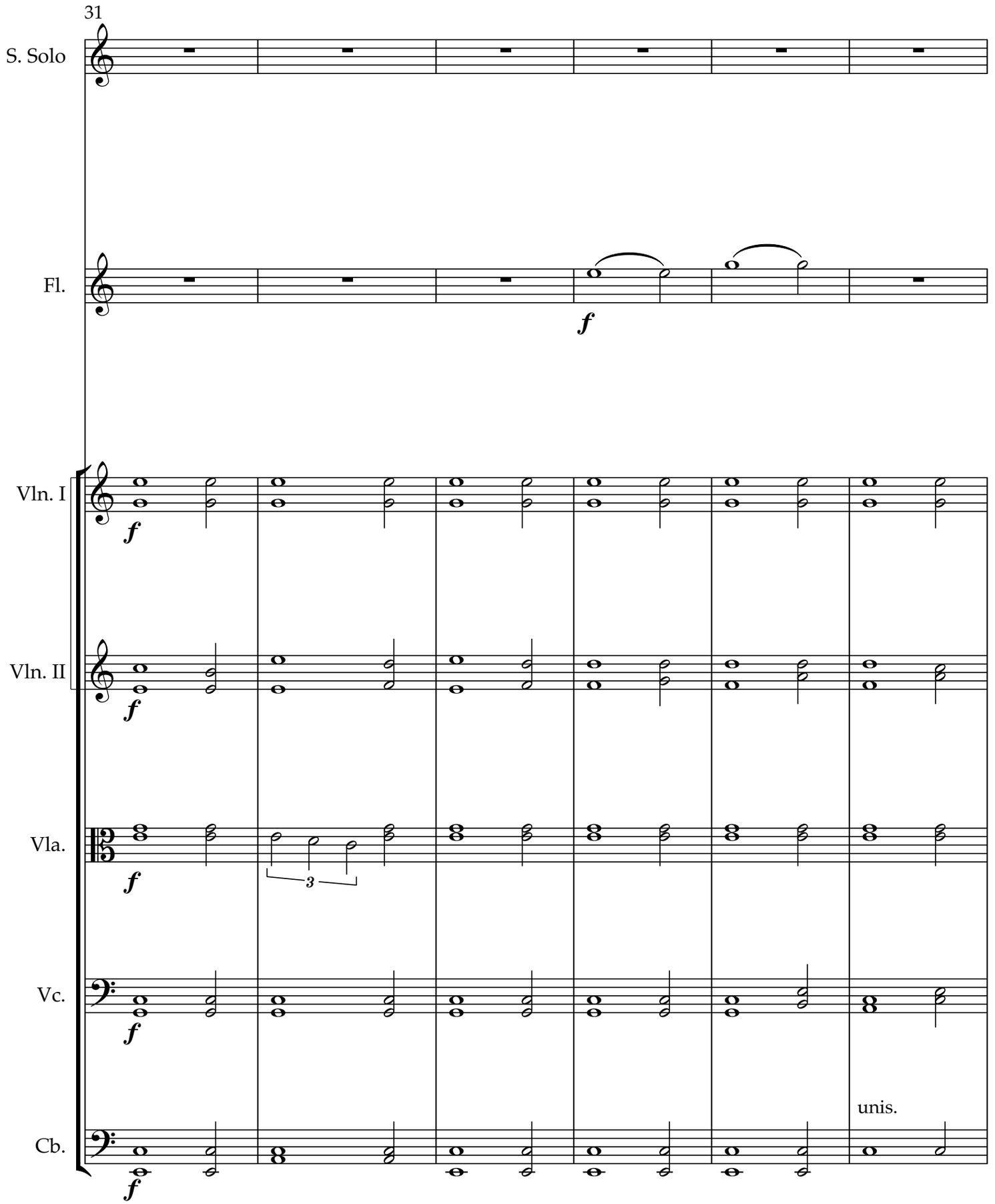


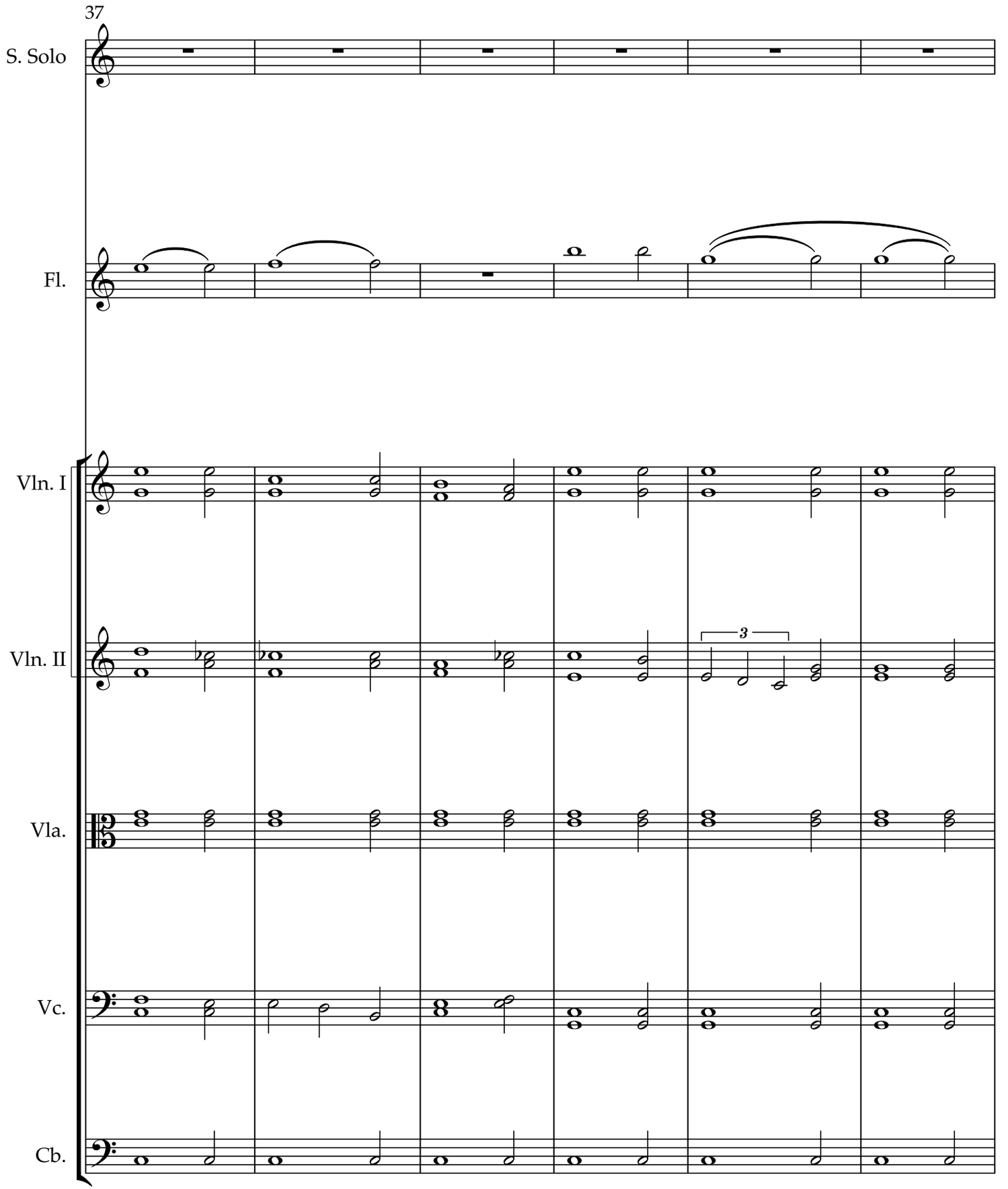

7
S. Solo
Fl.
div.
Vln. I
div.
Vln. II
div.
Vla.
div.
Vc.
Cb.

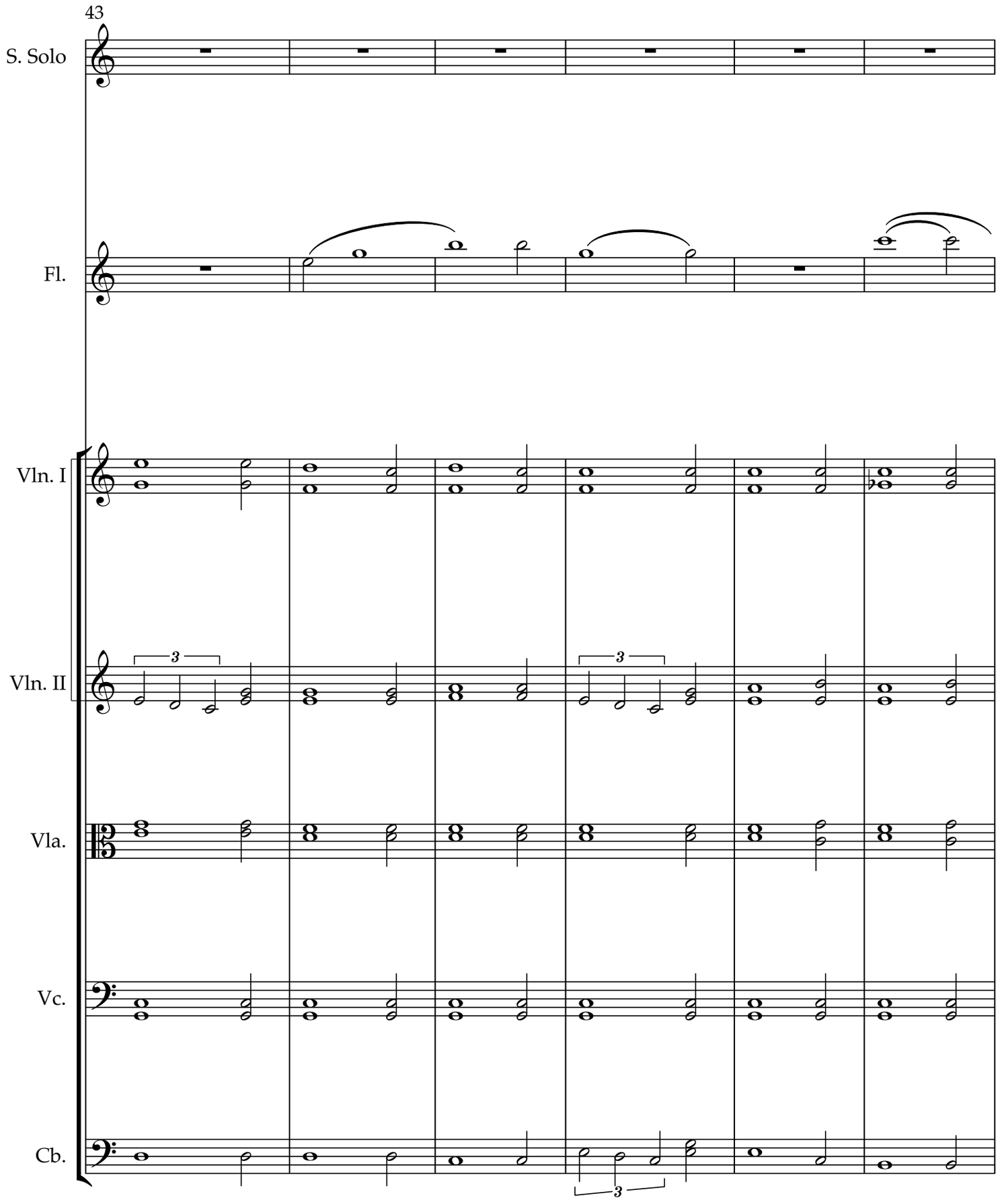

13
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
div.

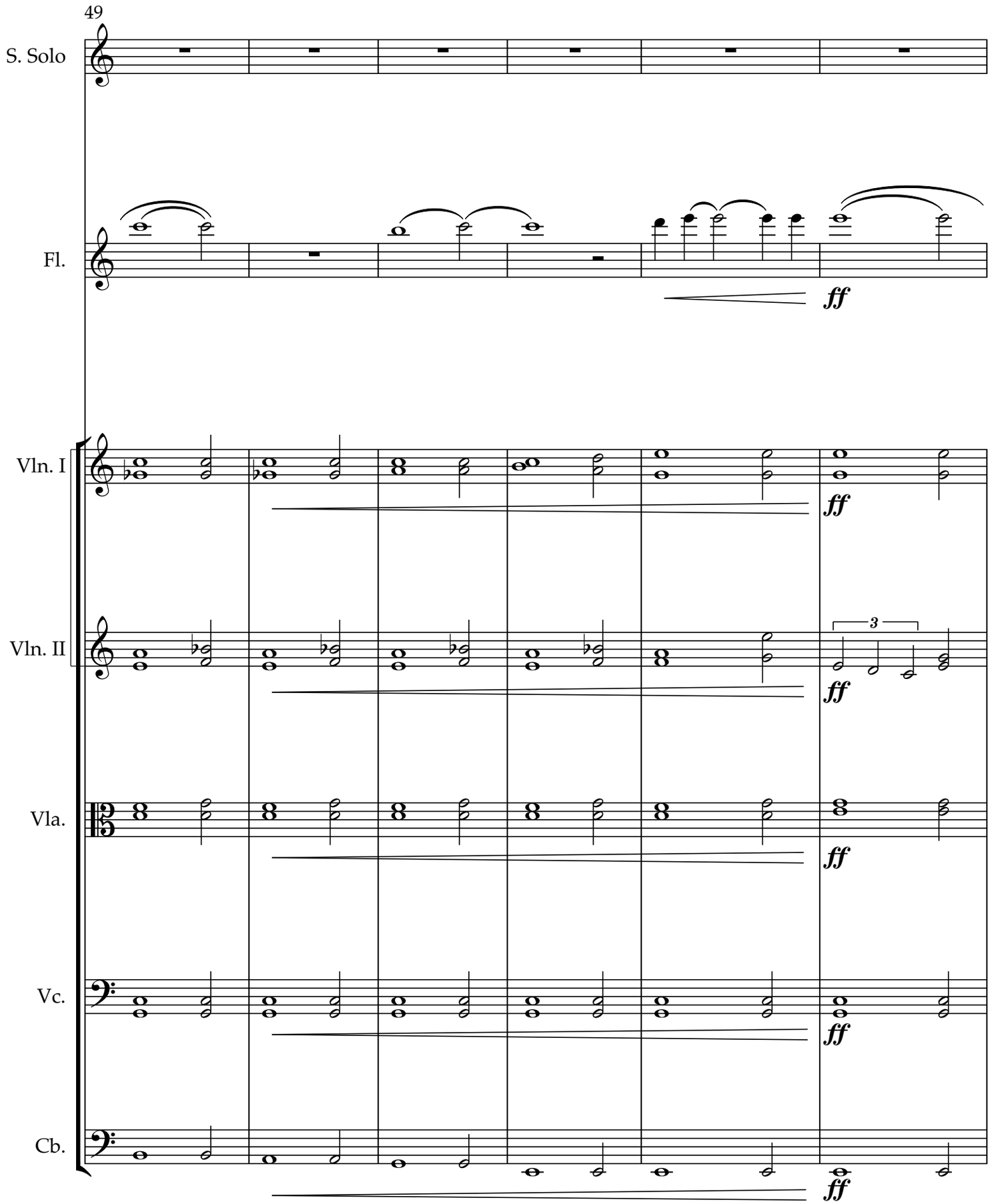

19
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
mp
mp
mp

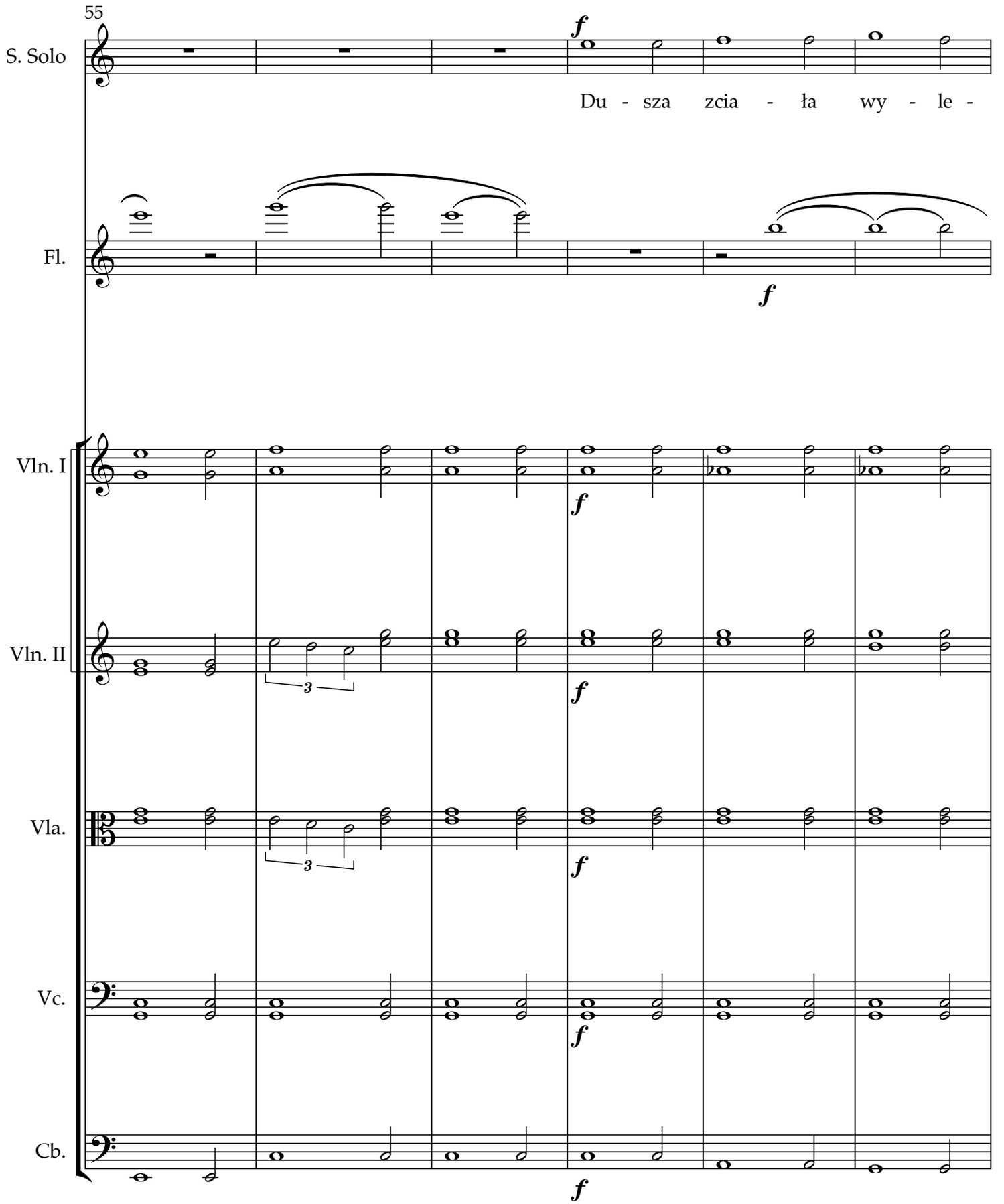

25
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
3

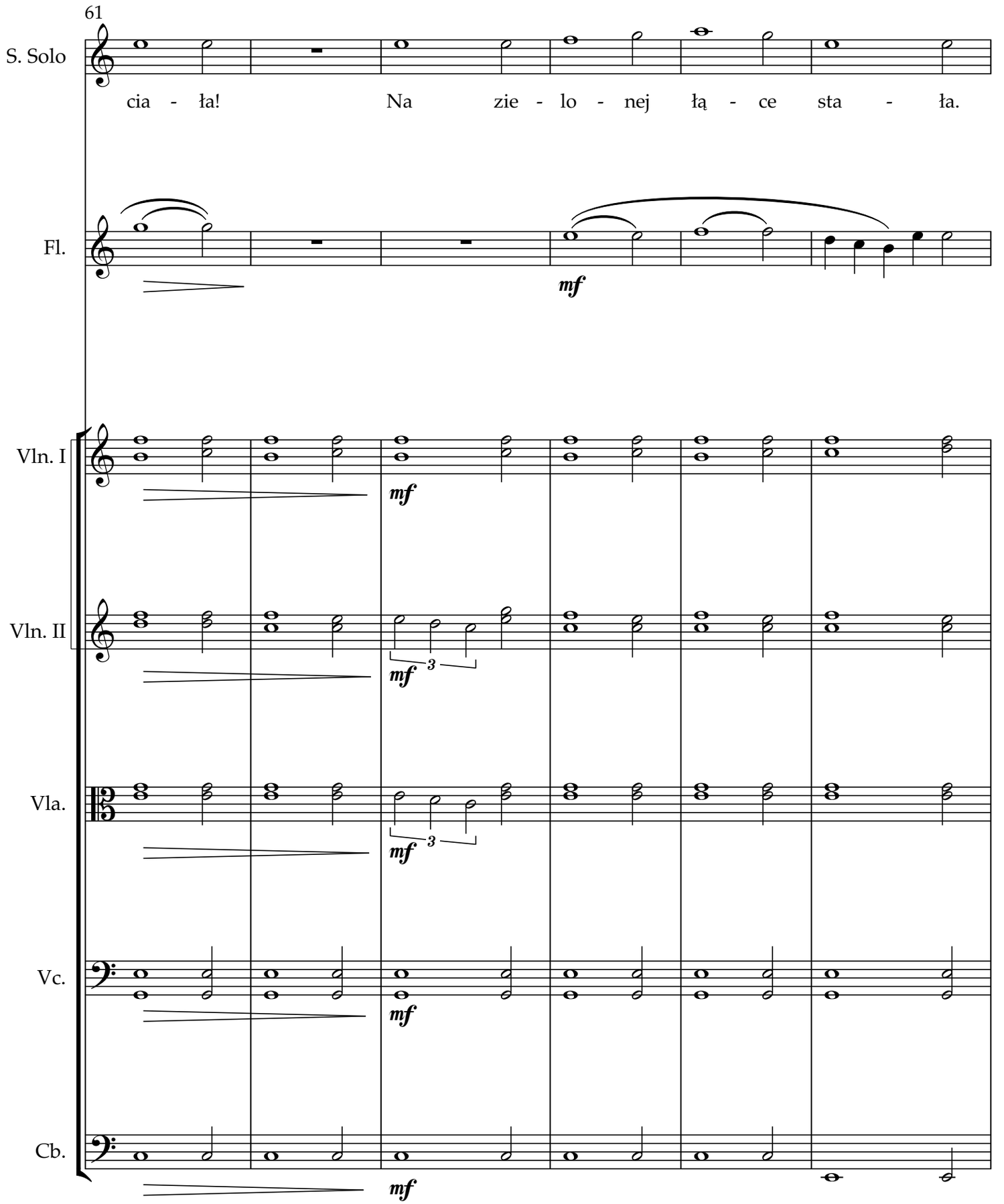

31
S. Solo
Fl.
f
Vln. I
f
Vln. II
f
Vla.
f
3
Vc.
f
unis.
Cb.
f

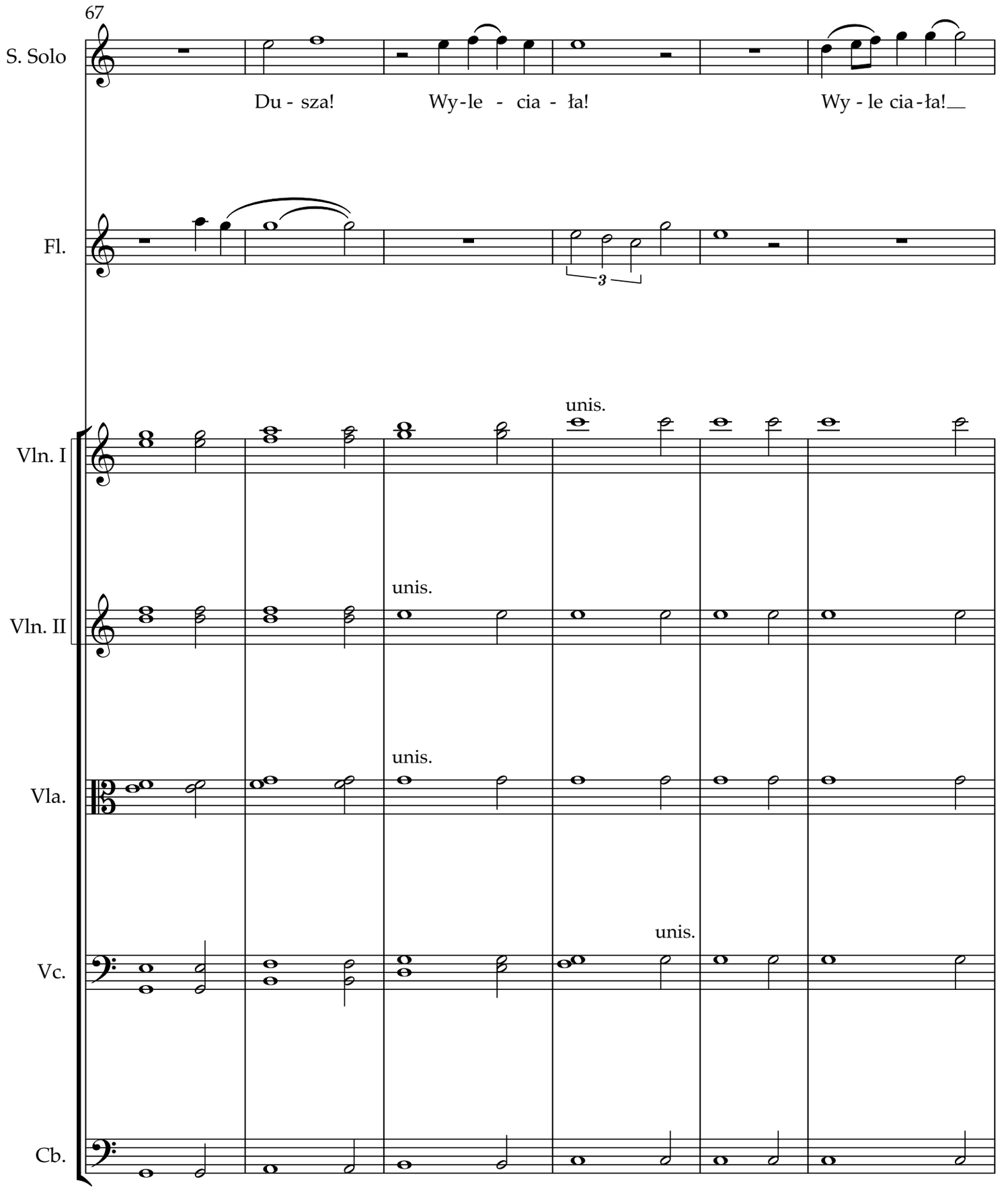

37
S. Solo
Fl.
Vln. I
Vln. II
3
Vla.
Vc.
Cb.

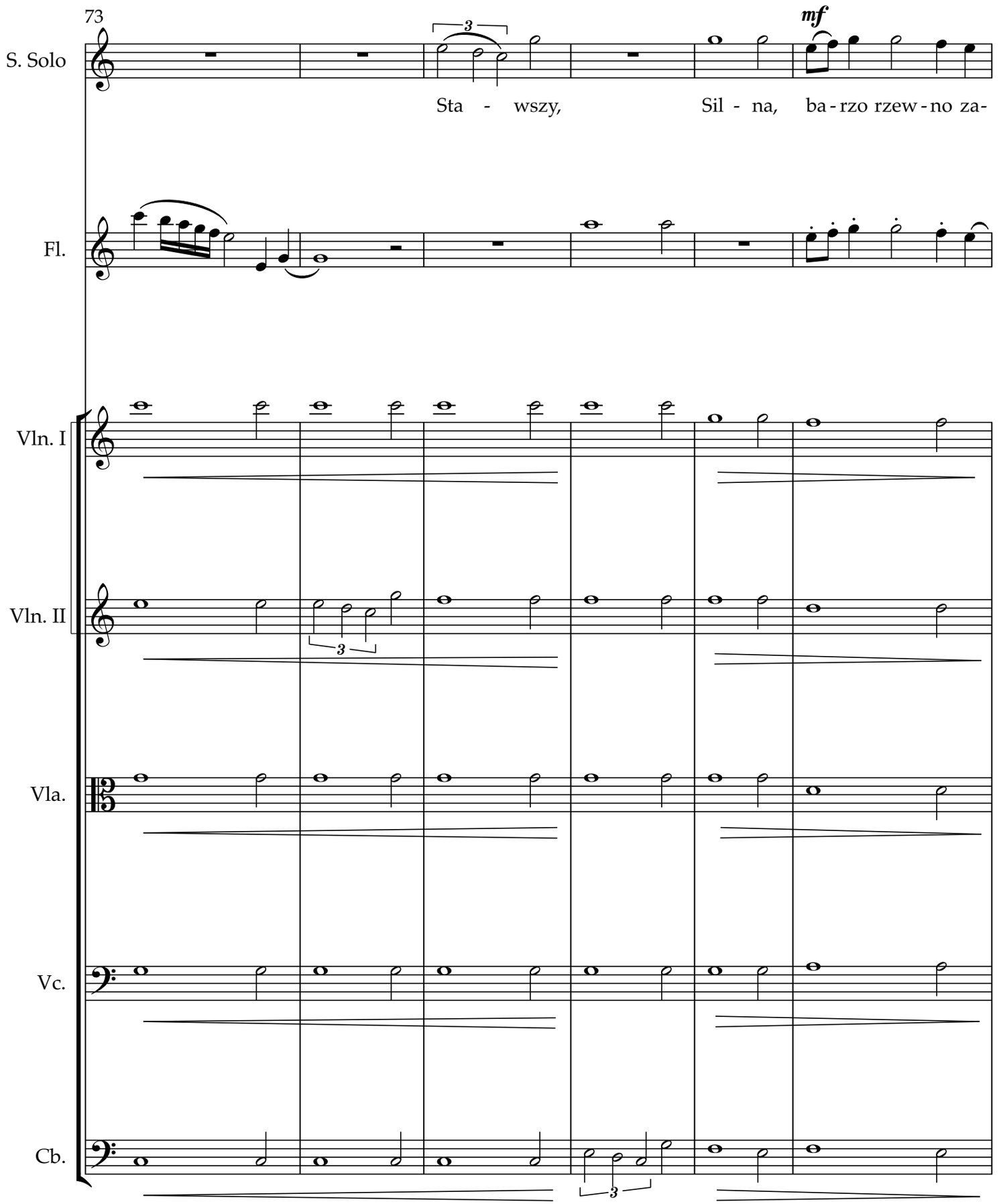

43
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
3
3

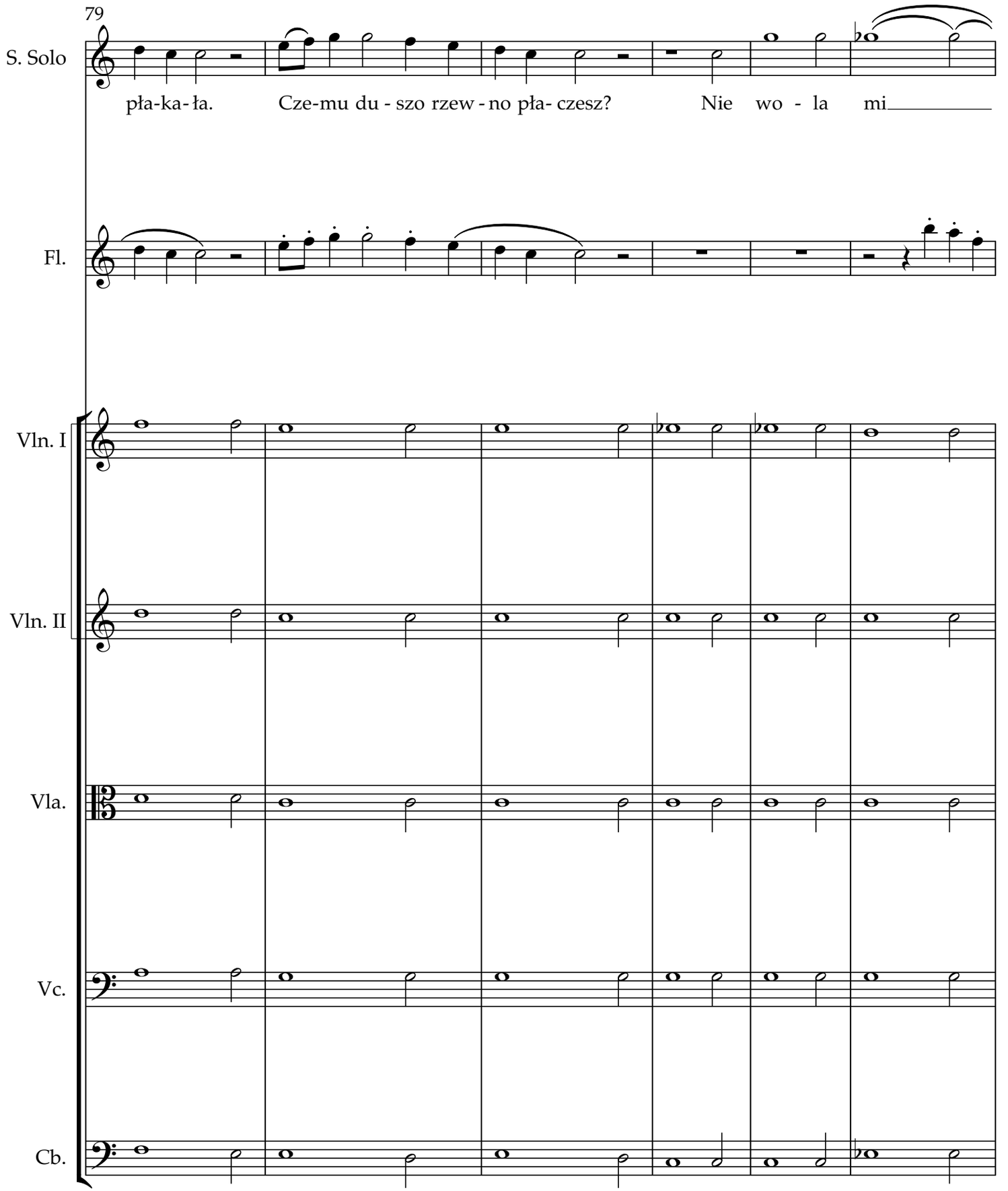

49
S. Solo
Fl.
ff
Vln. I
ff
Vln. II
3
ff
Vla.
ff
Vc.
ff
Cb.
ff

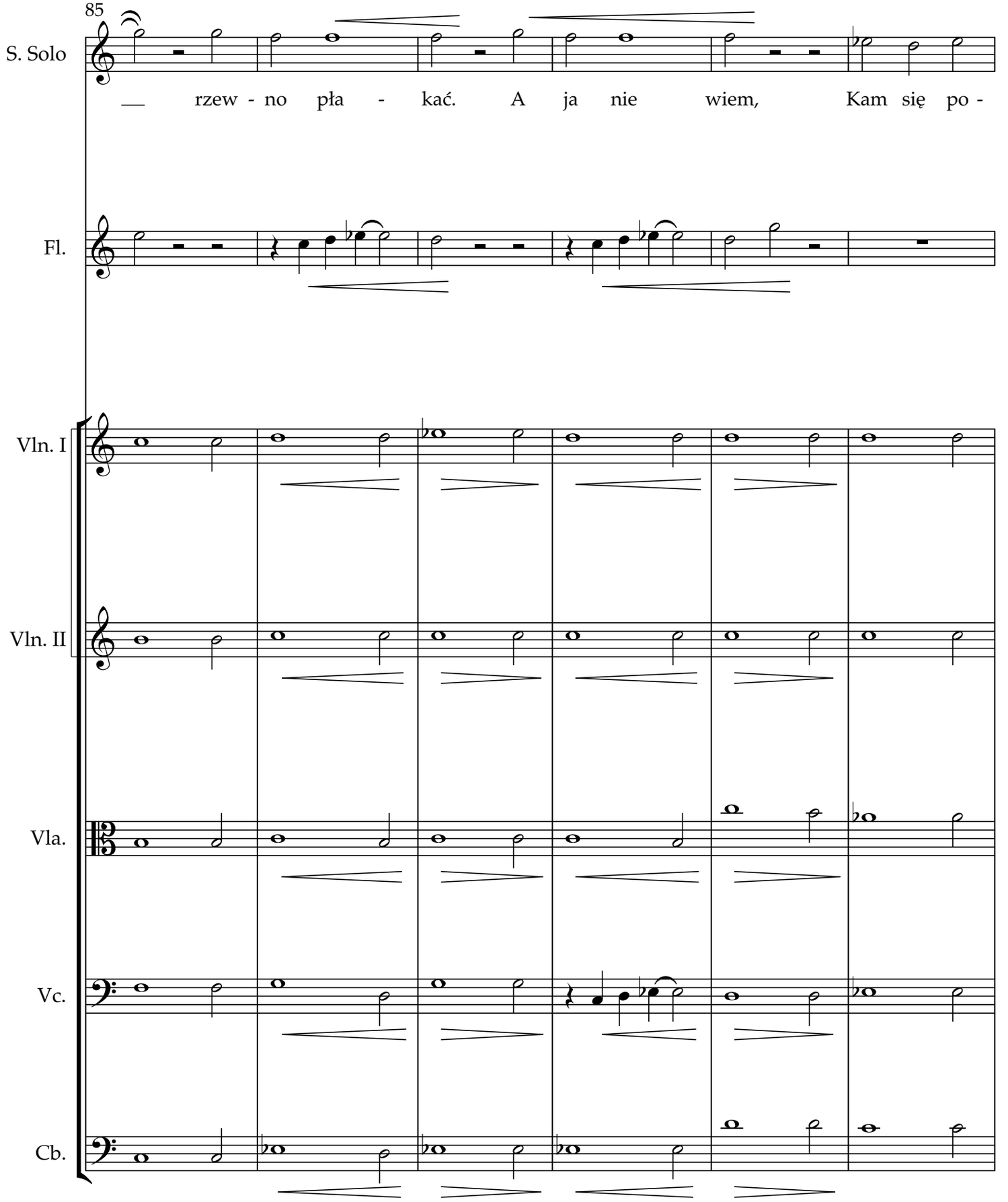

55
S. Solo
Du - sza zcia - ła wy - le -
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

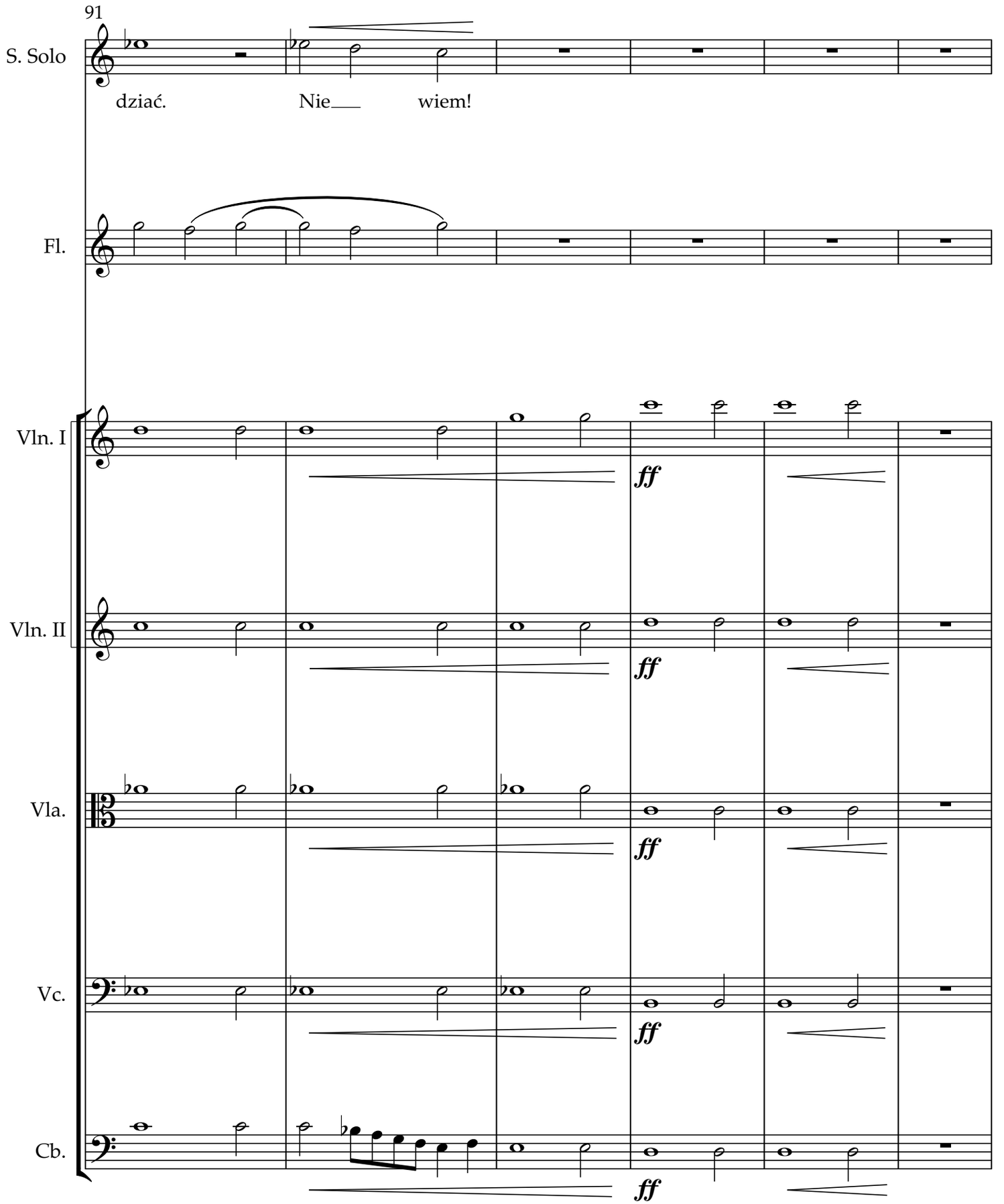

61
S. Solo
cia - ła! Na zie - lo - nej łą - ce sta - ła.
Fl.
mf
Vln. I
mf
Vln. II
3
mf
Vla.
3
mf
Vc.
mf
Cb.
mf

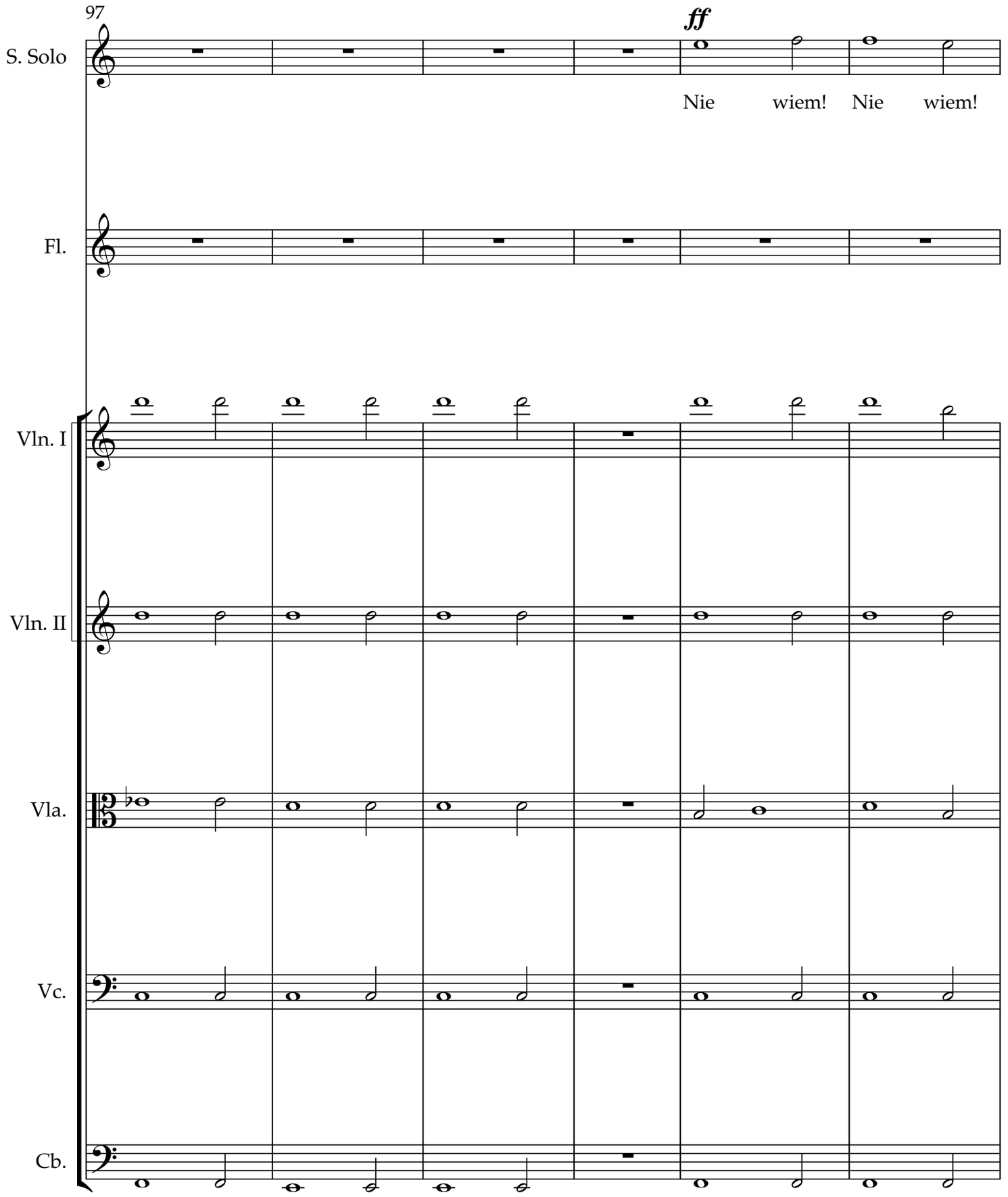

67
S. Solo
Du - sza!
Wy-le - cia - ła!
Wy - le cia-ła!
Fl.
3
Vln. I
unis.
Vln. II
unis.
Vla.
unis.
Vc.
unis.
Cb.

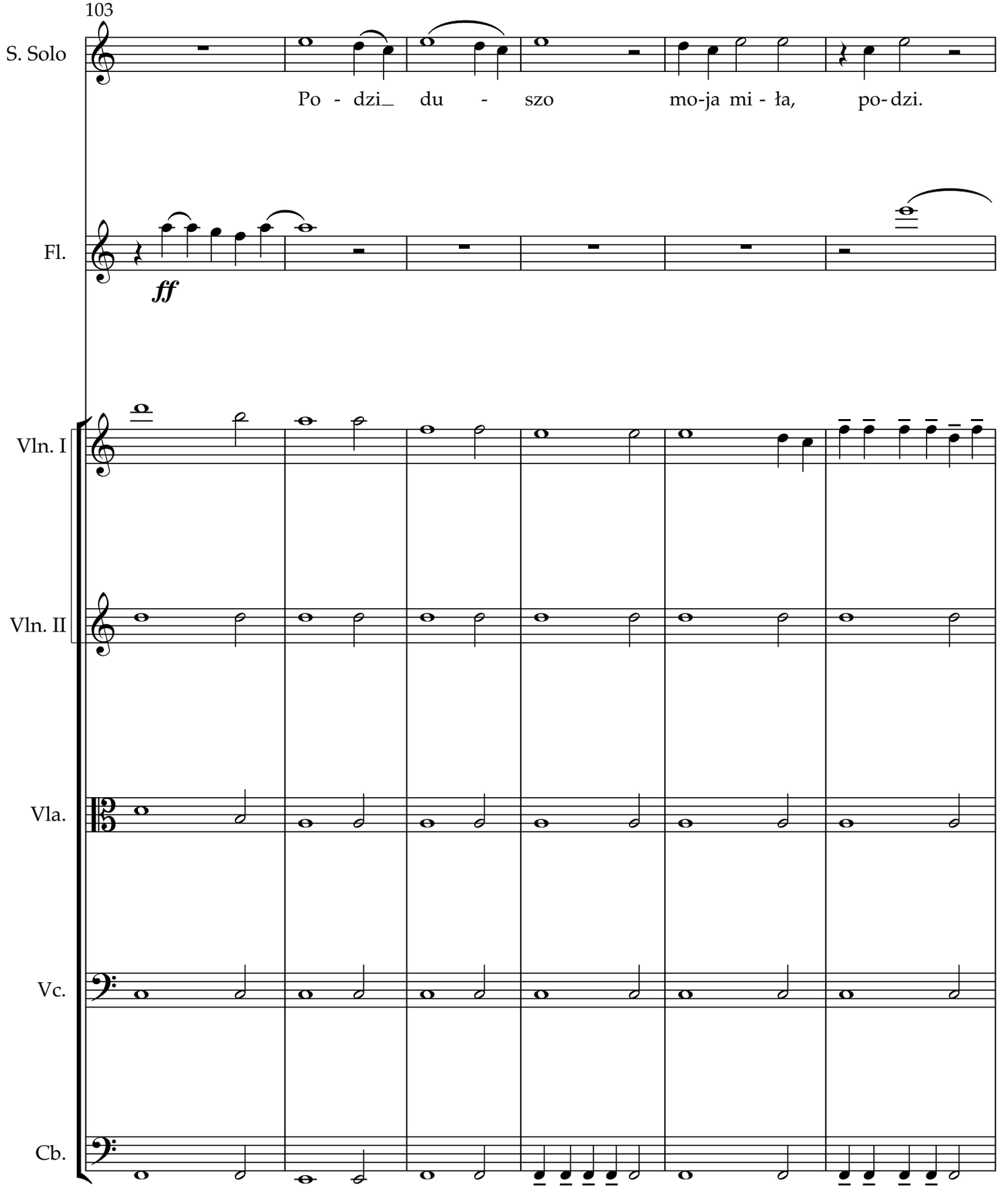

73
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
Sta - wszy, Sil - na, ba - rzo rzew - no za -
3
3
3

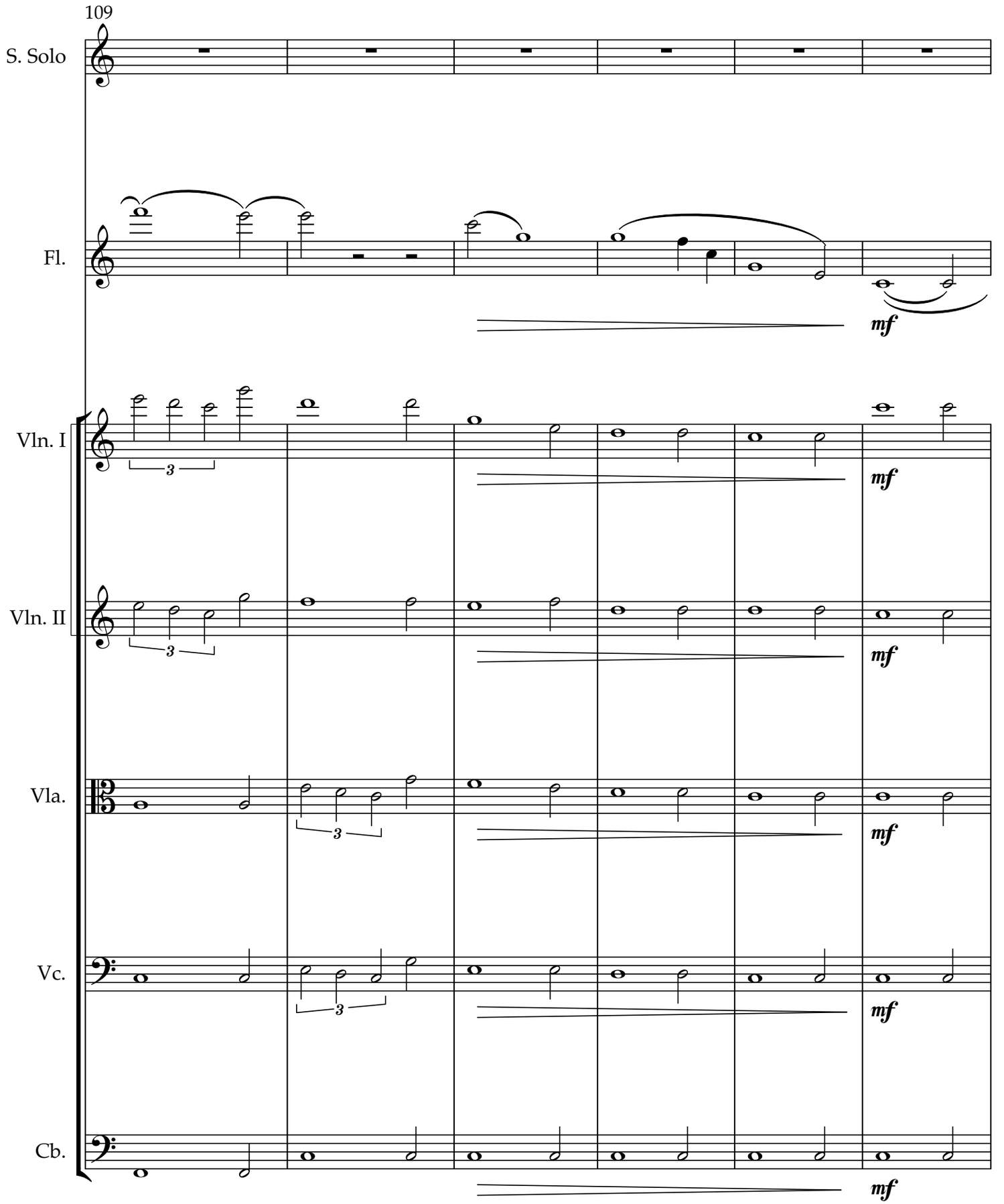

79
S. Solo
pła-ka-ła. Cze-mu du - szo rzew - no pła- czesz? Nie wo - la mi
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

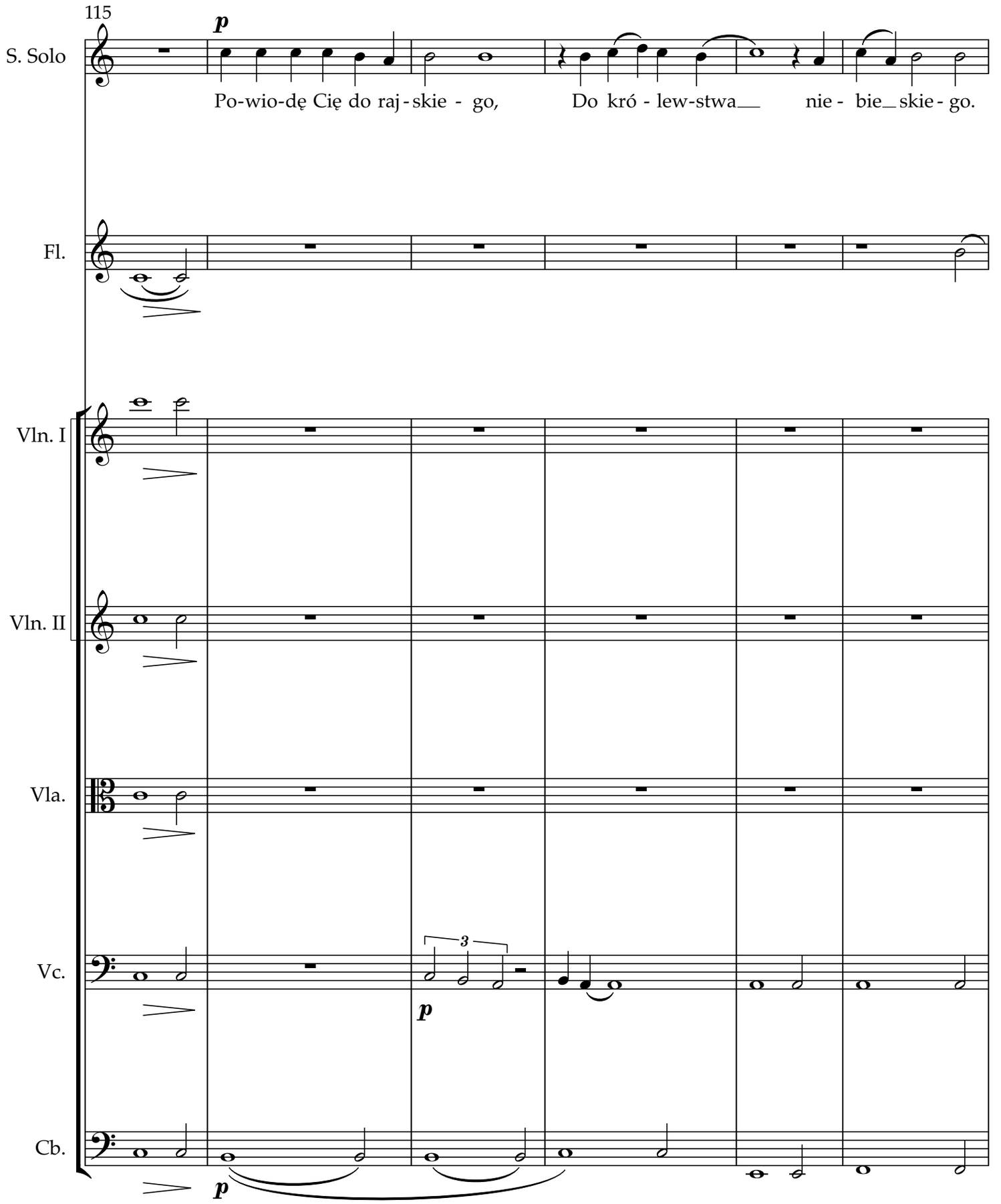

85
S. Solo
rzew - no pła - kać. A ja nie wiem, Kam się po -
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

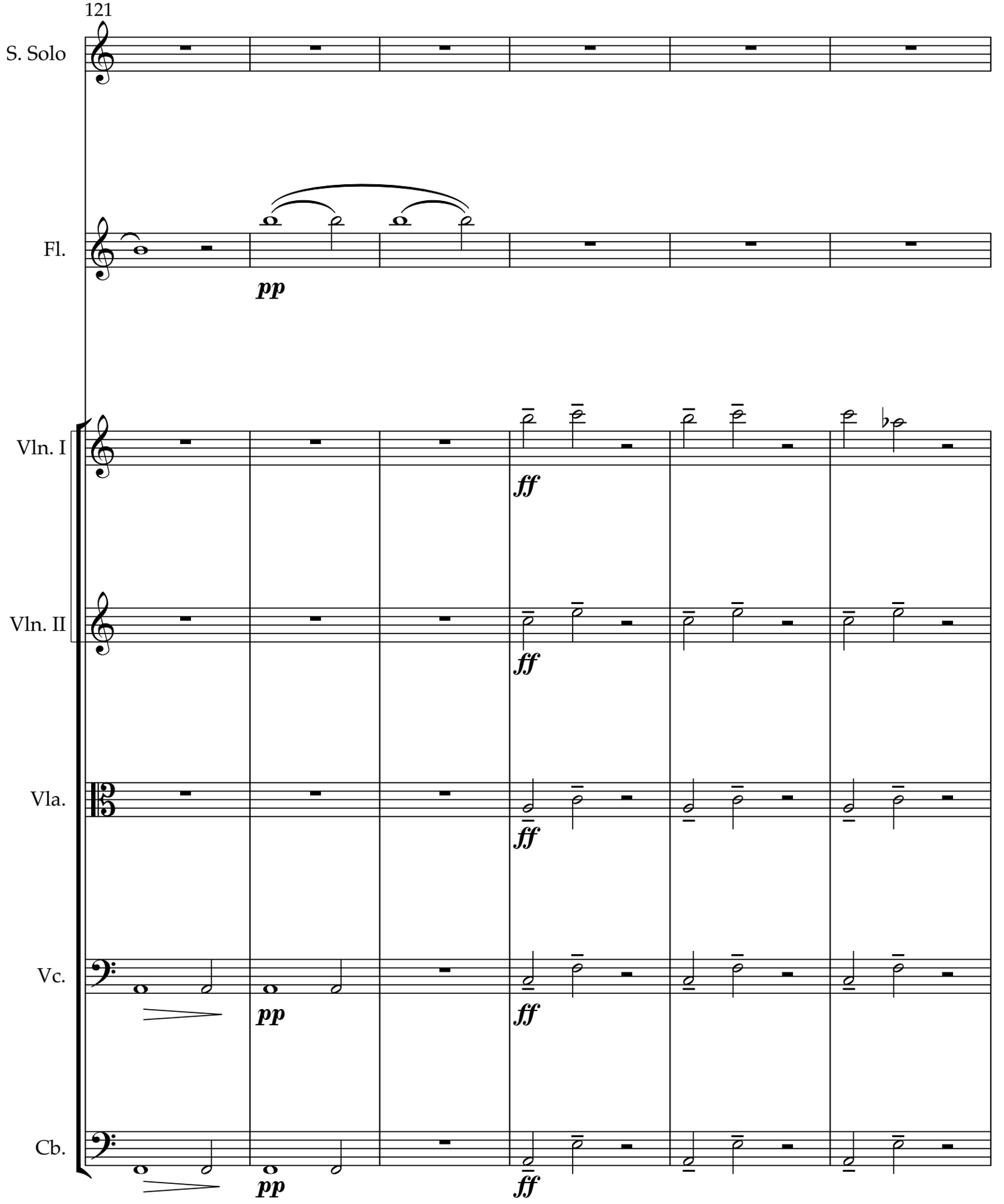

91
S. Solo
dziać.
Nie
wiem!
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff

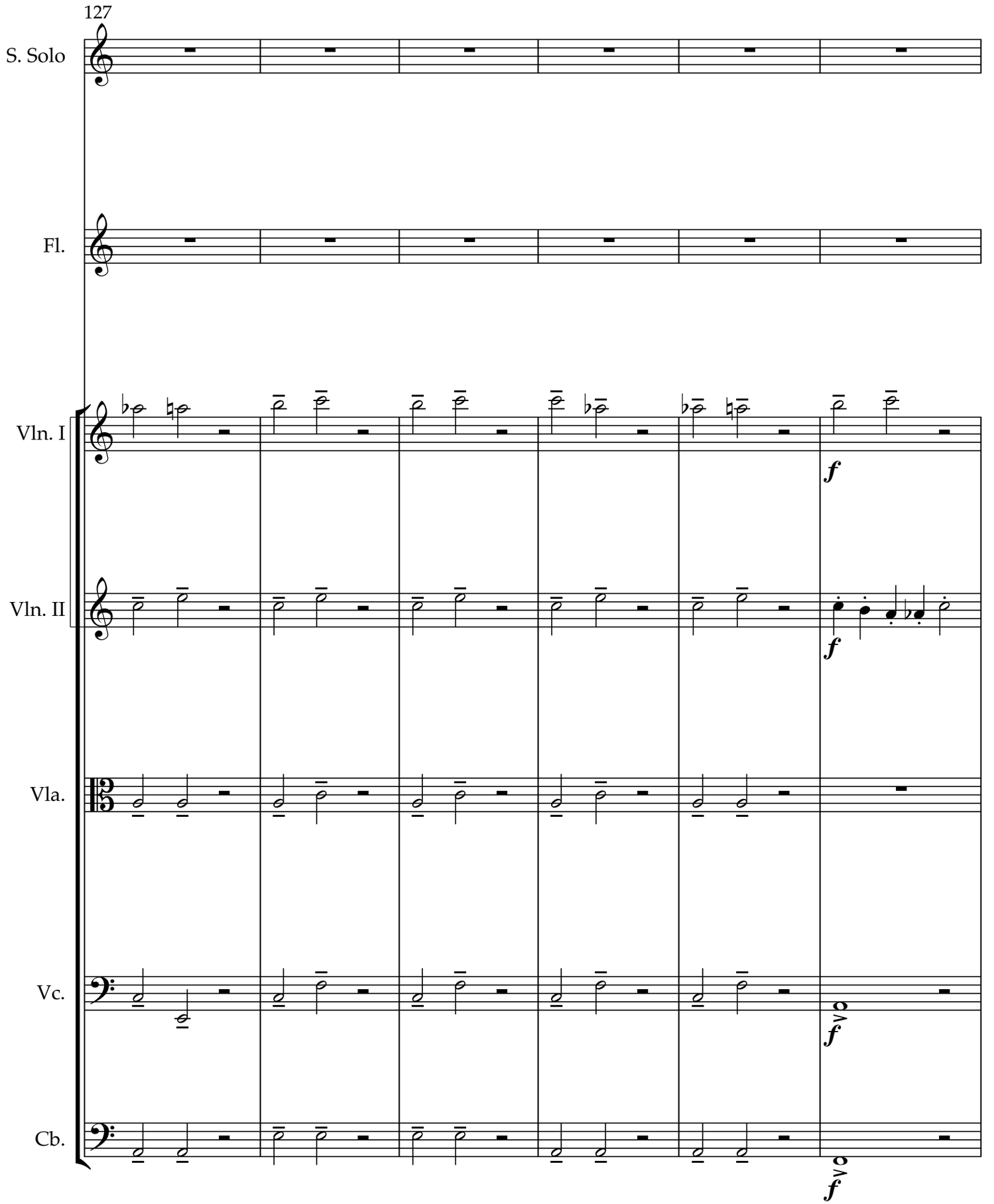

97
S. Solo
ff
Nie wiem! Nie wiem!
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.

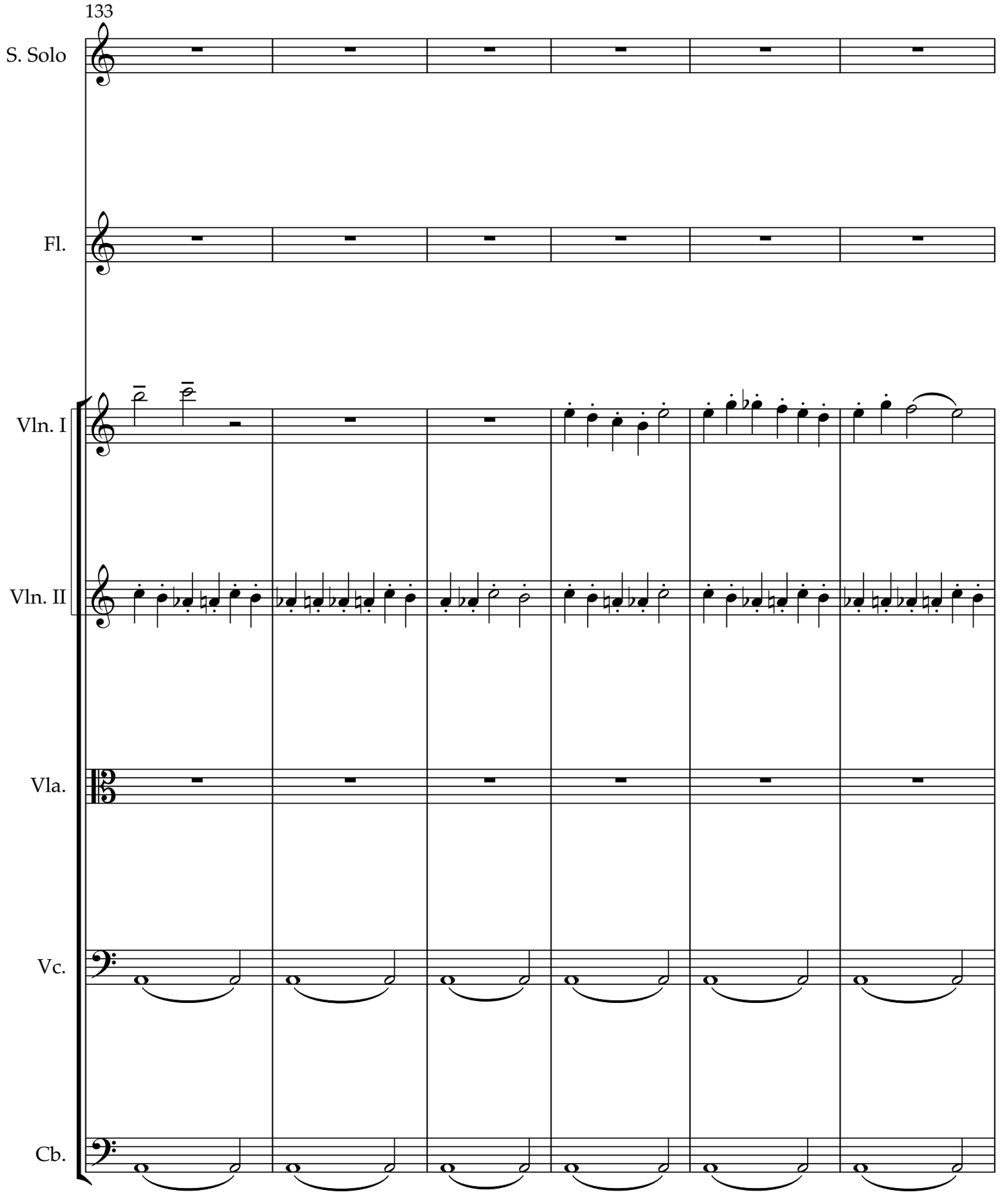

103
S. Solo
Po - dzi_ du - szo mo-ja mi - ła, po-dzi.
Fl.
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.

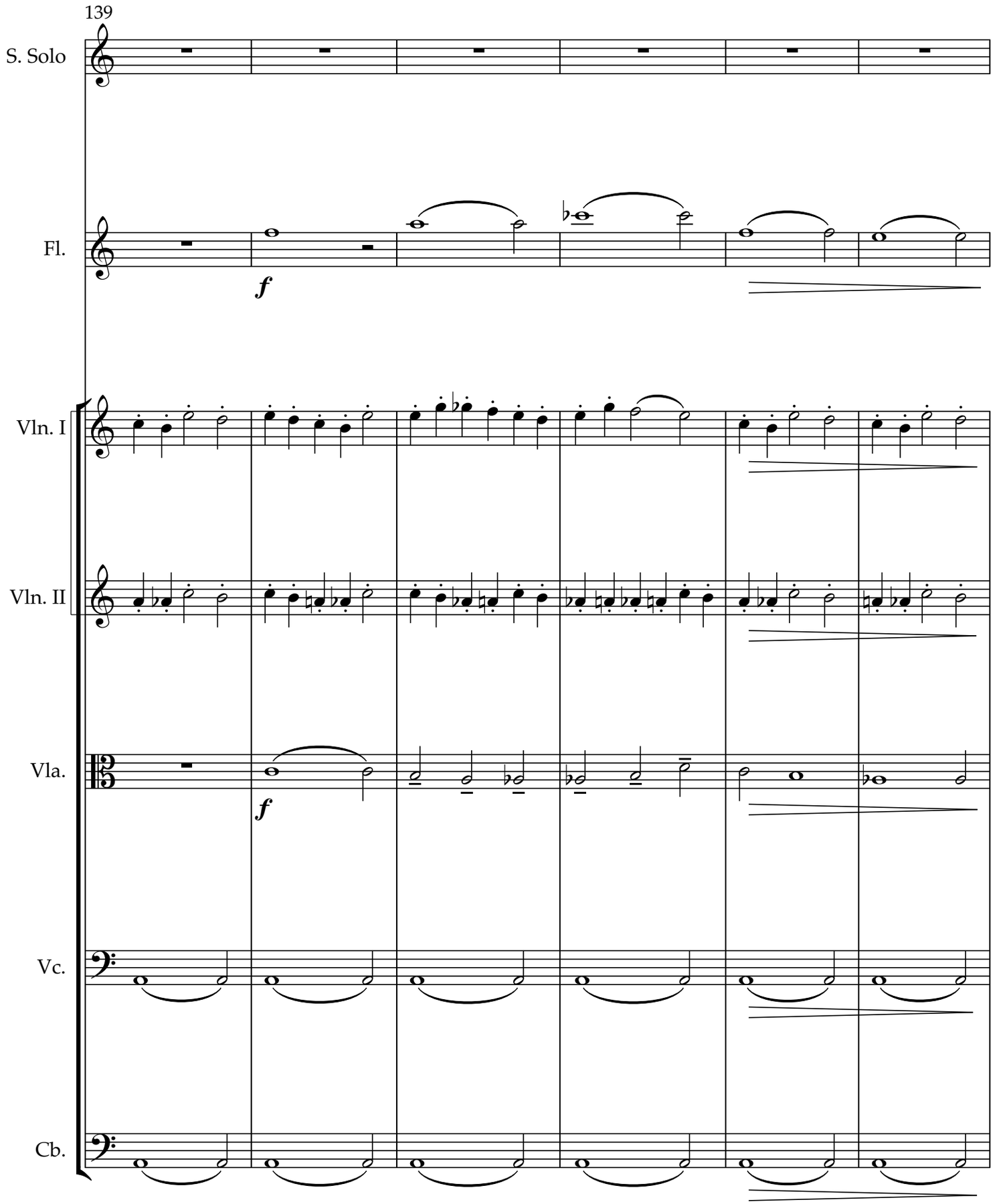

109
S. Solo
Fl.
mf
Vln. I
3
mf
Vln. II
3
mf
Vla.
3
mf
Vc.
3
mf
Cb.
mf

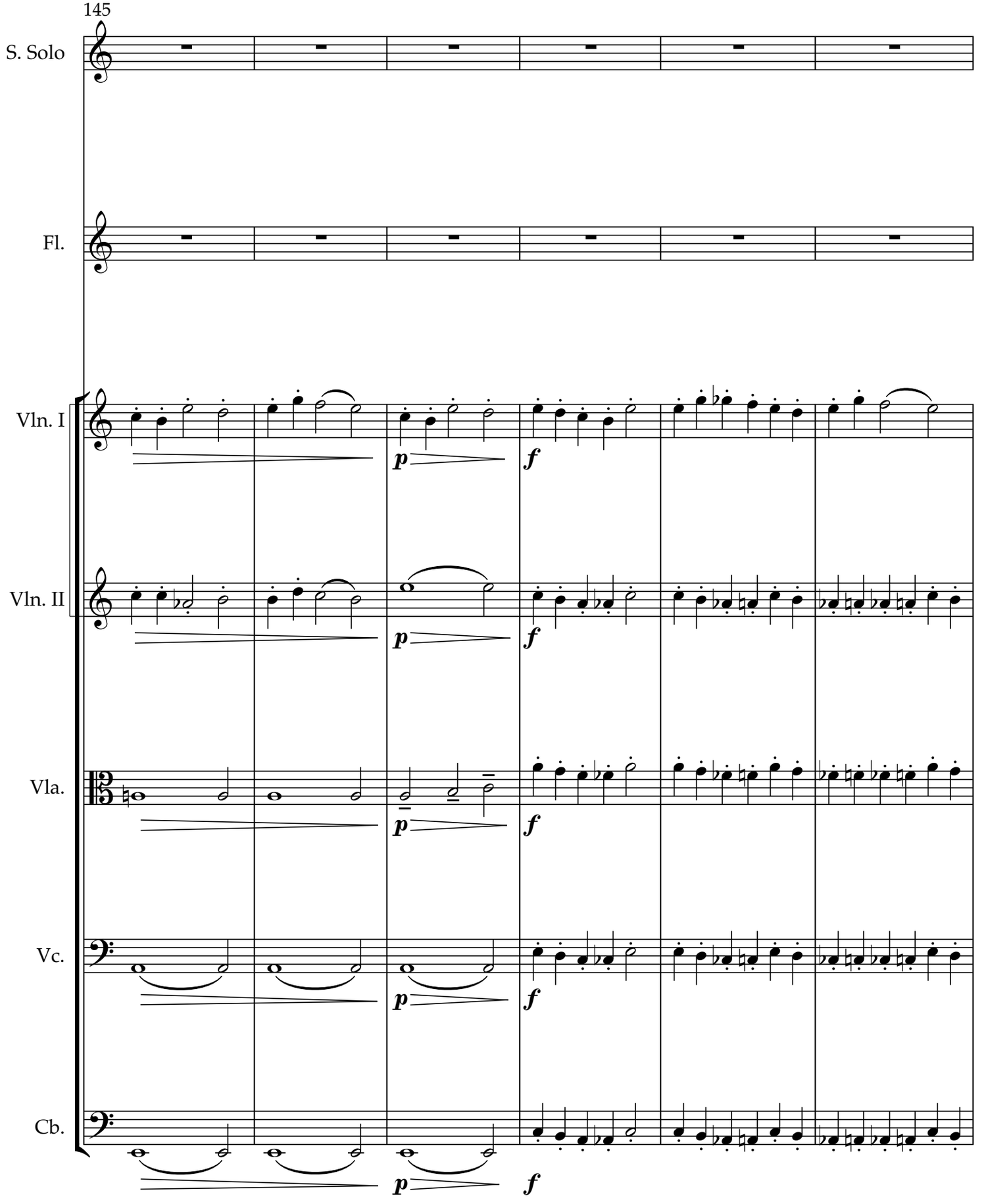

115
S. Solo
p
Po-wio-dę Cię do raj - skie - go, Do kró - lew-stwa nie - bie_skie - go.
Fl.
Vln. I
Vln. II
Vla.
Vc.
3
p
Cb.
p

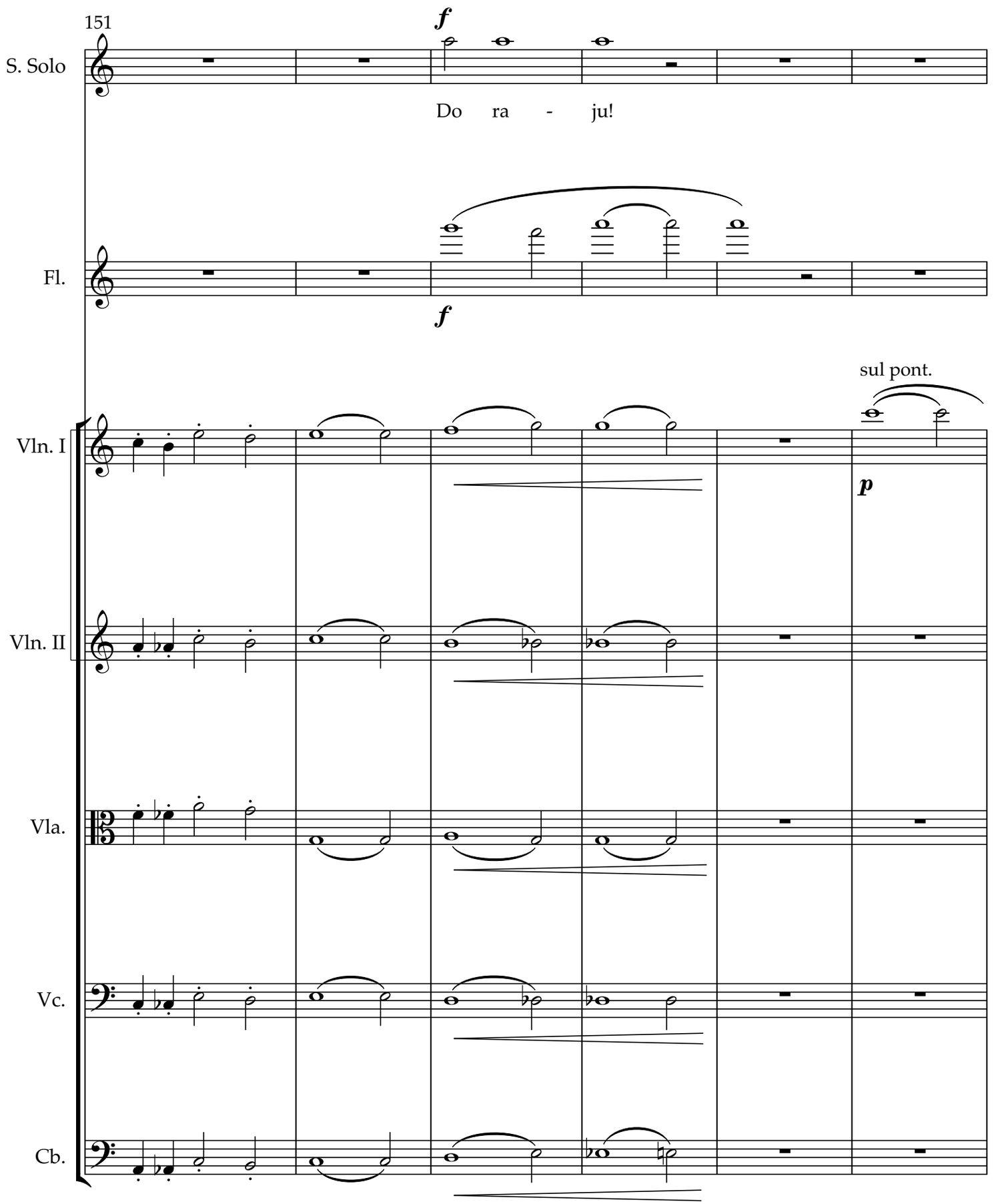

121
S. Solo
Fl.
pp
Vln. I
ff
Vln. II
ff
Vla.
ff
Vc.
pp
ff
Cb.
pp
ff

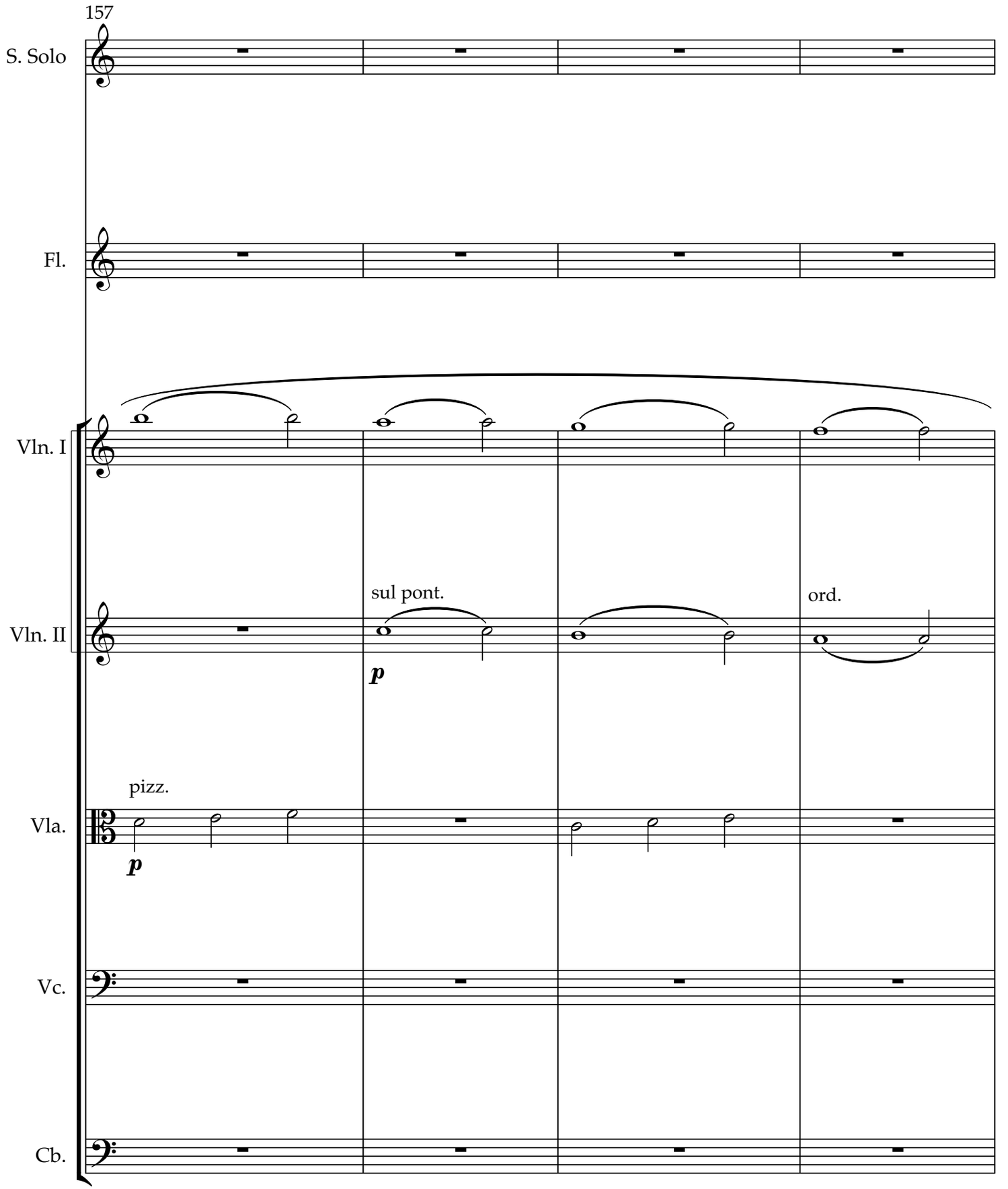

127
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
f
f

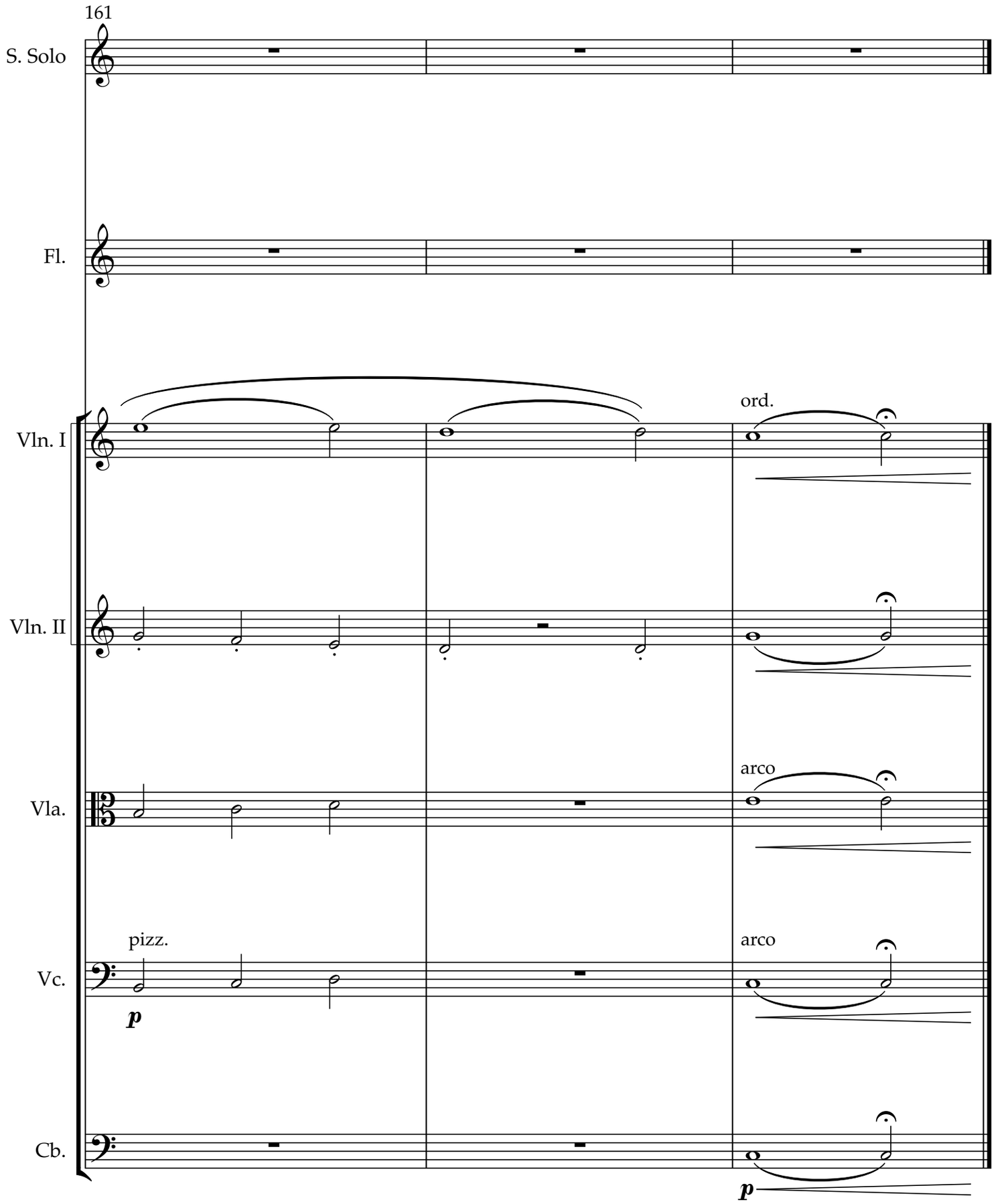

133
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.


139
S. Solo
Fl.
f
Vln. I
Vln. II
Vla.
f
Vc.
Cb.


145
S. Solo
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f


151
S. Solo
f
Do ra - ju!
Fl.
f
sul pont.
Vln. I
p
Vln. II
Vla.
Vc.
Cb.


157
S. Solo
Fl.
Vln. I
Vln. II
sul pont.
p
ord.
pizz.
Vla.
p
Vc.
Cb.


161
S. Solo
Fl.
Vln. I
ord.
Vln. II
Vla.
arco
pizz.
Vc.
arco
p
Cb.
p