



# Grzegorz Miskiewicz

Poland, Jordanow

## "La lal la" Quintet for clarinet, flute, cello, piano and percussion

### About the artist

If you want to receive my whole composition, please make a donation to my Paypal bank account:

[g.miskiewicz@vp.pl](mailto:g.miskiewicz@vp.pl) If you are not interesting in do this, please don't write to me.

Arranger and composer. The main area of activity: choir (a cappella), instrumental (piano and other)

Selected awards:

3rd award at the International Composer Competition Musica Religiosa 2011

1st award at the IV Ogólnopolski Konkurs Kompozytorski na Choralna Piosn Pasyjna, Bydgoszcz 2010

2nd award at the I Ogólnopolski Konkurs Kompozytorski na Choralna Piosn Pasyjna, Bydgoszcz 2009

November 2012, USA, Louisville / World premiere of "De profundis" for Choir a cappella

October 2013, Holland, Utrecht/ European premiere of "De profundis" for choir and string orchestra

November 2014, USA/World premiere of "Crux fidelis" for choir a cappella

Carnegie Hall, New York, Dec. 16, 2015 - "In te Domine" & arrangemen... (more online)

**Associate:** ZAIKS - IPI code of the artist : 00700365484

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-greg1203.htm>

### About the piece

<b>Title:</b>	"La lal la" Quintet for clarinet, flute, cello, piano and percussion
<b>Composer:</b>	Miskiewicz, Grzegorz
<b>Copyright:</b>	Copyright © Grzegorz Miskiewicz
<b>Style:</b>	Contemporary

### Grzegorz Miskiewicz on [free-scores.com](https://www.free-scores.com)



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# La lal la

Kwintet na klarnet, flet, wiolonczelę, fortepian i perkusję  
Quintet for clarinet, flute, cello, piano and percussion

## Legenda

\* Bęben basowy występuje w utworze w postaci  
Kick drum - bębna ze stopą, charakterystycznego  
dla zestawu perkusyjnego w muzyce tzw. rozrywkowej.

Na pięciolinii: pole 3 - werbel, pole 1 - kick drum.

\*\* Przerwane łuki w partii wiolonczeli wskazują na konieczność  
zminimalizowania słyszalności zmiany kierunku smyczka.

## Legend

\* Bass drum appears in this quintet in the form of Kick drum.

On the staff: 3rd space - snare drum, 1st space - kick drum.

\*\* The broken arcs in the cello part indicate the need to minimize  
the audibility of the change in the direction of the bow movement.

# La lal la

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2022

Grzegorz Miśkiewicz

**I**

♩ = 80 *pianato*

Flauto

Clarinetto B

\* Tamburo & Bass drum

Pianoforte

Violoncello

*mp* *spiccato*

5 *staccato*  
Fl. *mp*

5 *staccato*  
Cl. B *mp*

5  
T. & BD *mp*

5  
Pnft. *mp*

5 *mp*  
Vc.

9

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mf*

*mf*

*mf*

*mf*

*mf*

13

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mf*

*mf*

*mf*

17

Fl.

Cl. B

T. & BD

Pnft.

Vc.

21

Fl.

Cl. B

T. & BD

Pnft.

Vc.

24

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mf*

*mf*

*staccato*

*mf*

27

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mf*

*mf*

30

Fl.

Cl. B

T. & BD

Pnft.

Vc.

3

8<sup>va</sup>

33

Fl.

Cl. B

T. & BD

Pnft.

Vc.

8<sup>va</sup>

35 *furioso*  
Fl. *f*  
Cl. B *f*  
T. & BD *f*  
Pnft. *f*  
Vc. *f*

37  
Fl. *f*  
Cl. B *f*  
T. & BD *f*  
Pnft. *f*  
Vc. *f*



39

Fl.

Cl. B

T. & BD

Pnft.

Vc.

8va

3

3

3

3

41

Fl.

Cl. B

T. & BD

Pnft.

Vc.

8va

3

3

3

3

43

Fl. *mf*

Cl. B *mf*

T. & BD *mf*

Pnft. *mf*

Vc. *mf*

45

Fl. *f*

Cl. B *f*

T. & BD *f*

Pnft. *f*

Vc. *f*

47

Fl.

Cl. B

T. & BD

Pnft.

Vc.

49

Fl.

Cl. B

T. & BD

Pnft.

Vc.

# II

♩ = 60 *poco a poco elegia*

51 *due respiri*

Fl.

51 *due respiri*

Cl. B

*mp*

51 *due respiri*

T. & BD

51 *due respiri*

Pnft.

51 *due respiri*

Vc.

56 *mp*

Fl.

56

Cl. B

56

T. & BD

56

Pnft.

56

Vc.

3/4

3/4

3/4

3/4

3/4

61

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mp*

*mp*

*ped.*

66

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*pedal simile*

71

Fl.

Cl. B

T. & BD

Pnft.

Vc.

76

Fl.

Cl. B

T. & BD

Pnft.

Vc.

81

Fl.

Cl. B

T. & BD

Pnft.

Vc.

86

Fl.

Cl. B

T. & BD

Pnft.

Vc.

91

Fl.

Cl. B

T. & BD

Pnft.

Vc.

96

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*



101

Fl.

Cl. B

T. & BD

Pnft.

Vc.

106

Fl.

Cl. B

T. & BD

Pnft.

Vc.

# III

$\text{♩} = 100$  *deciso*

110

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mf*

114

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mf*

117

Fl.

Cl. B

T. & BD

Pnft.

Vc.

120

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*f*

*mf*

*f*

*f*

123

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mp*

126

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mp* *f*

129

Fl.

Cl. B

T. & BD

Pnft.

Vc.

132

Fl.

Cl. B

T. & BD

Pnft.

Vc.

135

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mp*

*f*

*f*

*f*

*f*

*ped*

138

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*f*

*pedal simile*

141

Fl.

Cl. B

T. & BD

Pnft.

Vc.

144

Fl.

Cl. B

T. & BD

Pnft.

Vc.

147 *rit.*

Fl. *mf* *mp* un respiro

Cl. B *mf* *mp* un respiro

T. & BD un respiro

Pnft. un respiro

Vc. *mf* un respiro

$\text{♩} = 60$  *coda*

150

Fl. *mp*

Cl. B *mp*

T. & BD

Pnft.

Vc.



155

Fl.

Cl. B

T. & BD

Pnft.

Vc.

*mp*

*ped.*

\*

160

Fl.

Cl. B

T. & BD

Pnft.

Vc.

164  $\text{♩} = 45-50$  *rallentando*

Fl.

Cl. B

T. & BD

Pnft.

Vc.