

1. Zła zima

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegro non troppo ma risoluto

Soprano

Alto 1

Alto 2

Bass

Allegro non troppo ma risoluto

Flute

Clarinet in B \flat

Violin I

Violin II

Viola

Violoncello

Contrabass

5

f *mp*

S
 1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Szczy - pie w no - sy,
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Pła - chta na niej
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! A my jej się

mp

A 1
 1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Szczy - pie w no - sy,
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Pła - chta na niej
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! A my jej się

mp

A 2
 1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Szczy - pie w no - sy,
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Pła - chta na niej
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! A my jej się

mp

B
 1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Szczy - pie w no - sy,
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! Pła - chta na niej
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma zła! A my jej się

p

Fl.
p

B♭ Cl.
p

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
f *p*

10

S

szczy - pie w u - szy, mro - żnym śnie - giem w o - czy pró - szy, wi - chrem w po - lu
 dłu - ga, bia - ła, w rę - ku ga - łąż o - szro - nia - ła, a na ple - cach
 nie bo - i - my, da - lej, śnie - żkiem w ple - cy zi - my, niech pa - mią - tkę

A 1

szczy - pie w u - szy, mro - żnym śnie - giem w o - czy pró - szy, wi - chrem w po - lu
 dłu - ga, bia - ła, w rę - ku ga - łąż o - szro - nia - ła, a na ple - cach
 nie bo - i - my, da - lej, śnie - żkiem w ple - cy zi - my, niech pa - mią - tkę

A 2

szczy - pie w u - szy, mro - żnym śnie - giem w o - czy pró - szy, wi - chrem w po - lu
 dłu - ga, bia - ła, w rę - ku ga - łąż o - szro - nia - ła, a na ple - cach
 nie bo - i - my, da - lej, śnie - żkiem w ple - cy zi - my, niech pa - mią - tkę

B

szczy - pie w u - szy, mro - żnym śnie - giem w o - czy pró - szy, wi - chrem w po - lu
 dłu - ga, bia - ła, w rę - ku ga - łąż o - szro - nia - ła, a na ple - cach
 nie bo - i - my, da - lej, śnie - żkiem w ple - cy zi - my, niech pa - mią - tkę

10

Fl.

B♭ Cl.

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

S

A 1

A 2

B

19

mf

Fl. *mf* a 2

B \flat Cl. *mf* a 2

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, titled '1. Zła zima', is page 5. It features a vocal quartet (Soprano, Alto 1, Alto 2, Bass) and a full orchestra. The vocal parts (S, A1, A2, B) are in the upper system, with measures 19-22. They all sing the same melody, which begins with a half note G4, followed by a quarter note A4, and then rests. The piano accompaniment (piano) is in the second system, starting at measure 19 with a mezzo-forte (*mf*) dynamic. The woodwinds (Flute and B-flat Clarinet) enter in the third system, playing a rhythmic eighth-note pattern with accents and slurs. The strings (Violins I and II, Viola, Cello, and Double Bass) are in the lower systems, providing harmonic support with various rhythmic patterns and dynamics, all marked *mf*. The score concludes with repeat signs and first/second endings in the final measure of each part.

1. Zła zima

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Allegro non troppo ma risoluto

4 *f* > >

1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma

4 *f* > >

1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma

4 *f* > >

1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma

4 *f* > >

1. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 2. Hu! hu! ha! hu! hu! ha! na - sza zi - ma
 3. Hu! hu! ha! hu! hu! ha! na - sza zi - ma

8 *mp*

zła! Szczy - pie w no - sy, szczy - pie w u - szy, mro - żnym śnie - giem
 zła! Pła - chta na niej dłu - ga, bia - ła, w rę - ku ga - łąź
 zła! A my jej się nie bo - i - my, da - lej, śnie - żkiem

8 *mp*

zła! Szczy - pie w no - sy, szczy - pie w u - szy, mro - żnym śnie - giem
 zła! Pła - chta na niej dłu - ga, bia - ła, w rę - ku ga - łąź
 zła! A my jej się nie bo - i - my, da - lej, śnie - żkiem

8 *mp*

zła! Szczy - pie w no - sy, szczy - pie w u - szy, mro - żnym śnie - giem
 zła! Pła - chta na niej dłu - ga, bia - ła, w rę - ku ga - łąź
 zła! A my jej się nie bo - i - my, da - lej, śnie - żkiem

8 *mp*

zła! Szczy - pie w no - sy, szczy - pie w u - szy, mro - żnym śnie - giem
 zła! Pła - chta na niej dłu - ga, bia - ła, w rę - ku ga - łąź
 zła! A my jej się nie bo - i - my, da - lej, śnie - żkiem

12

w o - czy pró - szy, wi - chrem w po - lu gna! Na - sza zi - ma
o - szro - nia - ła, a na ple - cach drwa... Na - sza zi - ma
w ple - cy zi - my, niech pa - mią - tkę ma. Na - sza zi - ma

w o - czy pró - szy, wi - chrem w po - lu gna! Na - sza zi - ma
o - szro - nia - ła, a na ple - cach drwa... Na - sza zi - ma
w ple - cy zi - my, niech pa - mią - tkę ma. Na - sza zi - ma

w o - czy pró - szy, wi - chrem w po - lu gna! Na - sza zi - ma
o - szro - nia - ła, a na ple - cach drwa... Na - sza zi - ma
w ple - cy zi - my, niech pa - mią - tkę ma. Na - sza zi - ma

w o - czy pró - szy, wi - chrem w po - lu gna! Na - sza zi - ma
o - szro - nia - ła, a na ple - cach drwa... Na - sza zi - ma
w ple - cy zi - my, niech pa - mią - tkę ma. Na - sza zi - ma

16

zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!

zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!

zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!

zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!
zła! Na - sza zi - ma zła!

1. Zła zima

muz. Zygmunt Noskowski

sł. Maria Konopnicka

arr. Jakub Kowalewski

Allegro non troppo ma risoluto

a 2

The musical score is written for a single flute part in 2/4 time, key of B-flat major. It consists of six staves of music. The first staff (measures 1-4) begins with a forte (*f*) dynamic and features a series of eighth-note runs with accents and slurs. The second staff (measures 5-8) starts with a mezzo-forte (*mf*) dynamic and includes chords and eighth notes with accents. The third staff (measures 9-12) is marked piano (*p*) and contains chords and eighth notes. The fourth staff (measures 13-16) is marked forte (*f*) and features chords and eighth notes. The fifth staff (measures 17-20) is marked mezzo-forte (*mf*) and includes a second *a 2* marking and eighth-note runs with slurs. The sixth staff (measures 21-24) concludes with eighth-note runs and a final cadence.

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Allegro non troppo ma risoluto

5

9

13

17

21

f

sfz

p

f

mf

mf

1. Zła zima

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegro non troppo ma risoluto

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first measure starts with a forte (*f*) dynamic and features a series of eighth notes. The second measure has a dynamic marking of *f* and includes a breath mark (>). The third measure has a dynamic marking of *f* and includes a breath mark (>). The fourth measure has a dynamic marking of *sfz* and includes a breath mark (>).

Musical notation for measures 5-8. Measure 5 starts with a dynamic marking of *p* and includes a breath mark (>). Measure 6 includes a breath mark (>). Measure 7 includes a breath mark (>). Measure 8 includes a breath mark (>).

Musical notation for measures 9-12. Measure 9 starts with a dynamic marking of *p* and includes a breath mark (>). Measure 10 includes a breath mark (>). Measure 11 includes a breath mark (>). Measure 12 includes a breath mark (>).

Musical notation for measures 13-16. Measure 13 includes a breath mark (>). Measure 14 includes a breath mark (>). Measure 15 includes a breath mark (>). Measure 16 includes a dynamic marking of *f* and a breath mark (>).

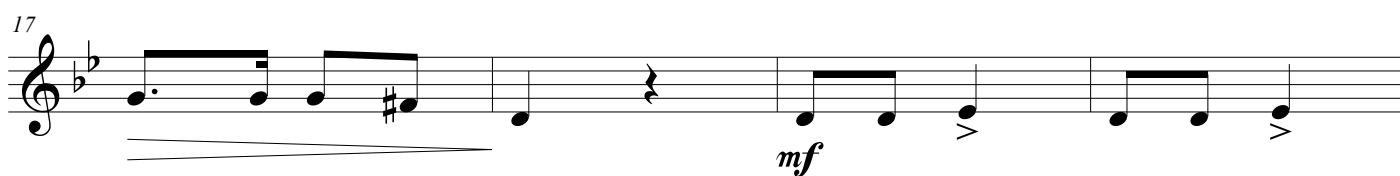
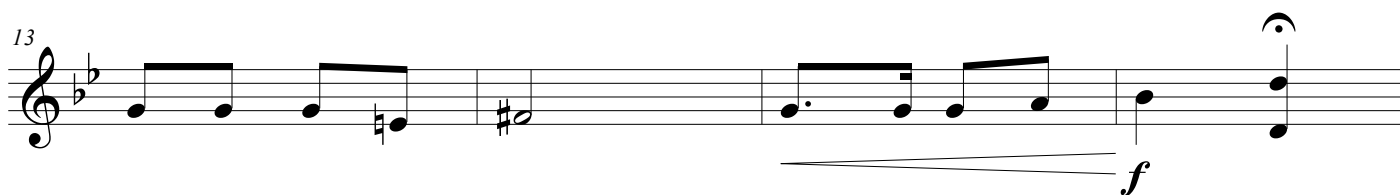
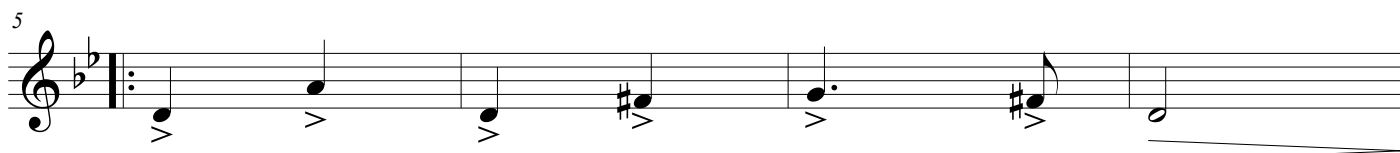
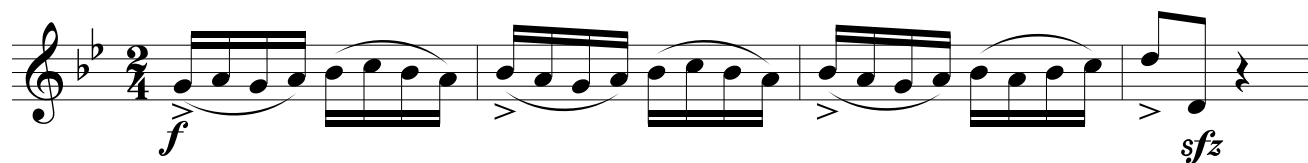
Musical notation for measures 17-20. Measure 17 includes a dynamic marking of *mf* and a breath mark (>). Measure 18 includes a breath mark (>). Measure 19 includes a breath mark (>). Measure 20 includes a breath mark (>).

Musical notation for measures 21-24. Measure 21 includes a breath mark (>). Measure 22 includes a breath mark (>). Measure 23 includes a breath mark (>). Measure 24 includes a breath mark (>).

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Allegro non troppo ma risoluto

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The first measure starts with a forte (*f*) dynamic. The notation features eighth-note patterns with accents and slurs. The piece concludes with a sforzando (*sfz*) dynamic.

Musical notation for measures 5-8. Measure 5 begins with a repeat sign. The notation includes quarter notes with accents and eighth-note patterns. A dynamic marking of *p* (piano) is present at the end of the section.

Musical notation for measures 9-12. This section consists of continuous eighth-note patterns with slurs. A dynamic marking of *p* (piano) is indicated at the beginning.

Musical notation for measures 13-16. Measures 13-14 continue with eighth-note patterns. Measures 15-16 feature a crescendo leading to a forte (*f*) dynamic.

Musical notation for measures 17-20. Measures 17-18 show a decrescendo. Measures 19-20 feature quarter notes with accents. A dynamic marking of *mf* (mezzo-forte) is present.

Musical notation for measures 21-24. Measures 21-22 feature quarter notes with slurs. Measures 23-24 conclude with quarter notes and a fermata. A dynamic marking of *f* (forte) is present.

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Allegro non troppo ma risoluto

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The first measure starts with a forte (*f*) dynamic and features a series of eighth notes. The notation includes slurs, accents, and a sforzando (*sfz*) marking at the end of the first measure.

5

Musical notation for measures 5-8. The notation features a series of quarter notes with accents (>) and a crescendo hairpin.

9

Musical notation for measures 9-12. The notation features a series of eighth notes with accents (>) and a piano (*p*) dynamic marking.

13

Musical notation for measures 13-16. The notation features a series of quarter notes with accents (>) and a forte (*f*) dynamic marking.

17

Musical notation for measures 17-20. The notation features a series of quarter notes with accents (>) and a mezzo-forte (*mf*) dynamic marking.

21

Musical notation for measures 21-24. The notation features a series of quarter notes with accents (>) and a final double bar line.

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Allegro non troppo ma risoluto

4

f

8

p

12

p

16

f *mf*

20

f

6

S 1

gnie - wa, w rę - ce chu - cha, pod nos dmu - cha pio - se - nek nie
ra - da, gdy mróz ści - śnie, wi - cher ści - śnie, śnieg na zie - mię

S 2

gnie - wa, w rę - ce chu - cha, pod nos dmu - cha pio - se - nek nie
ra - da, gdy mróz ści - śnie, wi - cher ści - śnie, śnieg na zie - mię

A

gnie - wa, w rę - ce chu - cha, pod nos dmu - cha pio - se - nek nie
ra - da, gdy mróz ści - śnie, wi - cher ści - śnie, śnieg na zie - mię

6

Vln. I

Vln. II

Vln. III

Vc.

Meno mosso

10

S 1
 śpie - wa. 3. Oj nie w rę - ce wte - dy dmu - chaj, lecz ser - ce za - grze - waj,
 pa - da.

S 2
 śpie - wa. 3. Oj nie w rę - ce wte - dy dmu - chaj, lecz ser - ce za - grze - waj,
 pa - da.

A
 śpie - wa. 3. Oj nie w rę - ce wte - dy dmu - chaj, lecz ser - ce za - grze - waj,
 pa - da.

10

Vln. I

Vln. II

Vln. III

Vc.

15

S 1
stań do pra-cy, jak ju-na-cy i pio-sen-ki śpie-waj.

S 2
stań do pra-cy, jak ju-na-cy i pio-sen-ki śpie-waj.

A
stań do pra-cy, jak ju-na-cy i pio-sen-ki śpie-waj.

15

Vln. I
mf *p*

Vln. II
mf *p*

Vln. III
mf *p*

Vc.
mf *p*

4. Zmarzlak

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Allegretto

2

1. A wi - dzi - cie wy zmar - zła - ka,
 2. A czy nie wiesz, mi - ty bra - cie,

1. A wi - dzi - cie wy zmar - zła - ka,
 2. A czy nie wiesz, mi - ty bra - cie,

1. A wi - dzi - cie wy zmar - zła - ka,
 2. A czy nie wiesz, mi - ty bra - cie,

5

jak się to on gnie - wa, w rę - ce chu - cha,
 ja - ka na to ra - da, gdy mróz ści - śnie,

jak się to on gnie - wa, w rę - ce chu - cha,
 ja - ka na to ra - da, gdy mróz ści - śnie,

jak się to on gnie - wa, w rę - ce chu - cha,
 ja - ka na to ra - da, gdy mróz ści - śnie,

8

pod nos dmu - cha pio - se - nek nie śpie - wa.
 wi - cher ści - śnie, śnieg na zie - mię pa - da.

pod nos dmu - cha pio - se - nek nie śpie - wa.
 wi - cher ści - śnie, śnieg na zie - mię pa - da.

pod nos dmu - cha pio - se - nek nie śpie - wa.
 wi - cher ści - śnie, śnieg na zie - mię pa - da.

Meno mosso

11



3. Oj nie w rę - ce wte - dy dmu - chaj, lecz ser - ce za -

3. Oj nie w rę - ce wte - dy dmu - chaj, lecz ser - ce za -

3. Oj nie w rę - ce wte - dy dmu - chaj, lecz ser - ce za -

14



grze - waj, stań do pra - cy, jak ju - na - cy

grze - waj, stań do pra - cy, jak ju - na - cy

grze - waj, stań do pra - cy, jak ju - na - cy

17



i pio - sen - ki śpie - waj.

i pio - sen - ki śpie - waj.

i pio - sen - ki śpie - waj.

4. Zmarzlak

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto

mf *p*

5

Meno mosso

9

13

17

mf *p*

4. Zmarzlak

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto

Musical notation for measures 1-4. The key signature is two sharps (F# and C#) and the time signature is 2/4. The first two measures are marked *mf* and the last two measures are marked *p*. The notation consists of quarter notes and eighth notes.

5

Musical notation for measures 5-8. The notation consists of quarter notes and eighth notes.

Meno mosso

9

Musical notation for measures 9-12. The notation consists of quarter notes and eighth notes.

13

Musical notation for measures 13-16. The notation includes accents (>) and a hairpin crescendo.

17

Musical notation for measures 17-20. The notation includes accents (>) and a hairpin crescendo from *mf* to *p*.

4. Zmarzlak

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto

mf p

5

Meno mosso

9

13

17

mf p

4. Zmarzlak

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). Measures 1-2 are marked *mf* and measures 3-4 are marked *p*. The notation consists of quarter notes with stems pointing down.

5

Musical notation for measures 5-8. Measures 5-6 continue with quarter notes, and measures 7-8 introduce eighth notes.

Meno mosso

9

Musical notation for measures 9-12. Measures 9-10 are quarter notes, and measures 11-12 feature a half note followed by a quarter rest.

13

Musical notation for measures 13-16. Measures 13-14 are quarter notes with rests, and measures 15-16 feature a quarter note followed by an eighth note.

17

Musical notation for measures 17-20. Measures 17-18 are quarter notes, and measures 19-20 feature a quarter note followed by a half note. Dynamics *mf* and *p* are indicated with hairpins.

5. Rzeka

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Poco allegro

Sopran
Alt

1. Za tą głą-bią, za tym bro-dem, tam sta-nę - ła rze-ka lo-dem,
 2. Oj, ty rze-ko, oj, ty si - na, lo - dy to - bie nie no-wi - na,
 3. Nie na za-wsze sło-nko ga-śnie, nie na za-wsze zie-mia za-śnie,

Bass

Poco allegro

piano
(original part)

Poco allegro

2 Flute
ad libitum

Poco allegro

Violin I
mf

Violin II
mf

Violin III
ossia
ad libitum
mf

Viola
mf

Violoncello
mf

rallentando

7

S

a - ni szu - mi, a - ni pły - nie, ty - lko du - ma w swej głę - bi - nie:
 co rok zi - ma wię - zi cie - bie, co rok wi - chry mkną po nie - bie.
 nie na za - wsze wię - dnie kwie - cie, nie na za - wsze mróz na świe - cie.

B

rallentando

7

P

rallentando

7

Fl.

rallentando

7

Vln. I

Vln. II

Vln. III
 ossia
 ad libitum

Vla.

Vc.

Poco più tranquillo

mp

11

gdzie jej wio - sna, gdzie jej zo - rza, gdzie jej dro - ga, het do mo - rza?
 Aż znów przy - jdzie wio - sna ho - ła, i po - pły - niesz het do mo - rza!
 Przy - jdzie wio - sna, przy - jdzie ho - ła, pój - dą rze - ki het do mo - rza!

B

Poco più tranquillo

p

11

Poco più tranquillo

p

11

Fl.

Poco più tranquillo

p

11

Vln. I

11

Vln. II

11

Vln. III

ossia
ad libitum

11

Vla.

11

Vc.

15 *f*

Gdzie jej wio - sna, gdzie jej zo - rza, gdzie jej dro - ga, het do mo - rza?
 Aż znów przy - jdzie wio - sna ho - ża, i po - pły - niesz het do mo - rza!
 Przy - jdzie wio - sna, przy - jdzie ho - ża, pój - dą rze - ki het do mo - rza!

B

15 *mf*

Fl. 15 *mf*

Vln. I 15 *mf*

Vln. II 15 *mf*

Vln. III 15 *mf*

ossia
ad libitum

Vla. 15 *mf*

Vc. 15 *mf*

5. Rzeka

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Poco allegro

1. Za tą głą - bią, za tym bro - dem,
 2. Oj, ty rze - ko, oj, ty si - na,
 3. Nie na za - wsze słó - nko ga - śnie,

5

tam sta - ne - ła rze - ka lo - dem, a - ni szu - mi,
 lo - dy to - bie nie no - wi - na, co rok zi - ma
 nie na za - wsze zie - mia za - śnie, nie na za - wsze

8

rallentando

a - ni pły - nie, ty - lko du - ma w swej głą - bi - nie:
 wię - zi cie - bie, co rok wi - chry mkną po nie - bie.
 wię - dnie kwie - cie, nie na za - wsze mróz na świe - cie.

Poco più tranquillo

11

mp

gdzie jej wio - sna, gdzie jej zo - rza, gdzie jej dro - ga,
 Aż znów przy - jdzie wio - sna ho - ża, i po - pły - niesz
 Przy - jdzie wio - sna, przy - jdzie ho - ża, pój - dą rze - ki

14 *f*

het do mo - rza? Gdzie jej wio - sna, gdzie jej zo - rza,
 het do mo - rza! Aż znów przy - jdzie wio - sna ho - ża,
 het do mo - rza! Przy - jdzie wio - sna, przy - jdzie ho - ża,

17

gdzie jej dro - ga, het do mo - rza?
 i po - pły - niesz het do mo - rza!
 pój - dą rze - ki het do mo - rza!

2 Flute
ad libitum

5. Rzeka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro

Musical notation for measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measures 1 and 2 contain whole rests. Measure 3 begins with a repeat sign. Measures 3 and 4 feature a half note chord (F4, A-flat4) with an accent (>) and a mezzo-forte (*mf*) dynamic marking.

Musical notation for measures 5-8. Measure 5 starts with a quarter rest followed by a dotted half note chord (F4, A-flat4). Measures 6 and 7 contain quarter notes (F4, A-flat4) and quarter rests. Measure 8 features a half note chord (F4, A-flat4) with an accent (>) and a mezzo-forte (*mf*) dynamic marking.

rallentando

Poco più tranquillo

Musical notation for measures 9-12. Measure 9 starts with a quarter rest followed by a dotted half note chord (F4, A-flat4). Measures 10 and 11 contain quarter notes (F4, A-flat4) and quarter rests. Measure 12 features a half note chord (F4, A-flat4) with a piano (*p*) dynamic marking.

Musical notation for measures 13-16. Measures 13 and 14 contain quarter notes (F4, A-flat4) and quarter rests. Measures 15 and 16 feature a half note chord (F4, A-flat4) with an accent (>) and a mezzo-forte (*mf*) dynamic marking. A hairpin symbol indicates a crescendo leading to the final measure.

Musical notation for measures 17-20. Measures 17 and 18 contain quarter notes (F4, A-flat4) and quarter rests. Measures 19 and 20 feature a half note chord (F4, A-flat4) with an accent (>) and a mezzo-forte (*mf*) dynamic marking. The piece concludes with a double bar line.

5. Rzeka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure starts with a *mf* dynamic. The notation includes a repeat sign after the first measure and accents over the final notes of measures 3 and 4.

Musical notation for measures 5-8. The notation includes accents over the final notes of measures 5, 7, and 8. A hairpin crescendo is shown below the staff, starting from measure 5 and ending at measure 8.

Musical notation for measures 9-12. The tempo marking *rallentando* is placed above measure 9. The tempo marking **Poco più tranquillo** is placed above measure 10. The dynamic marking *p* is placed below measure 10. A hairpin crescendo is shown below the staff, starting from measure 9 and ending at measure 12.

Musical notation for measures 13-16. The dynamic marking *mf* is placed below measure 14. A hairpin crescendo is shown below the staff, starting from measure 14 and ending at measure 16.

Musical notation for measures 17-20. The notation ends with a double bar line and repeat dots. A hairpin crescendo is shown below the staff, starting from measure 17 and ending at measure 20.

5. Rzeka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro

Musical notation for measures 1-4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first measure starts with a *mf* dynamic. The notation includes a repeat sign after the first measure and accents on the final notes of the second and fourth measures.

5

Musical notation for measures 5-8. The notation includes a slur under measures 5 and 6, and accents on the final notes of measures 7 and 8.

9

rallentando

Poco più tranquillo

p

Musical notation for measures 9-12. The tempo marking *rallentando* is present above measure 9. A slur covers measures 9-11. The dynamic *p* is marked below measure 10. The section ends with a repeat sign at the end of measure 12.

13

mf

Musical notation for measures 13-16. The dynamic *mf* is marked below measure 14. A slur covers measures 14-16. The section ends with a repeat sign at the end of measure 16.

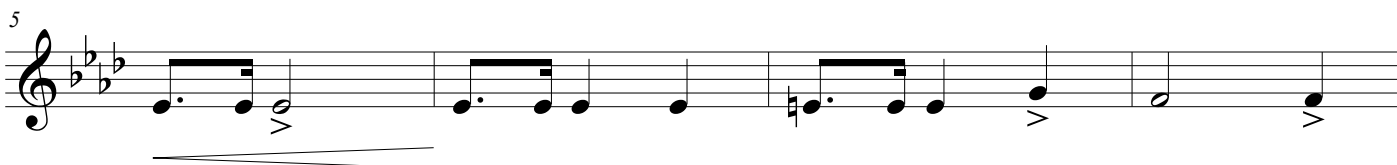
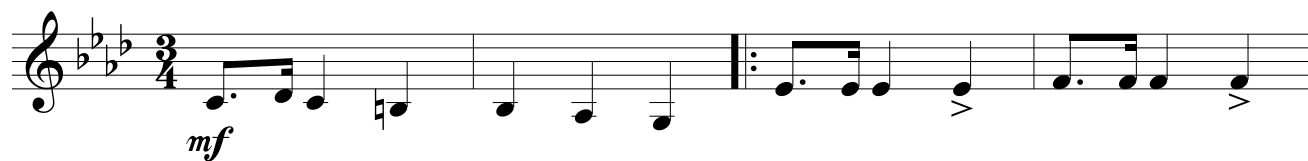
17

Musical notation for measures 17-20. The notation includes a slur under measures 17-19 and ends with a repeat sign at the end of measure 20.

5. Rzeka

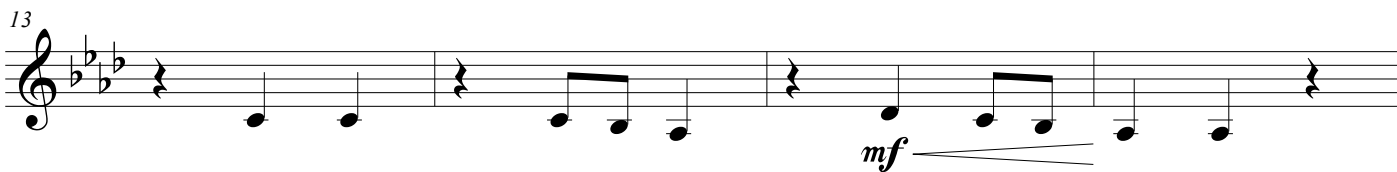
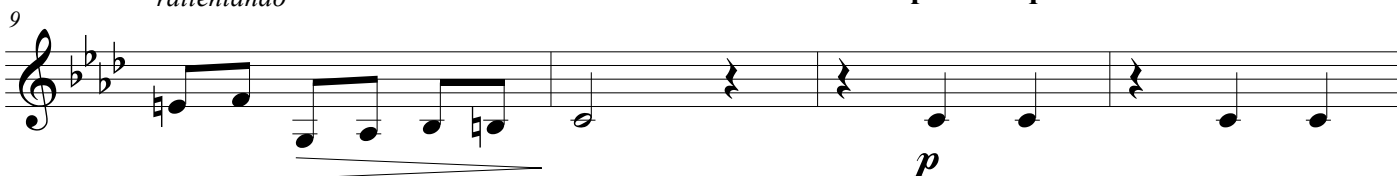
muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro



rallentando

Poco più tranquillo



5. Rzeka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro

Musical notation for measures 1-4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first measure starts with a dynamic marking of *mf*. The notation includes a repeat sign after the first measure and accents (>) under the notes in measures 3 and 4.

5

Musical notation for measures 5-8. The notation includes accents (>) under the notes in measures 5, 7, and 8, and a hairpin crescendo symbol spanning measures 5 through 8.

9

rallentando

Poco più tranquillo

Musical notation for measures 9-12. The notation includes a hairpin crescendo symbol spanning measures 9 through 12 and a dynamic marking of *p* at the beginning of measure 10.

13

Musical notation for measures 13-16. The notation includes a hairpin crescendo symbol spanning measures 13 through 16 and a dynamic marking of *mf* at the beginning of measure 14.

17

Musical notation for measures 17-20. The notation includes a hairpin crescendo symbol spanning measures 17 through 20, ending with a double bar line and repeat dots.

5. Rzeka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 1 starts with a half note G2. Measures 2-4 contain a melodic line: quarter notes G2, A2, B2, quarter notes C3, B2, A2, quarter notes G2, F2, E2. A repeat sign is placed after the first measure. Dynamics include *mf* and accents.

5

Musical notation for measures 5-8. The melodic line continues: quarter notes D2, C2, B1, quarter notes A1, G1, F1, quarter notes E1, D1, C1, quarter notes B1, A1, G1. Dynamics include *mf* and accents.

9

rallentando

Poco più tranquillo

Musical notation for measures 9-12. The tempo changes to *rallentando* and *Poco più tranquillo*. The melodic line consists of quarter notes: G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1. Dynamics include *p* and a decrescendo hairpin.

13

Musical notation for measures 13-16. The melodic line continues: quarter notes G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1. Dynamics include *mf* and a decrescendo hairpin.

17

Musical notation for measures 17-20. The melodic line continues: quarter notes G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1, B1, A1, G1. The piece ends with a double bar line and repeat dots. Dynamics include *mf* and a decrescendo hairpin.

7. Gwiazdka

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Allegretto moderato

Soprano *cantabile*

1. O gwia-zde-czko
 2. Świe - ci się cho-

Alto 1 *cantabile*

1. O gwia-zde-czko
 2. Świe - ci się cho-

Alto 2 *cantabile*

1. O gwia-zde-czko
 2. Świe - ci się cho-

Allegretto moderato

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass *p pizz.*

mp

6

S
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

A 1
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

A 2
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

6

Vln. I
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

Vln. II
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

Vla.
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

Vc.
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

Cb.
 zło - ta, gwiaz-dko u - ko - cha - na! Wy-glą-da - li - śmy cię
 i - nka, ma - te - czka nas ści - ska, ot, to - bie ko - ni - czek,

11

S
od sa-me - go ra - na. Wy - głą-da-li - śmy cię dro-bny - mi szy-
ot, to-bie ko - ty - ska. A ty sie-ro - te - Ńko, co sto - isz za

A 1
od sa-me - go ra - na. Wy - głą-da-li - śmy cię dro-bny - mi szy-
ot, to-bie ko - ty - ska. A ty sie-ro - te - Ńko, co sto - isz za

A 2
od sa-me - go ra - na. Wy - głą-da-li - śmy cię dro-bny - mi szy-
ot, to-bie ko - ty - ska. A ty sie-ro - te - Ńko, co sto - isz za

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

S

bka - mi, ry - chło się u - ka - żesz wy - so - ko nad na - mi.
drzwia - mi o - trzyj łe - zki z o - czu, pójdź, pójdź - ciesz się z na - mi.

A 1

bka - mi, ry - chło się u - ka - żesz wy - so - ko nad na - mi.
drzwia - mi o - trzyj łe - zki z o - czu, pójdź, pójdź - ciesz się z na - mi.

A 2

bka - mi, ry - chło się u - ka - żesz wy - so - ko nad na - mi.
drzwia - mi o - trzyj łe - zki z o - czu, pójdź, pójdź - ciesz się z na - mi.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

21

S

3. Jest tu i dla cie - bie mie-jsce wśród gro - ma - dki, wszy-scy-śmy dziś

A 1

3. Jest tu i dla cie - bie mie-jsce wśród gro - ma - dki, wszy-scy-śmy dziś

A 2

3. Jest tu i dla cie - bie mie-jsce wśród gro - ma - dki, wszy-scy-śmy dziś

21

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

26

S
bra - cia, dzie-ci je - dne-j ma - tki.

A 1
bra - cia, dzie-ci je - dne-j ma - tki.

A 2
bra - cia, dzie-ci je - dne-j ma - tki.

26

Vln. I
mf *p*

Vln. II
mf *p*

Vla.
mf *p*

Vc.
mf *p*

Cb.
mf

The image shows a page of a musical score for the piece '7. Gwiazdka'. It features vocal parts for Soprano (S), Alto 1 (A 1), and Alto 2 (A 2), along with instrumental parts for Piano (P), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts have the lyrics 'bra - cia, dzie-ci je - dne-j ma - tki.' written below them. The instrumental parts include dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The score is written in a key signature of two flats (B-flat and E-flat) and starts at measure 26. The piano part includes a *p* marking in the right hand. The violin and viola parts also have *mf* and *p* markings. The cello and contrabass parts have *mf* markings. The score is arranged in a standard orchestral layout with vocal staves at the top and instrumental staves below.

7. Gwiazdka

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Allegretto moderato

4 *cantabile*

1. O gwia-zde - czko zło - ta, gwiaz-dko u - ko -
 2. Świe - ci się cho - i - nka, ma - te - czka nas

1. O gwia-zde - czko zło - ta, gwiaz-dko u - ko -
 2. Świe - ci się cho - i - nka, ma - te - czka nas

8

cha - na! Wy-glą-da - li - śmy cię od sa-me - go ra - na.
 ści - ska, ot, to-bie ko - ni - czek, ot, to-bie ko - ły - ska.

cha - na! Wy-glą-da - li - śmy cię od sa-me - go ra - na.
 ści - ska, ot, to-bie ko - ni - czek, ot, to-bie ko - ły - ska.

13

Wy - głą-da - li - śmy cię dro - bny - mi szy - bka - mi,
 A ty sie-ro - te - Ńko, co sto - isz za drzwia-mi

Wy - głą-da - li - śmy cię dro - bny - mi szy - bka - mi,
 A ty sie-ro - te - Ńko, co sto - isz za drzwia-mi

Wy - głą-da - li - śmy cię dro - bny - mi szy - bka - mi,
 A ty sie-ro - te - Ńko, co sto - isz za drzwia-mi

17



ry - chło się u - ka - żesz wy - so - ko nad na - mi.
o - trzyj łe - zki z o - czu, pójdź, pójdź — ciesz się z na - mi.

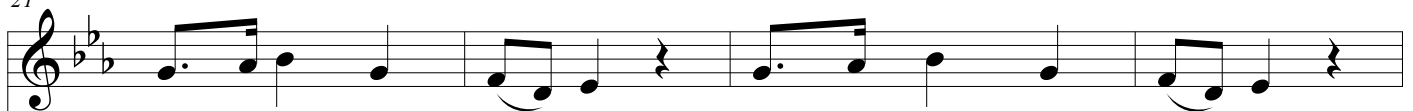


ry - chło się u - ka - żesz wy - so - ko nad na - mi.
o - trzyj łe - zki z o - czu, pójdź, pójdź — ciesz się z na - mi.



ry - chło się u - ka - żesz wy - so - ko nad na - mi.
o - trzyj łe - zki z o - czu, pójdź, pójdź — ciesz się z na - mi.

21



3. Jest tu i dla cie - bie mie - jsce wśród gro - ma - dki,



3. Jest tu i dla cie - bie mie - jsce wśród gro - ma - dki,



3. Jest tu i dla cie - bie mie - jsce wśród gro - ma - dki,

25



wszy - scy - śmy dziś bra - cia, dzie - ci je - dnej ma - tki.



wszy - scy - śmy dziś bra - cia, dzie - ci je - dnej ma - tki.



wszy - scy - śmy dziś bra - cia, dzie - ci je - dnej ma - tki.

7. Gwiazdka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto moderato

p

5

p

9

13

17

f

21

p

25

mf

29

p

7. Gwiazdka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto moderato

p

5

p

9

13

17

f

21

p

25

mf

29

p

V

7. Gwiazdka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto moderato

p

5

p

9

13

17

f

21

p

25

mf

29

p

7. Gwiazdka

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto moderato

4

pizz.

Musical notation for measures 1-7. The piece is in bass clef, B-flat major (two flats), and 3/4 time. Measure 1 contains a whole rest. Measure 2 contains a repeat sign. Measures 3-7 contain a sequence of notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, 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9. Kolędnicy

muz. Z. Noskowski
sł. M. Konopnicka
arr. J Kowalewski

Allegretto

Allegretto

piano
(original part)

Allegretto

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Clarinet in B \flat 4

5 *f*

1. A ten chu - dy Ja - nek po u - li - cy cho - dzi, _
 2. Tzej - kró - lo - wa gwia - zda za - świe - ci w o - kie - nko, _
 3. Ko - le - da, ko - le - da, _ we - so - ła no - wi - na! _
 4. Trzej - kró - lo - wa gwia - zda, a po niej za - pu - sty, _

5

5

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

9

z trzej - kró - lo - wą gwia - zdą ko - lę - dni - ków wo - dzi.
 ko - lę - dni - cy hu - kną we - so - łą pio - se - nką.
 a pójdź - cież się o - grzać bli - żej do ko - mi - na.
 nie bój się ty Ja - nku, bę - dziesz je - szcze tłu - sty.

9

B \flat Cl. 1

B \flat Cl. 2

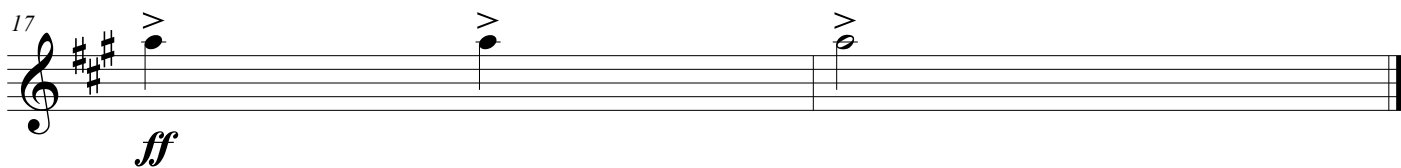
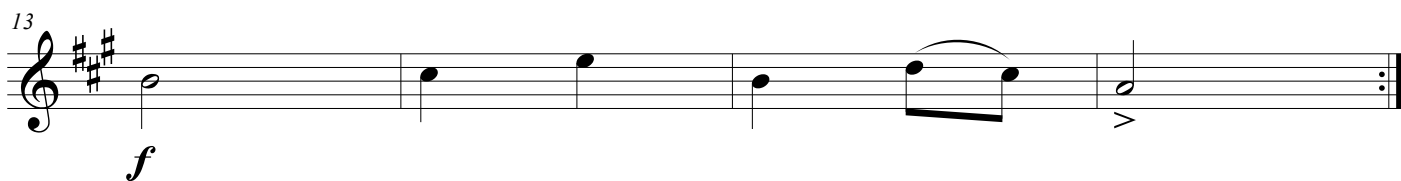
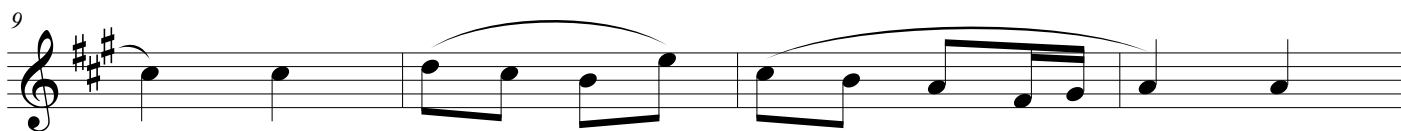
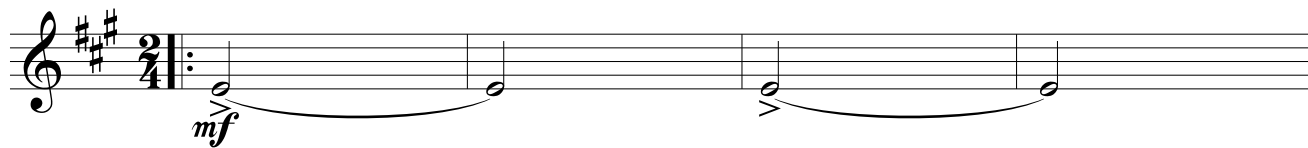
B \flat Cl. 3

B \flat Cl. 4

9. Kołędniczy

muz. Z. Noskowski
sł. M. Konopnicka
arr. J Kowalewski

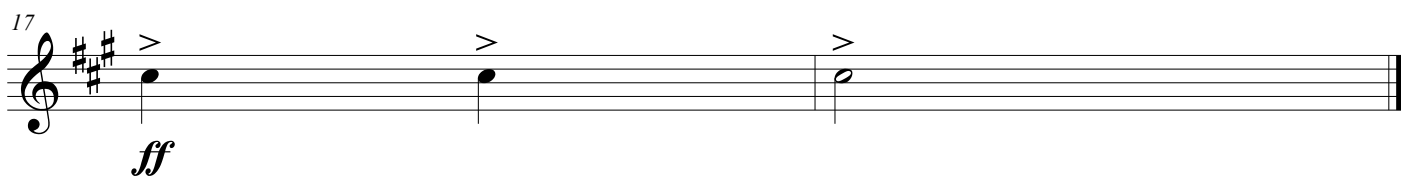
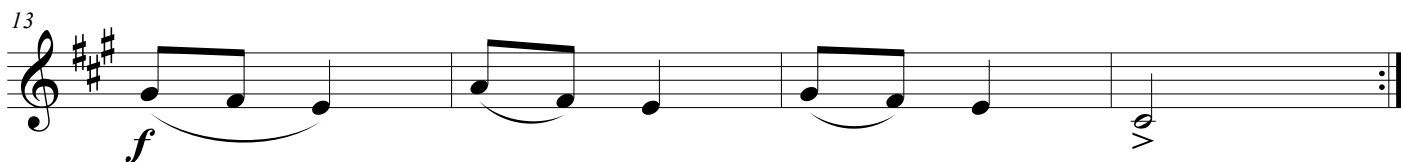
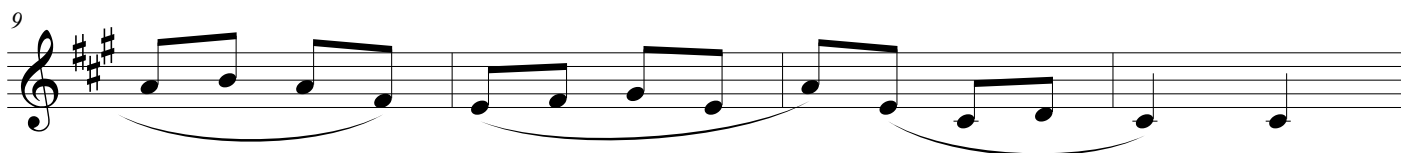
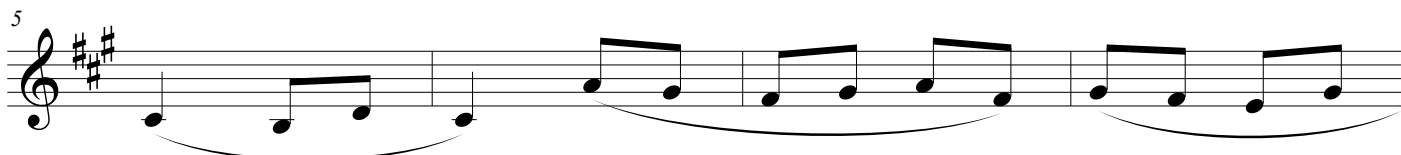
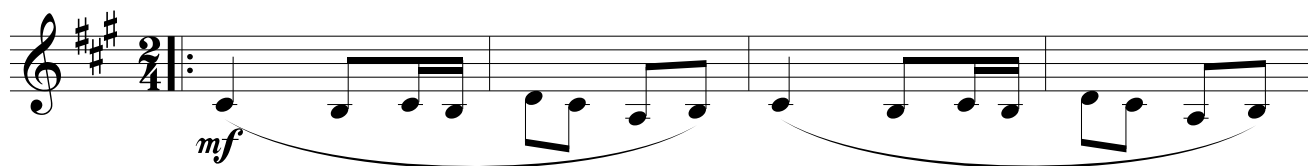
Allegretto



9. Kolednicy

muz. Z. Noskowski
sł. M. Konopnicka
arr. J Kowalewski

Allegretto



9. Kołędniczy

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sł. M. Konopnicka
arr. J Kowalewski

Allegretto

5

9

13

17

©

9. Kolednicy

muz. Z. Noskowski
sł. M. Konopnicka
arr. J Kowalewski

Allegretto

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains four measures of music, each starting with a dynamic marking *mf* and a quarter note on the second line (G4).

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains four measures of music, each starting with a dynamic marking *v* and a quarter note on the second line (G4).

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains four measures of music, each starting with a dynamic marking *v* and a quarter note on the second line (G4).

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains four measures of music. The first measure starts with a dynamic marking *f* and a quarter note on the second line (G4). The following three measures start with a dynamic marking *v* and a quarter note on the second line (G4). The staff ends with a repeat sign.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains three measures of music. The first measure starts with a dynamic marking *ff* and a quarter note on the second line (G4). The following two measures start with a dynamic marking *v* and a quarter note on the second line (G4). The staff ends with a repeat sign.

6

wraz! Wszak wy-sko - czyć i za-śpie - wać u-mie ka - żdy z nas.

A

wraz! Wszak wy-sko - czyć i za-śpie - wać u-mie ka - żdy z nas.

Fl.

B♭ Cl.

B♭ Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

D.S. al Fine

26

A
raj! Hop sa sa sa! hop sa sa sa! hop, hop, hop, hop, hop, hop!

raj! Hop sa sa sa! hop sa sa sa! hop, hop, hop, hop, hop, hop!

26

26

26

26

26

26

26

10. Taniec

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Poco allegro - tempo Mazura

Da-lej ra - żno, da-lej w ko - ło, da-lej wszy - scy

Da-lej ra - żno, da-lej w ko - ło, da-lej wszy - scy

Da-lej ra - żno, da-lej w ko - ło, da-lej wszy - scy

wraz! Wszak wy - sko - czyć i za-śpie - wać u-mie ka - żdy z nas.

wraz! Wszak wy - sko - czyć i za-śpie - wać u-mie ka - żdy z nas.

wraz! Wszak wy - sko - czyć i za-śpie - wać u-mie ka - żdy z nas.

Fine

Wszak wy - sko - czyć i za-śpie - wać u-mie ka - żdy z nas! Graj nam skrzy-pku

Wszak wy - sko - czyć i za-śpie - wać u-mie ka - żdy z nas! Graj nam skrzy-pku

Wszak wy - sko - czyć i za-śpie - wać u-mie ka - żdy z nas! Graj nam skrzy-pku

16

kra-ko-wia - ka, a zaś po-tem ku-ja-wia - ka, i ma-zu - ra graj!

kra-ko-wia - ka, a zaś po-tem ku-ja-wia - ka, i ma-zu - ra graj!

kra-ko-wia - ka, a zaś po-tem ku-ja-wia - ka, i ma-zu - ra graj!

21

Jak się do-brze za-po-ci - my, to po-lskie-go się pu-ści - my, toż to bę - dzie

Jak się do-brze za-po-ci - my, to po-lskie-go się pu-ści - my, toż to bę - dzie

Jak się do-brze za-po-ci - my, to po-lskie-go się pu-ści - my, toż to bę - dzie

26

D.S. al Fine

raj! Hop sa sa sa! hop sa sa sa! hop, hop, hop, hop, hop, hop!

raj! Hop sa sa sa! hop sa sa sa! hop, hop, hop, hop, hop, hop!

raj! Hop sa sa sa! hop sa sa sa! hop, hop, hop, hop, hop, hop!

10. Taniec

muz. Zygmunt Noskowski

sł. Maria Konopnicka

arr. Jakub Kowalewski

Poco allegro - tempo Mazura

f *mf*

5

9

13 *sfz* *f* Fine

17 *f* *pp* *f*

22 *f* *pp*

27 *2* *D.S. al Fine*

10. Taniec

muz. Zygmunt Noskowski

sł. Maria Konopnicka

arr. Jakub Kowalewski

Poco allegro - tempo Mazura

f *mf*

5

9

13 *sfz* *f* Fine

17 *f* *pp* *f*

22 *f* *pp*

26 **2** D.S. al Fine

10. Taniec

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro - tempo Mazura

f *mf*

6

11 *f* Fine

16 *f* *f*

23 *f* D.S. al Fine

10. Taniec

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro - tempo Mazura



Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. The staff contains the first five measures of the piece. The first measure starts with a forte (*f*) dynamic. The piece begins with a repeat sign. The second measure is marked mezzo-forte (*mf*).

Musical staff 2: Continuation of the piece, measures 6-10. Measure 10 features a sharp sign (#) above the staff.

Musical staff 3: Continuation of the piece, measures 11-15. Measure 15 is marked *sfz* and **Fine**. Measure 16 is marked *fp*.

Musical staff 4: Continuation of the piece, measures 16-20. Measure 16 is marked *fp*. Measure 18 is marked *pp*.

Musical staff 5: Continuation of the piece, measures 21-25. Measures 21 and 23 are marked *fp*. Measure 25 is marked *pp*.

Musical staff 6: Continuation of the piece, measures 26-30. Measure 26 is marked *p*. Measure 27 is marked *cresc.* The piece concludes with a double bar line. The instruction **D.S. al Fine** is written above the staff.

10. Taniec

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro - tempo Mazura



f *mf*

sfz *fp* Fine

fp *pp*

fp *fp* *pp*

mf *fp* D.S. al Fine

10. Taniec

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Poco allegro - tempo Mazura



Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 1 starts with a forte (*f*) dynamic. Measure 5 ends with a mezzo-forte (*mf*) dynamic. The notation includes a repeat sign at the beginning of measure 5.

Musical notation for measures 6-10. The notation continues from the previous system.

Musical notation for measures 11-15. Measure 15 is marked with the word "Fine". The dynamic markings *sfz* and *fp* are present.

Musical notation for measures 16-20. The dynamic marking *fp* is present.

Musical notation for measures 21-25. The dynamic marking *fp* is present.

Musical notation for measures 26-30. The instruction "D.S. al Fine" is present above the staff.

13. Powitanie wiosenki

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto pastorale

The score is arranged in a system with the following parts from top to bottom:

- Soprano**: Treble clef, 3/4 time, key of D major. The staff contains six whole rests.
- Alto 1**: Treble clef, 3/4 time, key of D major. The staff contains six whole rests.
- Alto 2**: Treble clef, 3/4 time, key of D major. The staff contains six whole rests.
- Piano**: Treble and Bass clefs, 3/4 time, key of D major. The treble staff has a melodic line starting with a piano (*p*) dynamic. The bass staff provides harmonic support with chords and single notes.
- Flute**: Treble clef, 3/4 time, key of D major. The staff contains a melodic line starting with a mezzo-piano (*mp*) dynamic.
- Violin I**: Treble clef, 3/4 time, key of D major. The staff contains a melodic line starting with a pianissimo (*pp*) dynamic.
- Violin II**: Treble clef, 3/4 time, key of D major. The staff contains a melodic line starting with a pianissimo (*pp*) dynamic.
- Viola**: Alto clef, 3/4 time, key of D major. The staff contains a melodic line starting with a pianissimo (*pp*) dynamic.
- Violoncello**: Bass clef, 3/4 time, key of D major. The staff contains a melodic line starting with a pianissimo (*pp*) dynamic.
- Contrabass**: Bass clef, 3/4 time, key of D major. The staff contains a melodic line starting with a pianissimo (*pp*) dynamic.

13

S

Już przy-by - ła _ wio-sna mi - ła, już sło-ne - czko świe-ci!

A 1

Już przy-by - ła wio-sna mi - ła, już sło-ne-czko świe-ci!

A 2

Już przy-by - ła _ wio-sna mi - ła, już sło-ne-czko świe-ci!

13

p

Fl.

mp

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Cb.

pp

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features three vocal parts: Soprano (S), Alto 1 (A 1), and Alto 2 (A 2). The vocal lines are in G major and 4/4 time. The lyrics are in Polish, celebrating the arrival of spring. The instrumental parts include a piano (p), flute (Fl.), and a string ensemble (Vln. I, Vln. II, Vla., Vc., Cb.). The piano part has a dynamic marking of *p*. The flute part has a dynamic marking of *mp*. The string parts (Violins I and II, Viola, Violoncello, and Contrabass) have a dynamic marking of *pp*. The score is marked with a rehearsal sign '13' at the beginning of each part. The vocal parts have lyrics: 'Już przy-by - ła _ wio-sna mi - ła, już sło-ne - czko świe-ci!' for Soprano and 'Już przy-by - ła wio-sna mi - ła, już sło-ne-czko świe-ci!' for the Alti. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The flute part has a melodic line that enters in the final measure. The string parts have a melodic line in the first violin and a harmonic accompaniment in the other strings.

This musical score is for the piece "13. Powitanie wiosenki". It features a vocal ensemble consisting of a Soprano (S), two Alto parts (A1 and A2), and a Piano accompaniment. The instrumental parts include a Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in the key of D major and begins at measure 19. The vocal parts are marked with a fermata over the first measure of the system. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. The flute part has a melodic line with slurs and accents. The string ensemble consists of Violin I, Violin II, Viola, Violoncello, and Contrabass, all playing a simple harmonic accompaniment with slurs and accents.

25

S

Po - szły rze - ki _ w kraj da - le - ki, pły - ną het do _ mo - rza, a ja śpie - wam,

A 1

Po - szły rze - ki w kraj da - le - ki, pły - ną het do _ mo - rza, a ja śpie - wam,

A 2

Po - szły rze - ki w kraj da - le - ki, pły - ną het do mo - rza, a ja śpie - wam,

mf

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

S
a ja le-cę, gdzie ta ran-na zo-rza!

A 1
a ja le-cę, gdzie ta ran-na zo-rza!

A 2
a ja le-cę, gdzie ta ran-na zo-rza!

30

p

p

Fl.
mp

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Cb.
pp

Detailed description: This is a page of a musical score for a vocal and orchestral piece. It features three vocal parts (Soprano, Alto 1, and Alto 2) and a full orchestra. The vocalists sing the lyrics 'a ja le-cę, gdzie ta ran-na zo-rza!'. The orchestra includes a piano, flute, violins I and II, viola, violin, and cello. The score is in G major and 4/4 time. The page number is 6, and the title is '13. Powitanie wiosenki'. The music starts at measure 30. The piano part has a dynamic marking of *p*. The flute part has a dynamic marking of *mp*. The string parts (Violins I and II, Viola, Violin, and Cello) have a dynamic marking of *pp*. The vocal parts have a dynamic marking of *pp*.

13. Powitanie wiosenki

muz. Zygmunt Noskowski
 sł. Maria Konopnicka
 arr. Jakub Kowalewski

Allegretto pastorale

8
 Le - ci pli - szka spod ka - my - szka: jak się ma - cie...

8
 Le - ci pli - szka spod ka - my - szka: jak się ma - cie...

8
 Le - ci pli - szka spod ka - my - szka: jak się ma - cie...

12
 dzie - ci! Już przy - by - ła wio - sna mi - ła, już sło - ne - czko świe - ci!

12
 dzie - ci! Już przy - by - ła wio - sna mi - ła, już sło - ne - czko świe - ci!

12
 dzie - ci! Już przy - by - ła wio - sna mi - ła, już sło - ne - czko świe - ci!

17
 Po - szły rze - ki w kraj da - le - ki, pły - ną het do mo - rza,

17
 Po - szły rze - ki w kraj da - le - ki, pły - ną het do mo - rza,

17
 Po - szły rze - ki w kraj da - le - ki, pły - ną het do mo - rza,

29
 a ja śpie - wam, a ja le - cę, gdzie ta ran - na zo - rza!

29
 a ja śpie - wam, a ja le - cę, gdzie ta ran - na zo - rza!

29
 a ja śpie - wam, a ja le - cę, gdzie ta ran - na zo - rza!

13. Powitanie wiosenki

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto pastorale

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of eighth notes with slurs over groups of four notes. The dynamic marking *mp* is indicated below the staff.

Musical notation for measures 5-8. The melody continues with eighth notes and slurs. A fermata is placed over the final note of measure 8.

Musical notation for measures 9-12. Measure 9 begins with a rest of 8 measures, indicated by a large '8' above the staff. The melody resumes with eighth notes and slurs. The dynamic marking *mp* is indicated below the staff.

Musical notation for measures 13-16. The melody continues with eighth notes and slurs. A fermata is placed over the final note of measure 16.

Musical notation for measures 17-24. Measure 17 begins with a rest of 3 measures, indicated by a large '3' above the staff. The melody resumes with eighth notes and slurs.

Musical notation for measures 25-32. The melody continues with eighth notes and slurs. The dynamic marking *mp* is indicated below the staff.

13. Powitanie wiosenki

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto pastorale

The musical score is written for Violin I in G major (one sharp) and 3/4 time. It consists of seven staves of music. The tempo and mood are indicated as *Allegretto pastorale*. The score includes various dynamics: *pp* (pianissimo) and *p* (piano). It features several slurs and hairpins (crescendo and decrescendo) to guide the performer's dynamics and phrasing. The piece begins with a *pp* dynamic and a slur over the first two notes. The first staff ends with a *pp* dynamic. The second staff starts with a *p* dynamic and includes a hairpin. The third staff continues the melodic line. The fourth staff starts with a *pp* dynamic and includes a slur. The fifth staff starts with a *p* dynamic and includes a hairpin. The sixth staff continues the melodic line. The seventh staff ends with a *pp* dynamic and a slur. The piece concludes with a double bar line.

13. Powitanie wiosenki

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto pastorale

The musical score is written for Violin II in 3/4 time, key of D major. It consists of seven staves of music, numbered 1 through 31. The tempo is marked *Allegretto pastorale*. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and articulation like slurs and accents. The piece concludes with a double bar line at measure 31.

13. Powitanie wiosenki

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto pastorale

6

11

16

21

26

31

pp

p

pp

pp

13. Powitanie wiosenki

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto pastorale

The musical score is written for Cello in 3/4 time, key of D major. It consists of seven staves of music. The first staff begins with a *pp* dynamic and a slur over the first six notes. The second staff starts at measure 6, with a *p* dynamic and a slur over the first four notes. The third staff starts at measure 11. The fourth staff starts at measure 16, with a *pp* dynamic and a slur over the first four notes. The fifth staff starts at measure 21, with a slur over the first four notes. The sixth staff starts at measure 26. The seventh staff starts at measure 31, with a *pp* dynamic and a slur over the first four notes. The piece concludes with a double bar line at the end of the seventh staff.

13. Powitanie wiosenki

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Allegretto pastorale

The musical score is written for Contrabass in 3/4 time, key of D major (one sharp). The tempo is *Allegretto pastorale*. The score consists of seven staves of music, with measure numbers 6, 11, 16, 21, 26, and 31 indicated at the beginning of each line. The dynamics range from *pp* (pianissimo) to *p* (piano). The music features a mix of half notes, quarter notes, and eighth notes, often grouped with slurs and breath marks. The final measure of the piece is marked with a double bar line.

5

mło - de tra - we - czki, wi - tam was! Mło - de tra - we - czki zie - lo -
pod bia - łym śnie - żkiem, w po - lu tem. Te - raz gło - we - czki wzno - si -

Detailed description: This block contains the vocal line of the score. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of eighth and quarter notes. The lyrics are written below the staff. The first measure is marked with a '5' above the staff. The second measure has a time signature change to 3/4.

5

Detailed description: This block shows the piano accompaniment for the first harp (Hp. 1). It features a treble and bass clef, a key signature of two sharps, and a 2/4 time signature. The music includes chords and single notes, with a '5' marking above the treble staff. A time signature change to 3/4 occurs in the second measure.

5

Hp. 1

Detailed description: This block shows the piano accompaniment for the second harp (Hp. 2). It consists of two staves, treble and bass clef, with a key signature of two sharps and a 2/4 time signature. The music features a melodic line in the treble and a supporting bass line. A '5' marking is present above the treble staff. A time signature change to 3/4 is shown in the second measure.

5

Hp. 2

Detailed description: This block shows the piano accompaniment for the third harp (Hp. 3). It consists of two staves, treble and bass clef, with a key signature of two sharps and a 2/4 time signature. The music features a melodic line in the treble and a supporting bass line. A '5' marking is present above the treble staff. A time signature change to 3/4 is shown in the second measure.

5

Hp. 3

Detailed description: This block shows the piano accompaniment for the fourth harp (Hp. 4). It consists of two staves, treble and bass clef, with a key signature of two sharps and a 2/4 time signature. The music features a melodic line in the treble and a supporting bass line. A '5' marking is present above the treble staff. A time signature change to 3/4 is shown in the second measure.

5

Hp. 4

Detailed description: This block shows the piano accompaniment for the fifth harp (Hp. 4). It consists of two staves, treble and bass clef, with a key signature of two sharps and a 2/4 time signature. The music features a melodic line in the treble and a supporting bass line. A '5' marking is present above the treble staff. A time signature change to 3/4 is shown in the second measure.

10

ne po - ran - ną ro - są zro - szo - ne.
cie, bo przy - szło sło - ŋce i ży - cie.

Detailed description: This block contains the vocal line for the first system. It starts with a treble clef and a key signature of two sharps (F# and C#). The music begins at measure 10, marked with a '10' above the staff. The lyrics are written below the notes. The melody consists of quarter and eighth notes, ending with a double bar line and repeat dots.

10

Detailed description: This block shows the piano accompaniment for the first harp (Hp. 1). It features a grand staff with treble and bass clefs. The music starts at measure 10, marked with a '10' above the treble staff. The accompaniment consists of chords and moving lines in both hands, ending with a double bar line and repeat dots.

Hp. 1

10

Detailed description: This block shows the piano accompaniment for the second harp (Hp. 2). It features a grand staff with treble and bass clefs. The music starts at measure 10, marked with a '10' above the treble staff. The accompaniment consists of chords and moving lines in both hands, ending with a double bar line and repeat dots.

Hp. 2

10

Detailed description: This block shows the piano accompaniment for the third harp (Hp. 3). It features a grand staff with treble and bass clefs. The music starts at measure 10, marked with a '10' above the treble staff. The accompaniment consists of chords and moving lines in both hands, ending with a double bar line and repeat dots.

Hp. 3

10

Detailed description: This block shows the piano accompaniment for the fourth harp (Hp. 4). It features a grand staff with treble and bass clefs. The music starts at measure 10, marked with a '10' above the treble staff. The accompaniment consists of chords and moving lines in both hands, ending with a double bar line and repeat dots.

Hp. 4

10

Detailed description: This block shows the piano accompaniment for the fifth harp (Hp. 4). It features a grand staff with treble and bass clefs. The music starts at measure 10, marked with a '10' above the treble staff. The accompaniment consists of chords and moving lines in both hands, ending with a double bar line and repeat dots.

Harp 1

14. W polu

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Andantino

Harp 1

f *mp*

5

Ip. 1

Ip. 1

10

Ip. 1

Ip. 1

Harp 2

14. W polu

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Andantino

Harp 2

f *mp*

f *mp*

6

Hp. 2

11

Hp. 2

Harp 3

14. W polu

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Andantino

Harp 3

f *mp*

5

Ip. 3

mp *f*

10

Ip. 3

mp *f*

14. W polu

muz. Zygmunt Noskowski
sł. Maria Konopnicka
arr. Jakub Kowalewski

Andantino

Harp 4

f *mp*

6

Hp. 4

f *mp*

11

Hp. 4

f *mp*

16. Nasza czarna jaskółeczka

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski
con anima

Allegretto

Soprano

Alto

Bass

1. Na-sza cza - rna
 2. A ty cza - rna

1. Na-sza cza - rna
 2. A ty cza - rna

Allegretto

mf

con anima

p

Clarinet in B \flat

mf

con anima

p

Violin I

mp

p

Violin II

mp

p

Viola

mp

sf

sf

sf

sf

p

Violoncello

mp

p

Contrabass

mp

p

6

S
ja-skó-łe - czka przy-le - cia - ła do gnia-zde - czka, przez da - le - ki
ja-skó-łe - czko, no - sisz pió - rka na gnia-zde - czko, ście - lesz dzie - tkom

A
ja-skó-łe - czka przy-le - cia - ła do gnia-zde - czka, przez da - le - ki
ja-skó-łe - czko, no - sisz pió - rka na gnia-zde - czko, ście - lesz dzie - tkom

B

6

B \flat Cl.

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

*rit.***Allegretto**

10

S
kraj!
je! Bo w tym gnia - zdku się ro - dzi - ła,
Ście - łaże so - bie, ściel nie-bo - go,

A
kraj!
je! Bo w tym gnia - zdku się ro - dzi - ła,
Ście - łaże so - bie, ściel nie-bo - go,

B

*rit.***Allegretto**

10

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

15

S
bo tu jest jej strze-cha mi - ła, bo tu jest jej — raj!
chło-pcy pój - dą swo - ją dro - gą, nie ru-szą go, — nie!

A
bo tu jest jej strze-cha mi - ła, bo tu jest jej — raj!
chło-pcy pój - dą swo - ją dro - gą, nie ru-szą go, — nie!

B

15

mf

B \flat Cl.

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

S

Bo tu jest jej raj!
Nie ru-szą go, nie!

A

Bo tu jest jej raj!
Nie ru-szą go, nie!

B

19

p *mf*

B \flat Cl.

mf

Vln. I

p *mp*

Vln. II

p *mp*

Vla.

p *mp* *sf* *sf* *sf*

Vc.

p *mp*

Cb.

mp

16. Nasza czarna jaskółeczka

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Allegretto*con anima*

1. Na-sza cza - rna ja - skó - te - czka
2. A ty cza - rna ja - skó - te - czko,

7

rit.

przy - le - cia - ła do gnia - zde - czka, przez da - le - ki kraj!
no - sisz pió - rka na gnia - zde - czko, ście - lesz dzie - tkom je!

Allegretto

Bo w tym gnia - zdku się ro - dzi - ła, bo tu jest jej
Ście - łaże so - bie, ścieł nie - bo - go, chło - pcy pój - dą

16. Nasza czarna jaskółeczka

strze-cha mi - ła, bo tu jest jej — raj! Bo tu jest jej —
swo - ją dro - gą, nie ru - szą go, — nie! Nie ru - szą go, —

strze-cha mi - ła, bo tu jest jej — raj! Bo tu jest jej —
swo - ją dro - gą, nie ru - szą go, — nie! Nie ru - szą go, —

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (Bb) and a common time signature. It contains two lines of lyrics. The middle staff is a piano accompaniment in G major, featuring a melody with a sharp sign (F#) and chords. The bottom staff is a bass line in G major. The lyrics are: 'strze-cha mi - ła, bo tu jest jej — raj! Bo tu jest jej —' on the first line, and 'swo - ją dro - gą, nie ru - szą go, — nie! Nie ru - szą go, —' on the second line. The lyrics are repeated on the second system.

raj! ————— 2
nie! —————

raj! ————— 2
nie! —————

raj! ————— 2
nie! —————

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (Bb) and a common time signature. It contains two lines of lyrics. The middle staff is a piano accompaniment in G major, featuring a melody with a sharp sign (F#) and chords. The bottom staff is a bass line in G major. The lyrics are: 'raj! —————' on the first line, and 'nie! —————' on the second line. The lyrics are repeated on the second system.

16. Nasza czarna jaskółeczka

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Allegretto

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a *mf* dynamic. It features a melodic line with eighth notes and a bass line with chords. A repeat sign is present at the end of measure 4.

con anima

Musical notation for measures 5-8. The music continues with a *p* dynamic. It features a melodic line with eighth notes and a bass line with chords. A repeat sign is present at the end of measure 8.

Musical notation for measures 9-12. The music continues with a *rit.* (ritardando) marking. It features a melodic line with eighth notes and a bass line with chords. A repeat sign is present at the end of measure 12.

Allegretto

Musical notation for measures 13-16. The music continues with a *p* dynamic. It features a melodic line with eighth notes and a bass line with chords. A repeat sign is present at the end of measure 16.

Musical notation for measures 17-20. The music continues with a *p* dynamic. It features a melodic line with eighth notes and a bass line with chords. A repeat sign is present at the end of measure 20.

Musical notation for measures 21-24. The music continues with a *mf* dynamic. It features a melodic line with eighth notes and a bass line with chords. A repeat sign is present at the end of measure 24.

16. Nasza czarna jaskółeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

Musical notation for measures 1-4. The key signature has one flat (B-flat) and the time signature is 3/4. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A repeat sign is present at the end of the first four measures.

con anima

Musical notation for measures 5-8. The melody continues with quarter notes: C4, Bb4, A4, G4, F4, E4, D4, C4. A piano (*p*) dynamic is indicated. Slurs are used over the first four and last four notes. Hairpins show a crescendo and then a decrescendo.

Musical notation for measures 9-12. The tempo is marked *rit.* (ritardando). The melody consists of quarter notes: C4, Bb4, A4, G4, F4, E4, D4, C4. Slurs are used over the first four and last four notes. Hairpins show a decrescendo.

Allegretto

Musical notation for measures 13-16. The tempo is marked **Allegretto**. The melody consists of quarter notes: C4, Bb4, A4, G4, F4, E4, D4, C4. A piano (*p*) dynamic is indicated. Slurs are used over the first four and last four notes. Hairpins show a crescendo.

Musical notation for measures 17-20. The melody consists of quarter notes: C4, Bb4, A4, G4, F4, E4, D4, C4. A piano (*p*) dynamic is indicated. Slurs are used over the first four and last four notes. Hairpins show a decrescendo.

Musical notation for measures 21-24. The melody consists of quarter notes: C4, Bb4, A4, G4, F4, E4, D4, C4. A mezzo-piano (*mp*) dynamic is indicated. A repeat sign is present at the end of the first four measures.

16. Nasza czarna jaskółeczka

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Allegretto

Musical notation for measures 1-4. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a mezzo-piano (*mp*) dynamic. Measures 1-4 feature a melodic line with slurs and accents, marked with fortissimo (*sf*) dynamics. A repeat sign is present at the end of measure 4.

Musical notation for measures 5-8. The tempo is marked *con anima*. The dynamic is piano (*p*). The notation includes slurs and dynamic hairpins.

Musical notation for measures 9-12. The tempo is marked *rit.* (ritardando). The notation includes slurs and dynamic hairpins.

Musical notation for measures 13-16. The tempo is marked **Allegretto**. The dynamic is piano (*p*). The notation includes slurs and dynamic hairpins.

Musical notation for measures 17-20. The dynamic is piano (*p*). The notation includes slurs and dynamic hairpins.

Musical notation for measures 21-24. The dynamic is mezzo-piano (*mp*). Measures 21-24 feature a melodic line with slurs and accents, marked with fortissimo (*sf*) dynamics. The piece concludes with a double bar line.

16. Nasza czarna jaskółeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

mp

5 *con anima*

p

9 *rit.*

p

Allegretto

13

p

17

p

21

mp

16. Nasza czarna jaskółeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

mp

5 *con anima*

p

9 *rit.*

13 **Allegretto**

p

17

21

mp

18. Wielkanoc

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Moderato

Soprano

Alto

Flute

Violin I

Violin II

Violin III

Violoncello

1. Świę-co - ne ja - je - czko, śli - czna ma - lo -
2. Ściel - że się o - bru - sie ja - ko śnie - żek

1. Świę-co - ne ja - je - czko, śli - czna ma - lo -
2. Ściel - że się o - bru - sie ja - ko śnie - żek

p

mf *p*

p

mf *p*

mf *p*

mf *p*

S

wa-nka! Śpie-wam so - bie, ska - czę so - bie od sa - me - go ra - nka.
 bia - ty, mo - jej ma - my rą - czki dro - gie cie - bie roz - kła - da - ty.

A

wa-nka! Śpie-wam so - bie, ska - czę so - bie od sa - me - go ra - nka.
 bia - ty, mo - jej ma - my rą - czki dro - gie cie - bie roz - kła - da - ty.

6

Fl.

Vln. I

Vln. II

Vln. III

Vc.

11

S

We-so - ły dzień na - stał, za - dźwię-cza - ły dzwo - ny! Ko - łem, ko - łem
Roz-kła - da - ły cie - bie, na tym dłu - gim sto - le, że - by by - ło

A

We-so - ły dzień na - stał, za - dźwię-cza - ły dzwo - ny! Ko - łem, ko - łem
Roz-kła - da - ły cie - bie, na tym dłu - gim sto - le, że - by by - ło

11

Fl.

11

Vln. I

Vln. II

Vln. III

Vc.

S
bo - ró - we - czki, jak wia - nek zie - lo - ny.
dla sie - ro - tki miej - sce w na - szym ko - le.

A
bo - ró - we - czki, jak wia - nek zie - lo - ny.
dla sie - ro - tki miej - sce w na - szym ko - le.

mf *p*

Fl.
mf *p*

Vln. I
mf *p*

Vln. II
mf *p*

Vln. III
mf *p*

Vc.
mf *p*

18. Wielkanoc

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Moderato

2

1. Świę-co - ne ja - je - czko, śli - czna ma - lo -
 2. Ściel - że się o - bru - sie ja - ko śnie - żek

6

wa - nka! Śpie - wam so - bie, ska - czę so - bie od sa - me - go
 bia - ły, mo - jej ma - my rą - czki dro - gie cie - bie roz - kła -

10

ra - nka. We - so - ły dzień na - stał, za - dźwię - cza - ły dzwo - ny!
 da - ły. Roz - kła - da - ły cie - bie, na tym dłu - gim sto - le,

15

Ko - łem, ko - łem bo - ró - we - czki, jak wia - nek zie - lo - ny.
 ze - by by - ło dla sie - ro - tki miej - sce w na - szym ko - le.

18. Wielkanoc

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Moderato

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The first measure is marked with a repeat sign and a first ending bracket. The dynamics are *mf* for measures 1-2 and *p* for measures 3-4. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5.

Musical notation for measures 5-8. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5.

Musical notation for measures 9-12. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 12 features a long note with a fermata.

Musical notation for measures 13-16. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 16 features a long note with a fermata. The dynamic *mf* is indicated at the end of the phrase.

Musical notation for measures 17-20. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 20 features a long note with a fermata. The dynamic *p* is indicated at the end of the phrase.

18. Wielkanoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

2

p

5

9

13

mf

17

p

18. Wielkanoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

5

9

13

17

p

18. Wielkanoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The first measure starts with a repeat sign and a *mf* dynamic. The melody consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. A crescendo hairpin spans measures 2 and 3, leading to a *p* dynamic in measure 4.

Musical notation for measures 5-8. The melody continues with quarter notes: A2, Bb2, C3, D3, E3, F3, G3, A2. The dynamics remain *p*.

Musical notation for measures 9-12. The melody continues with quarter notes: Bb2, C3, D3, E3, F3, G3, A2, Bb2. The dynamics remain *p*.

Musical notation for measures 13-16. The melody continues with quarter notes: C3, D3, E3, F3, G3, A2, Bb2, C3. A crescendo hairpin spans measures 14 and 15, leading to a *mf* dynamic in measure 16.

Musical notation for measures 17-20. The melody continues with quarter notes: D3, E3, F3, G3, A2, Bb2, C3. A crescendo hairpin spans measures 17 and 18, leading to a *p* dynamic in measure 19. The piece ends with a repeat sign and a final whole note G2 in measure 20.

18. Wielkanoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

5

9

13

17

21

20. Maciuś

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Moderato con melancolia

Soprano

1. A po łą - ce, po zie - lo - nej, Ma - cius ow - ce
 2. A i skąd - że ty, Ma - ciu - siu, tę fu - ja - rkę
 3. Oj wy - cią - łem ją, pa - ni - czu, z krzy - wej wie - rzby

Alto

1. A po łą - ce, po zie - lo - nej, Ma - cius ow - ce
 2. A i skąd - że ty, Ma - ciu - siu, tę fu - ja - rkę
 3. Oj wy - cią - łem ją, pa - ni - czu, z krzy - wej wie - rzby

Moderato con melancolia

p

Violin I

pp *p*

Violin II

pp *p*

Violin III

pp *p*

Violoncello

p

6

S

gna, na wie-rzbo-wej fu-ja-re-cze za-ło-śli-wie gra. Dla Bo-ga, dla-
 masz, że tak na niej, za o-wca-mi za-ło-śli-wie grasz? Dla Bo-ga, dla-
 tej, co wy-ro-sła na mo-gi-le ma-tu-le-ńki mej. Dla Bo-ga, dla-

A

gna, na wie-rzbo-wej fu-ja-re-cze za-ło-śli-wie gra. Dla Bo-ga, dla-
 masz, że tak na niej, za o-wca-mi za-ło-śli-wie grasz? Dla Bo-ga, dla-
 tej, co wy-ro-sła na mo-gi-le ma-tu-le-ńki mej. Dla Bo-ga, dla-

6

mf

Vln. I

Vln. II

Vln. III

Vc.

12

S

Bo-ga! Ża - lo - śli - wie gra.
 Bo-ga! Ża - lo - śli - wie grasz?
 Bo-ga! Ma - tu - le - Ńki mej.

A

Bo-ga! Ża - lo - śli - wie gra.
 Bo-ga! Ża - lo - śli - wie grasz?
 Bo-ga! Ma - tu - le - Ńki mej.

12

p *pp*

Vln. I

pp

Vln. II

pp

Vln. III

pp

Vc.

pp

20. Maciuś

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Moderato con melancolia

1. A po łą - ce, po zie - lo - nej,
 2. A i skąd - że ty, Ma - ciu - siu,
 3. Oj wy - cią - łem ją, pa - ni - czu,

1. A po łą - ce, po zie - lo - nej,
 2. A i skąd - że ty, Ma - ciu - siu,
 3. Oj wy - cią - łem ją, pa - ni - czu,

5

Ma - ciuś ow - ce gna, na wie - rzbo - wej fu - ja - re - czce
 tę fu - ja - rkę masz, że tak na niej, za o - wca - mi
 z krzy - wej wie - rzby tej, co wy - ro - sła na mo - gi - le

Ma - ciuś ow - ce gna, na wie - rzbo - wej fu - ja - re - czce
 tę fu - ja - rkę masz, że tak na niej, za o - wca - mi
 z krzy - wej wie - rzby tej, co wy - ro - sła na mo - gi - le

9

za - ło - śli - wie gra. Dla Bo - ga, dla - Bo - ga!
 za - ło - śli - wie grasz? Dla Bo - ga, dla - Bo - ga!
 ma - tu - le - ńki mej. Dla Bo - ga, dla - Bo - ga!

za - ło - śli - wie gra. Dla Bo - ga, dla - Bo - ga!
 za - ło - śli - wie grasz? Dla Bo - ga, dla - Bo - ga!
 ma - tu - le - ńki mej. Dla Bo - ga, dla - Bo - ga!

13

Za - lo - śli - wie gra.
 Za - lo - śli - wie grasz?
 Ma - tu - le - ńki mej.

Za - lo - śli - wie gra.
 Za - lo - śli - wie grasz?
 Ma - tu - le - ńki mej.

20. Maciuś

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con melancolia

pp *p*

5

9

13

pp

17

20. Maciuś

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con melancolia

Musical notation for measures 1-4. Measure 1 starts with a treble clef and a 3/4 time signature. It features a half note G4 with a fermata, followed by a dotted half note G4 with a fermata. Measure 2 begins with a half note G4, followed by a dotted quarter note A4, an eighth note B4, and a quarter note G4. Measure 3 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 4 consists of a quarter note G4, a dotted quarter note A4, and a quarter note B4. Dynamics are marked *pp* at the start of measure 1 and *p* at the start of measure 2.

Musical notation for measures 5-8. Measure 5 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Measure 6 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 7 consists of a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 8 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4.

Musical notation for measures 9-12. Measure 9 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Measure 10 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 11 consists of a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 12 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. There are two *V* (vibrato) markings above the notes in measures 11 and 12.

Musical notation for measures 13-16. Measure 13 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Measure 14 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 15 consists of a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 16 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. A *pp* dynamic marking is placed below measure 14.

Musical notation for measures 17-20. Measure 17 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. Measure 18 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 19 consists of a quarter note G4, a dotted quarter note A4, and a quarter note B4. Measure 20 contains a quarter note G4, a dotted quarter note A4, and a quarter note B4. The piece ends with a double bar line.

20. Maciuś

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con melancolia

Musical notation for measures 1-4. Measure 1 starts with a treble clef and a 3/4 time signature. It features a half note G4 with a fermata, followed by a half note F4 with a fermata. Measure 2 contains a quarter note G4, a quarter note F4, and a quarter note E4. Measure 3 contains a quarter note D4, a quarter note C4, and a quarter note B3. Measure 4 contains a quarter note A3, a quarter note G3, and a quarter note F3. Dynamics include *pp* under the first measure and *p* under the second measure.

Musical notation for measures 5-8. Measure 5 contains a quarter note E3, a quarter note D3, and a quarter note C3. Measure 6 contains a quarter note B2, a quarter note A2, and a quarter note G2. Measure 7 contains a quarter note F2, a quarter note E2, and a quarter note D2. Measure 8 contains a quarter note C2, a quarter note B1, and a quarter note A1.

Musical notation for measures 9-12. Measure 9 contains a quarter note G2, a quarter note F2, and a quarter note E2. Measure 10 contains a quarter note D2, a quarter note C2, and a quarter note B1. Measure 11 contains a quarter rest, a quarter note G2 with a 'V' above it, a quarter note F2, and a quarter note E2. Measure 12 contains a quarter rest, a quarter note D2 with a 'V' above it, a quarter note C2, and a quarter note B1.

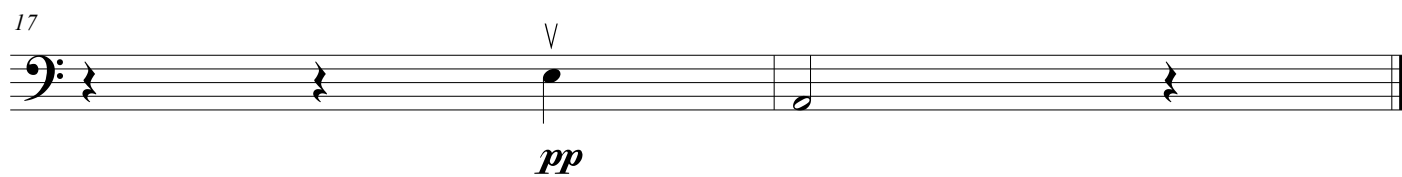
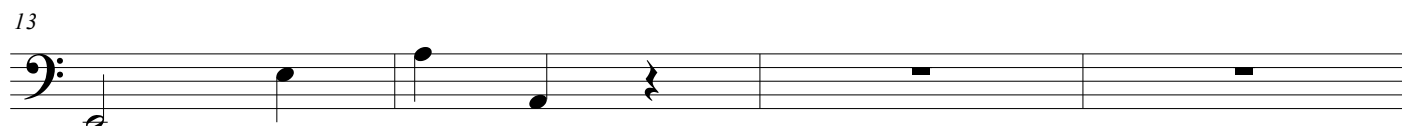
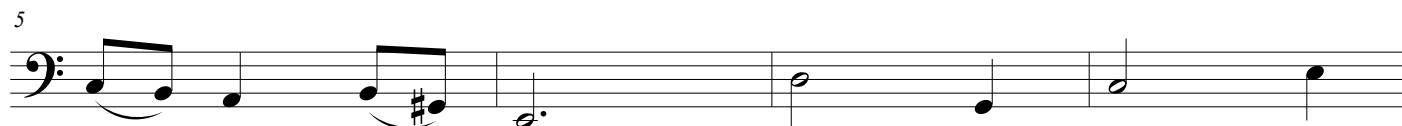
Musical notation for measures 13-16. Measure 13 contains a quarter note A1, a quarter note G1, and a quarter note F1. Measure 14 contains a quarter note E1, a quarter note D1, and a quarter note C1. Measure 15 contains a quarter rest, a quarter note D2 with a 'V' above it, a quarter note E2, a quarter note F2, and a quarter note G2. Measure 16 contains a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3. Dynamics include *pp* under the second measure.

Musical notation for measures 17-20. Measure 17 contains a quarter note E3, a quarter note D3, and a quarter note C3. Measure 18 contains a quarter note B2, a quarter note A2, and a quarter note G2. Measure 19 contains a quarter note F2, a quarter note E2, and a quarter note D2. Measure 20 contains a quarter note C2, a quarter note B1, and a quarter note A1. The piece ends with a double bar line.

20. Maciuś

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con melancolia



22. Kukułeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto animato

Soprano

Alto

Bass

1. Po tym cie - mnym
2. A ty ku - ku -
3. Oj, cho-dzi - ły
4. Zbu - rzy - ty mi

Allegretto animato

Flute

Violin I

Violin II

Viola

Violoncello

Contrabass

p

mf

p

mp

arco

p arco

pizz.

mf

p arco

pizz.

mf

p arco

pizz.

mf

p

pizz.

mf

mf

6

S

bo - ru ku - ku - te - czka ku - ka, z ran - ka do wie - czo - ru
 te - czko, co na drze - wach sia - dasz, ja - kie ty no - wi - ny
 wi - chry w zi - mo - wej za - mie - ci, zbu - rzy - ły mi - gnia - zdko
 je - dno, a ja dru - gie - zro - bię, je - szcze po tym le - sie

A

bo - ru ku - ku - te - czka ku - ka, z ran - ka do wie - czo - ru
 te - czko, co na drze - wach sia - dasz, ja - kie ty no - wi - ny
 wi - chry w zi - mo - wej za - mie - ci, zbu - rzy - ły mi - gnia - zdko
 je - dno, a ja dru - gie - zro - bię, je - szcze po tym le - sie

B

6

Fl.

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

S

gnia-zdka so - bie szu - ka. ___ Ku - ku! Ku - ku! gnia-zdka so - bie
 w le - sie ro - zpo - wia - dasz? Ku - Ku! Ku - Ku! w le - sie ro - zpo -
 com mia - ła dla dzie - ci. ___ Ku - ku! Ku - ku! com mia - ła dla
 bę - dę ku - kać so - bie. ___ Ku - ku! Ku - ku! bę - dę ku - kać

A

gnia-zdka so - bie szu - ka. ___ Ku - ku! Ku - ku! gnia-zdka so - bie
 w le - sie ro - zpo - wia - dasz? Ku - Ku! Ku - Ku! w le - sie ro - zpo -
 com mia - ła dla dzie - ci. ___ Ku - ku! Ku - ku! com mia - ła dla
 bę - dę ku - kać so - bie. ___ Ku - ku! Ku - ku! bę - dę ku - kać

B

11

Fl.

f

Vln. I

f pizz.

Vln. II

arco *f* pizz.

Vla.

arco *f* pizz.

Vc.

arco *f* pizz.

Cb.

f

16

S

szu - ka. Ku - ku! Ku - ku! gnia-zdka so - bie_ szu - ka.
 wia - dasz? Ku - Ku! Ku - Ku! w le - sie ro - zpo - wia - dasz?
 dzie - ci. Ku - ku! Ku - ku! com mia - ła dla_ dzie - ci.
 so - bie. Ku - ku! Ku - ku! bę - dę ku - kać_ so - bie.

A

szu - ka. Ku - ku! Ku - ku! gnia-zdka so - bie_ szu - ka.
 wia - dasz? Ku - Ku! Ku - Ku! w le - sie ro - zpo - wia - dasz?
 dzie - ci. Ku - ku! Ku - ku! com mia - ła dla_ dzie - ci.
 so - bie. Ku - ku! Ku - ku! bę - dę ku - kać_ so - bie.

B

16

Fl.

16

Vln. I

arco pizz.

Vln. II

arco pizz.

Vla.

arco pizz.

Vc.

arco pizz.

Cb.

22. Kukułeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto animato

4

1. Po tym cie - mnym bo - ru ku - ku - ła - czka ku - ka,
2. A ty ku - ku - ła - czko, co na drze - wach sia - dasz,
3. Oj, cho - dzi - ły wi - chry w zi - mo - wej za - mie - ci,
4. Zbu - rzy - ły mi je - dno, a ja dru - gie zro - bię,

4

1. Po tym cie - mnym bo - ru ku - ku - ła - czka ku - ka,
2. A ty ku - ku - ła - czko, co na drze - wach sia - dasz,
3. Oj, cho - dzi - ły wi - chry w zi - mo - wej za - mie - ci,
4. Zbu - rzy - ły mi je - dno, a ja dru - gie zro - bię,

4

9

z ran - ka do wie - czo - ru gnia - zdka so - bie szu - ka. Ku - ku! Ku - ku!
ja - kie ty no - wi - ny w le - sie ro - zpo - wia - dasz? Ku - Ku! Ku - Ku!
zbu - rzy - ły mi gnia - zdko com mia - ła dla dzie - ci. Ku - ku! Ku - ku!
je - szcze po tym le - sie bę - dę ku - kać so - bie. Ku - ku! Ku - ku!

z ran - ka do wie - czo - ru gnia - zdka so - bie szu - ka. Ku - ku! Ku - ku!
ja - kie ty no - wi - ny w le - sie ro - zpo - wia - dasz? Ku - Ku! Ku - Ku!
zbu - rzy - ły mi gnia - zdko com mia - ła dla dzie - ci. Ku - ku! Ku - ku!
je - szcze po tym le - sie bę - dę ku - kać so - bie. Ku - ku! Ku - ku!

15

gnia - zdka so - bie szu - ka. Ku - ku! Ku - ku! gnia - zdka so - bie szu - ka.
w le - sie ro - zpo - wia - dasz? Ku - Ku! Ku - Ku! w le - sie ro - zpo - wia - dasz?
com mia - ła dla dzie - ci. Ku - ku! Ku - ku! com mia - ła dla dzie - ci.
bę - dę ku - kać so - bie. Ku - ku! Ku - ku! bę - dę ku - kać so - bie.

gnia - zdka so - bie szu - ka. Ku - ku! Ku - ku! gnia - zdka so - bie szu - ka.
w le - sie ro - zpo - wia - dasz? Ku - Ku! Ku - Ku! w le - sie ro - zpo - wia - dasz?
com mia - ła dla dzie - ci. Ku - ku! Ku - ku! com mia - ła dla dzie - ci.
bę - dę ku - kać so - bie. Ku - ku! Ku - ku! bę - dę ku - kać so - bie.

22. Kukułeczka

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Allegretto animato

2

p

mp

6

mp

10

f

14

18

22. Kukułeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto animato

arco

p

5

mf

9

13

pizz.

f

17

arco

pizz.

22. Kukułeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto animato

arco

pizz.

p

5

mf

9

13

arco

pizz.

f

17

arco

pizz.

22. Kukułeczka

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Allegretto animato

arco pizz.

p

5

mf

9

13 arco pizz.

f

17 arco pizz.

22. Kukułeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto animato

p

arco

pizz.

5

mf

9

13

arco

pizz.

f

arco

17

pizz.

22. Kukułeczka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto animato

2

pizz.

5

mf

9

13

f

17

23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza

Soprano

Alto

Bass

Tempo Poloneza

Flute

Clarinet in B \flat

Trumpet in B \flat

Violin I

Violin II

Viola

Violoncello

Contrabass

5

S

1. Na - sza i - zba u - ma - jo - na ta - ta - ra - kiem o - bsta - wio - na, ta - ta - ra - kiem,
 2. Ma - ju, ma - ju, świę - ty ga - ju, pa - chniesz ty dziś w ca - łym kra - ju, nio - sę chło - pcy —

A

1. Na - sza i - zba u - ma - jo - na ta - ta - ra - kiem o - bsta - wio - na, ta - ta - ra - kiem,
 2. Ma - ju, ma - ju, świę - ty ga - ju, pa - chniesz ty dziś w ca - łym kra - ju, nio - sę chło - pcy —

B

5

mf *f*

Fl.

p *f*

B♭ Cl.

p *f*

B♭ Tpt.

mf

Vln. I

p *f*

Vln. II

p *f*

Vla.

p *f*

Vc.

p *f*

Cb.

p *f*

10

S
 wo-dną trzci - ną i cze - re - mchą i ka - li - ną, Zie - lo - ne Świą - ta,
 ga - łą - ze - czki, wi - ją wia - nki pa - nie - ne - czki, Zie - lo - ne Świą - ta,

A
 wo-dną trzci - ną i cze - re - mchą i ka - li - ną, Zie - lo - ne Świą - ta,
 ga - łą - ze - czki, wi - ją wia - nki pa - nie - ne - czki, Zie - lo - ne Świą - ta,

B

10

Fl.
p *f*

B♭ Cl.
p *f*

B♭ Tpt.
mf

Vln. I
p *f*

Vln. II
p *f*

Vla.
p *f*

Vc.
p *f*

Cb.
p *f*

14

S
la, la, la! Zie - lo - ne Świą - ta, la, la, la, la!
la, la, la! Zie - lo - ne Świą - ta, la, la, la, la!

A
la, la, la! Zie - lo - ne Świą - ta, la, la, la, la!
la, la, la! Zie - lo - ne Świą - ta, la, la, la, la!

B

14

Fl.
14

B♭ Cl.

B♭ Tpt.

Vln. I
14

Vln. II

Vla.

Vc.

Cb.

23. Zielone Świątki

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Tempo Poloneza

1. Na-sza i-zba u-ma-jo-na ta-ta-ra-kiem o-bsta-wio-na,
 2. Ma-ju, ma-ju, świę-ty ga-ju, pa-chniesz ty dziś w ca-łym kra-ju,

9

ta-ta-ra-kiem, wo-dną trzci-ną i cze-re-mchą i ka-li-ną, Zie-
 nio-są chło-pcy ga-tą-ze-czki, wi-ją wia-nki pa-nie-ne-czki, Zie-

13

lo-ne Świą-ta, la, la, la! Zie-lo-ne Świą-ta, la, la, la, la!
 lo-ne Świą-ta, la, la, la! Zie-lo-ne Świą-ta, la, la, la, la!

23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza

Musical notation for measures 1-4. The piece is in 3/4 time and B major. It begins with a first ending bracket over the first two measures. The dynamic marking is *mf*.

Musical notation for measures 5-8. The dynamic marking is *p*. A hairpin crescendo is shown over measures 6 and 7.

Musical notation for measures 9-12. The dynamic marking is *f*. A hairpin crescendo is shown over measures 10 and 11, which are marked *p*. The piece ends with a *f* dynamic marking.

Musical notation for measures 13-16. The piece concludes with a repeat sign at the end of measure 16.

Musical notation for measures 17-20. The piece concludes with a repeat sign at the end of measure 20.

23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza

The musical score is written for Flute in 3/4 time, key of B-flat major. It consists of five staves of music. The tempo is marked "Tempo Poloneza".

Staff 1 (Measures 1-3):
- Measure 1: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Measure 2: Quarter note C5, quarter note Bb4, quarter note A4. Dynamics: *f*.
- Measure 3: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Above the first measure: "a2".
- Above the second and third measures: "3" (triplets).

Staff 2 (Measures 4-8):
- Measure 4: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Measure 5: Quarter note C5, quarter note Bb4, quarter note A4. Dynamics: *f*.
- Measure 6: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Measure 7: Quarter rest, quarter note G4, quarter note A4. Dynamics: *p*.
- Measure 8: Quarter note Bb4, quarter note A4, quarter note G4. Dynamics: *p*.
- Above the first measure: "3" (triplets).

Staff 3 (Measures 9-12):
- Measure 9: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Measure 10: Quarter note C5, quarter note Bb4, quarter note A4. Dynamics: *f*.
- Measure 11: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *p*.
- Measure 12: Quarter note C5, quarter note Bb4, quarter note A4. Dynamics: *p*.
- Above the first measure: "3" (triplets).

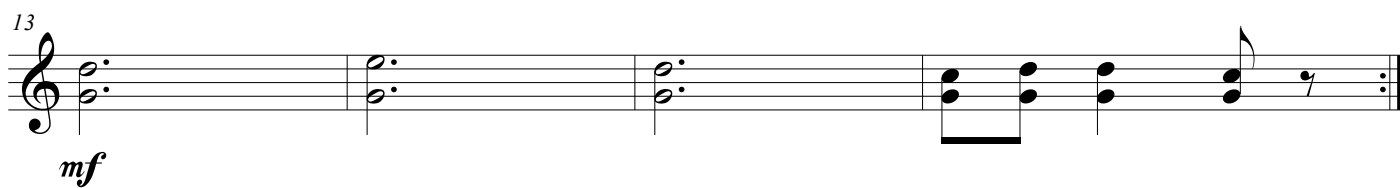
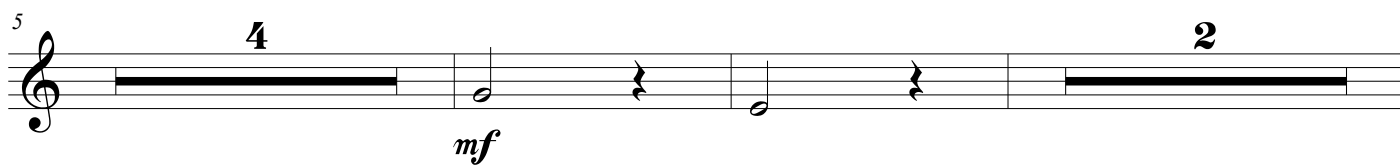
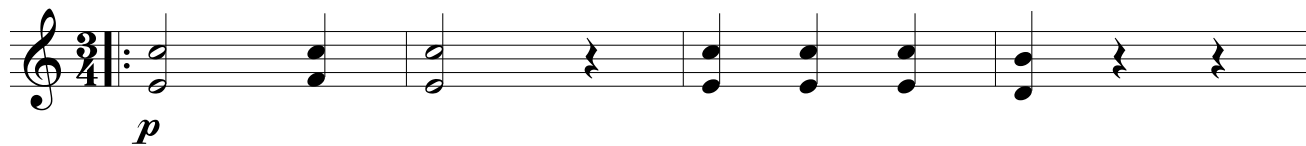
Staff 4 (Measures 13-15):
- Measure 13: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Measure 14: Quarter note C5, quarter note Bb4, quarter note A4. Dynamics: *f*.
- Measure 15: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Above the first measure: "3" (triplets).

Staff 5 (Measures 16-18):
- Measure 16: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Measure 17: Quarter note C5, quarter note Bb4, quarter note A4. Dynamics: *f*.
- Measure 18: Quarter note G4, quarter note A4, quarter note Bb4. Dynamics: *f*.
- Above the first measure: "3" (triplets).

23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza



23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza

4

8

12

16

f

p

f

f

23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza

f

4

p

8

f *p*

12

f

16

23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza

f

4 *p*

8 *f* *p*

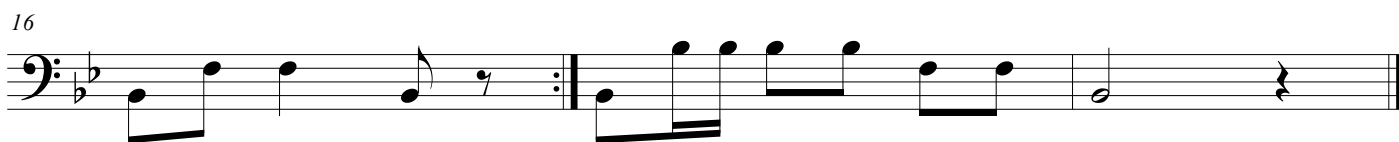
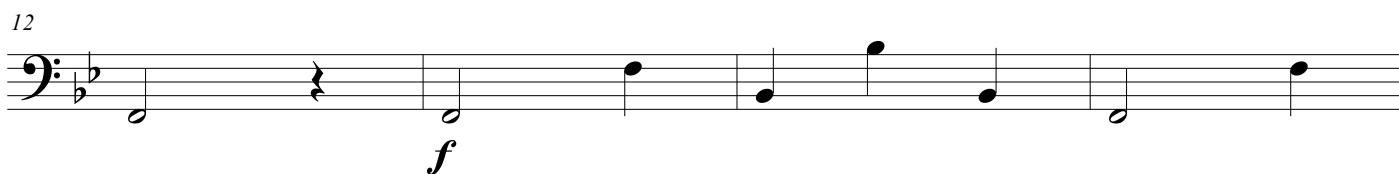
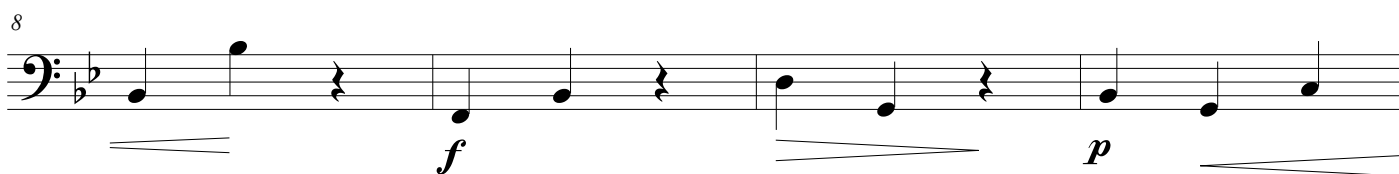
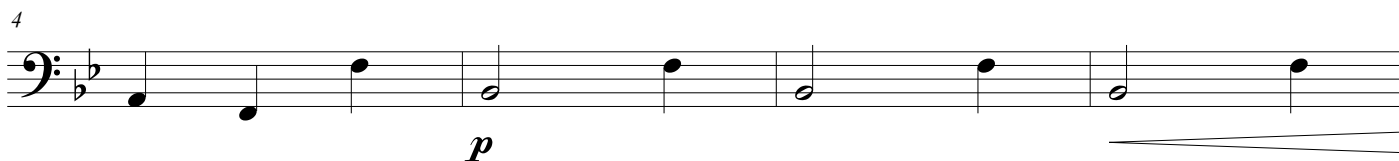
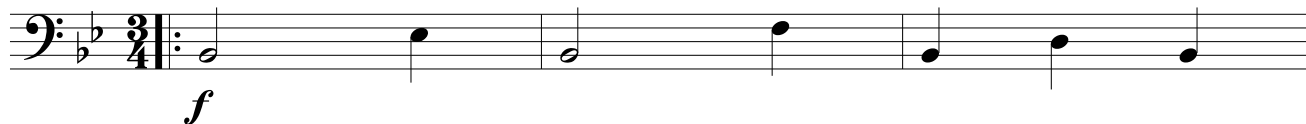
12 *f*

16

23. Zielone Świątki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Tempo Poloneza



23. Zielone Świątki

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Tempo Poloneza

4

f

4

p

8

f *p*

12

f

16

28. Wianki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Non troppo allegro

Soprano

Alto

Bass

Non troppo allegro

Flute

Clarinet in B \flat

I solo

Violin I

Violin II

Viola

Violoncello

Contrabass

8

S

1. A ta mo - dra rze - ka o - gnia-mi się pa - li, we - so - ła dru -
 2. Na wy - so - kim brze - gu pa - nie - ne - czka sta - ła, mo - dry-mi o -
 3. Płyn - że mój wia - ne - czku, do brze-gu dru - gie - go, py - taj się tam

A

1. A ta mo - dra rze - ka o - gnia-mi się pa - li, we - so - ła dru -
 2. Na wy - so - kim brze - gu pa - nie - ne - czka sta - ła, mo - dry-mi o -
 3. Płyn - że mój wia - ne - czku, do brze-gu dru - gie - go, py - taj się tam

B

8

Fl.

B \flat Cl.

p

p

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

S

ży - na pły - nie po jej fa - li, we - so - ła dru - ży - na chwy - ta kwie - tne
 czka - mi na wia - nek pa - trza - ła. Płyn - że mój wia - ne - czku po tej by - straj
 lu - dzi o bra - ci - szka me - go. Mój bra - ci - szek mi - ły wę - dru - je po

A

ży - na pły - nie po jej fa - li, we - so - ła dru - ży - na chwy - ta kwie - tne
 czka - mi na wia - nek pa - trza - ła. Płyn - że mój wia - ne - czku po tej by - straj
 lu - dzi o bra - ci - szka me - go. Mój bra - ci - szek mi - ły wę - dru - je po

B

14

Fl.

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

S
wie - Ńce, co je za - pla - ta - ły tych pa - nie - nek rę - ce.
fa - li, pó - ki się ten o - gień Świę - to - ja - Ński pa - li.
świe - cie, a ja mu po - sy - łam to ró - za - ne kwie - cie.

A
wie - Ńce, co je za - pla - ta - ły tych pa - nie - nek rę - ce.
fa - li, pó - ki się ten o - gień Świę - to - ja - Ński pa - li.
świe - cie, a ja mu po - sy - łam to ró - za - ne kwie - cie.

B
wie - Ńce, co je za - pla - ta - ły tych pa - nie - nek rę - ce.
fa - li, pó - ki się ten o - gień Świę - to - ja - Ński pa - li.
świe - cie, a ja mu po - sy - łam to ró - za - ne kwie - cie.

20

Fl.
B \flat Cl.

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

28. Wianki

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Non troppo allegro

1. A ta mo-dra rze - ka o-gnia-mi się pa - li, we-so-ła dru-
 2. Na wy-so-kim brze-gu pa-nie-ne-czka sta - ła, mo-dry-mi o -
 3. Płyn-że mój wia - ne - czku, do brze-gu dru - gie - go, py - taj się tam

1. A ta mo-dra rze - ka o-gnia-mi się pa - li, we-so-ła dru-
 2. Na wy-so-kim brze-gu pa-nie-ne-czka sta - ła, mo-dry-mi o -
 3. Płyn-że mój wia - ne - czku, do brze-gu dru - gie - go, py - taj się tam

14

ży - na pły - nie po jej fa - li, we - so - ła dru - ży - na chwy - ta kwie - tne
 czka - mi na wia - nek pa - trza - ła. Płyn - że mój wia - ne - czku po tej by - straj
 lu - dzi o bra - ci - szka me - go. Mój bra - ci - szek mi - ły wę - dru - je po

ży - na pły - nie po jej fa - li, we - so - ła dru - ży - na chwy - ta kwie - tne
 czka - mi na wia - nek pa - trza - ła. Płyn - że mój wia - ne - czku po tej by - straj
 lu - dzi o bra - ci - szka me - go. Mój bra - ci - szek mi - ły wę - dru - je po

20

wie - ńce, co je za - pla - ta - ły tych pa - nie - nek rę - ce.
 fa - li, pó - ki się ten o - gień Świę - to - ja - ński pa - li.
 świe - cie, a ja mu po - sy - łam to ró - za - ne kwie - cie.

wie - ńce, co je za - pla - ta - ły tych pa - nie - nek rę - ce.
 fa - li, pó - ki się ten o - gień Świę - to - ja - ński pa - li.
 świe - cie, a ja mu po - sy - łam to ró - za - ne kwie - cie.

28. Wianki

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Non troppo allegro

I solo

f *sfz*

4 *sfz*

7 *p*

11

16

20

24

28. Wianki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Non troppo allegro

I solo

f *sfz*

4 *sfz*

7 *p*

11

16

20

24

28. Wianki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Non troppo allegro

mf *sfz* *sfz*

5

9

13

17

21

25

28. Wianki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Non troppo allegro

5

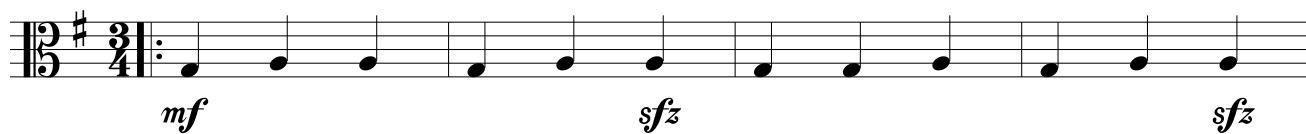
28. Wianki

Zygmunt Noskowski

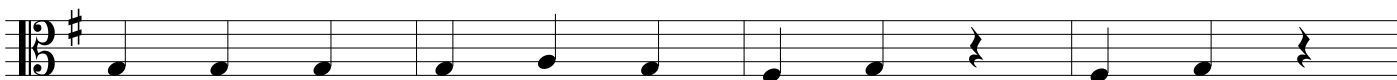
Maria Konopnicka

Jakub Kowalewski

Non troppo allegro



5



9



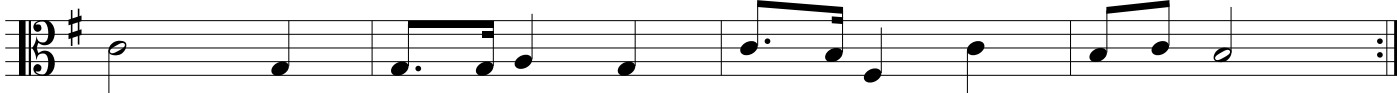
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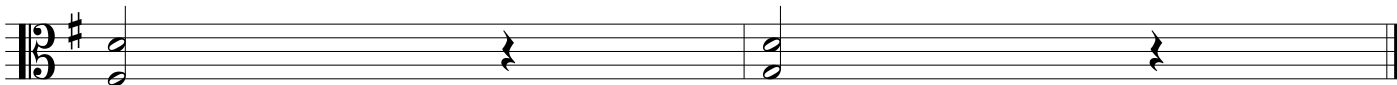
17



21



25



28. Wianki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Non troppo allegro

Musical notation for measures 1-5. The piece is in G major (one sharp) and 3/4 time. Measure 1 starts with a double bar line and repeat sign. Measures 1 and 2 are marked *mf* and feature a slur over two half notes. Measures 3 and 4 are marked *sfz* and feature a slur over two half notes. Measure 5 is marked *sfz* and contains a half note followed by a quarter note. The key signature is G major.

6

Musical notation for measures 6-10. Measure 6 starts with a measure rest. Measures 7-10 contain eighth notes and quarter notes. The key signature is G major.

11

Musical notation for measures 11-16. Measures 11-16 consist of a steady eighth-note accompaniment. The key signature is G major.

17

Musical notation for measures 17-21. Measures 17-21 consist of a steady eighth-note accompaniment. The key signature is G major.

22

Musical notation for measures 22-26. Measures 22-25 contain eighth notes and quarter notes. Measure 26 ends with a double bar line and repeat sign. The key signature is G major.

28. Wianki

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Non troppo allegro

Musical notation for measures 1-5. The key signature is one sharp (F#) and the time signature is 3/4. The first measure starts with a repeat sign. Dynamics include *mf* and *sfz*. The notation features a melodic line with slurs and accents.

6

Musical notation for measures 6-10. The notation continues the melodic line with various rhythmic values and rests.

11

Musical notation for measures 11-16. The notation consists of a series of dotted half notes.

17

Musical notation for measures 17-21. The notation continues with dotted half notes.

22

Musical notation for measures 22-25. The notation includes a repeat sign and ends with a double bar line.

29. Sobótka

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Allegro moderato

Soprano

Alto

Bass

1. Świą - to - ja - ński wie - czór
 2. I - dzie pło - mień w gó - rę,
 3. A ten sta - ry fli - sak
 4. So - bó - tko, so - bó - tko,

Allegro moderato

f *p*

Clarinet in B \flat

f

Violin I

Violin II

Viola

Violoncello

Contrabass

f *mf*

S

u cie - cha dla dzie - ci, za - pa - li - ty już o - gni - ska te fli - sa - cze
so - bó - tka się pa - li, sy - pie i - skry szcze - ro - zło - te po tej mo - drej
po - pra - wia o - gni - ska, pal się, pal się ty, so - bó - tko, bo Wa - rsza - wa
no - cy Świę - to - ja - ńska, wi - dać cie - bie od Wa - rsza - wy do sa - me - go

A

u cie - cha dla dzie - ci, za - pa - li - ty już o - gni - ska te fli - sa - cze
so - bó - tka się pa - li, sy - pie i - skry szcze - ro - zło - te po tej mo - drej
po - pra - wia o - gni - ska, pal się, pal się ty, so - bó - tko, bo Wa - rsza - wa
no - cy Świę - to - ja - ńska, wi - dać cie - bie od Wa - rsza - wy do sa - me - go

B

u cie - cha dla dzie - ci, za - pa - li - ty już o - gni - ska te fli - sa - cze
so - bó - tka się pa - li, sy - pie i - skry szcze - ro - zło - te po tej mo - drej
po - pra - wia o - gni - ska, pal się, pal się ty, so - bó - tko, bo Wa - rsza - wa
no - cy Świę - to - ja - ńska, wi - dać cie - bie od Wa - rsza - wy do sa - me - go

B♭ Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

S

tra - twy, za - pa - li - ły już o - gni - ska te fli - sa - cze tra - twy.
 fa - li, sy - pie i - skry szcze - ro - zło - te po tej mo - drej fa - li.
 bli - sko, pal się, pal się, ty, so - bó - tko, bo Wa - rsza - wa bli - sko.
 Gda - ńska, wi - dać cie - bie od Wa - rsza - wy do sa - me - go Gda - ńska.

A

tra - twy, za - pa - li - ły już o - gni - ska te fli - sa - cze tra - twy.
 fa - li, sy - pie i - skry szcze - ro - zło - te po tej mo - drej fa - li.
 bli - sko, pal się, pal się, ty, so - bó - tko, bo Wa - rsza - wa bli - sko.
 Gda - ńska, wi - dać cie - bie od Wa - rsza - wy do sa - me - go Gda - ńska.

B

12

B \flat Cl.

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

29. Sobótka

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Allegro moderato

4

1. Świę - to - ja - ński wie - czór u cie - cha dla
 2. I - dzie pło - mień w gó - rę, so - bó - tka się
 3. A ten sta - ry fli - sak po - pra - wia o -
 4. So - bó - tko, so - bó - tko, no - cy Świę - to -

4

1. Świę - to - ja - ński wie - czór u cie - cha dla
 2. I - dzie pło - mień w gó - rę, so - bó - tka się
 3. A ten sta - ry fli - sak po - pra - wia o -
 4. So - bó - tko, so - bó - tko, no - cy Świę - to -

4

1. Świę - to - ja - ński wie - czór u cie - cha dla
 2. I - dzie pło - mień w gó - rę, so - bó - tka się
 3. A ten sta - ry fli - sak po - pra - wia o -
 4. So - bó - tko, so - bó - tko, no - cy Świę - to -

8

dzia - twy, za - pa - li - ły już o - gni - ska te fli - sa - cze tra - twy,
 pa - li, sy - pie i - skry szcze - ro - zło - te po tej mo - drej fa - li,
 gni - ska, pal się, pal się ty, so - bó - tko, bo Wa - rsza - wa bli - sko,
 ja - ńska, wi - dać cie - bie od Wa - rsza - wy do sa - me - go Gda - ńska,

dzia - twy, za - pa - li - ły już o - gni - ska te fli - sa - cze tra - twy,
 pa - li, sy - pie i - skry szcze - ro - zło - te po tej mo - drej fa - li,
 gni - ska, pal się, pal się ty, so - bó - tko, bo Wa - rsza - wa bli - sko,
 ja - ńska, wi - dać cie - bie od Wa - rsza - wy do sa - me - go Gda - ńska,

13

za - pa - li - ły już o - gni - ska te fli - sa - cze tra - twy.
 sy - pie i - skry szcze - ro - zło - te po tej mo - drej fa - li.
 pal się, pal się, ty, so - bó - tko, bo Wa - rsza - wa bli - sko.
 wi - dać cie - bie od Wa - rsza - wy do sa - me - go Gda - ńska.

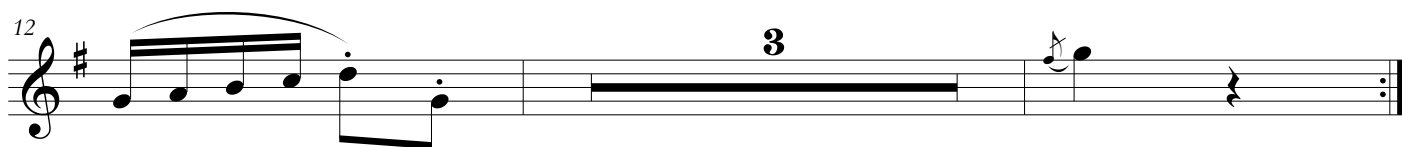
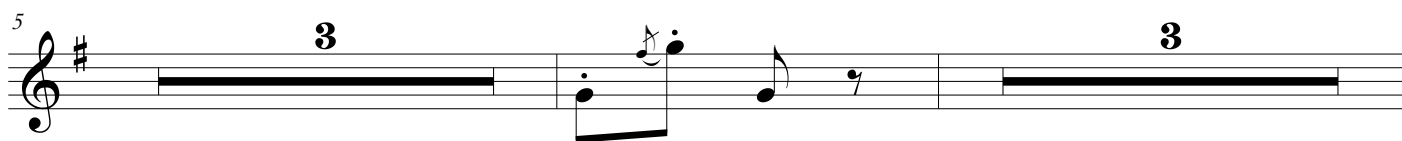
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 sy - pie i - skry szcze - ro - zło - te po tej mo - drej fa - li.
 pal się, pal się, ty, so - bó - tko, bo Wa - rsza - wa bli - sko.
 wi - dać cie - bie od Wa - rsza - wy do sa - me - go Gda - ńska.

Clarinet in B \flat

29. Sobótka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

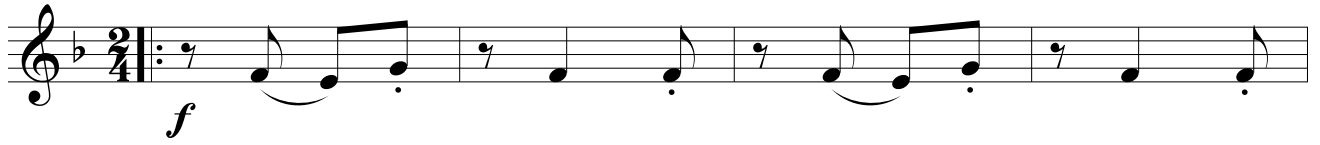
Allegro moderato



29. Sobótka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

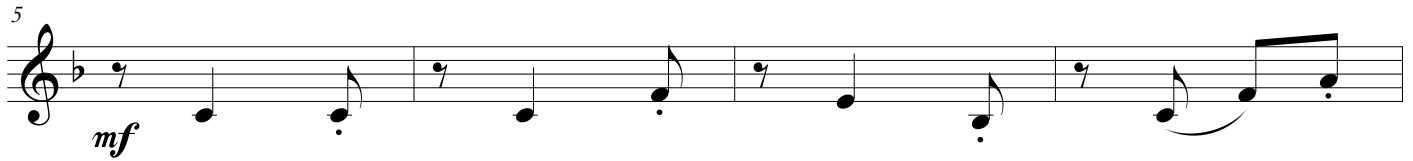
Allegro moderato



29. Sobótka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegro moderato

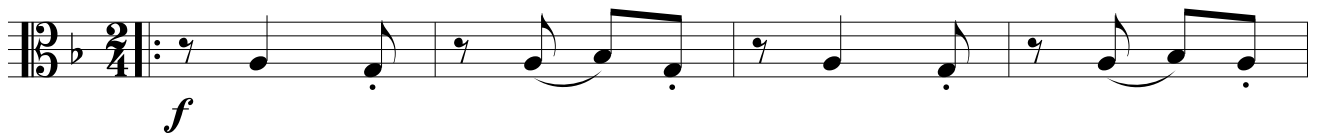


Viola

29. Sobótka

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Jakub Kowalewski

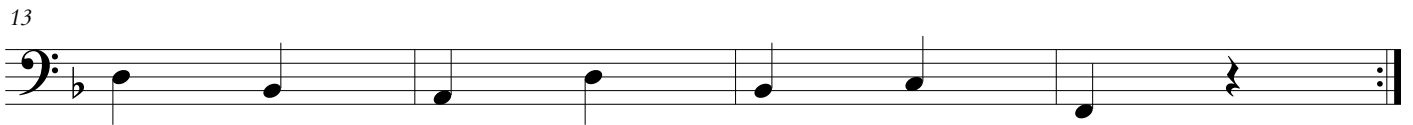
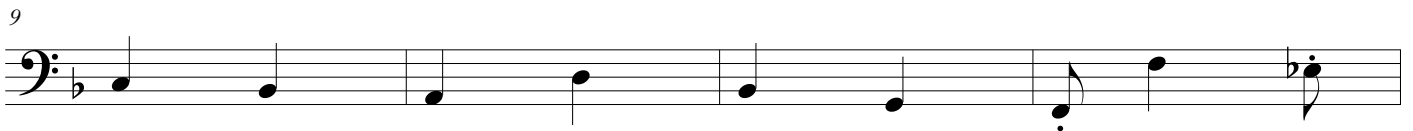
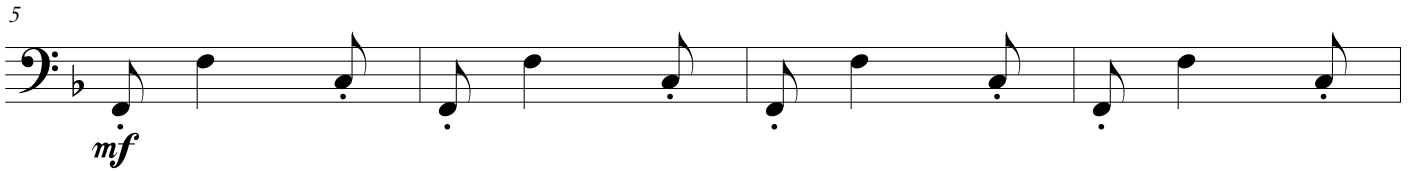
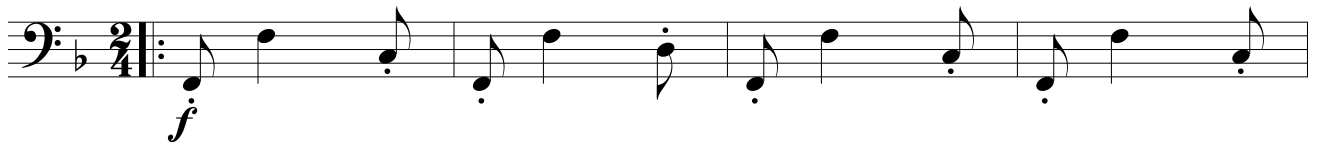
Allegro moderato



29. Sobótka

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Maria Konopnicka
Jakub Kowalewski

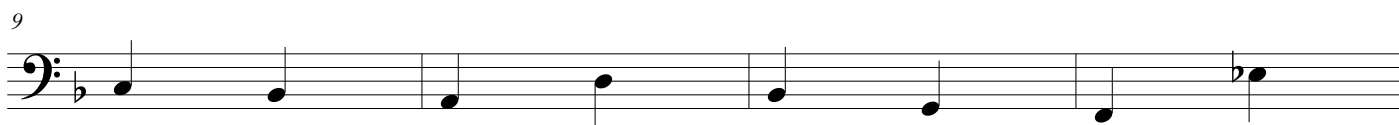
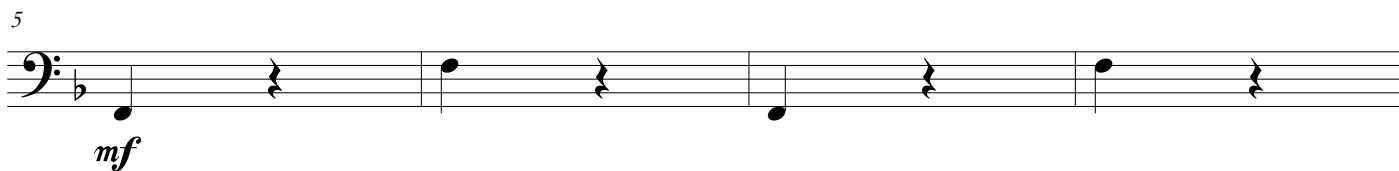
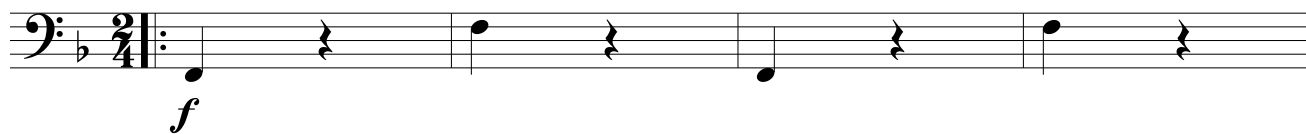
Allegro moderato



29. Sobótka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegro moderato



32. W lesie

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Allegretto pastorale

Soprano

1. Za - wi - tał nam dzio - nek
 2. A ty cza - rny le - sie,
 3. U - de - rzy - ty de - szcze,

Alto

1. Za - wi - tał nam dzio - nek
 2. A ty cza - rny le - sie,
 3. U - de - rzy - ty de - szcze,

Bass

Allegretto pastorale

Flute

mf

Clarinet in B \flat

mf

Violin I

p

Violin II

p

Viola

p

Violoncello

p

Contrabass

p

5

S

i po - go - dny — czas. Pó - jdzie - my, pó - jdzie - my
 a ty le - sie — nasz! A skąd - że ty le - sie
 przy - szło sło - nko — wraz. Za - ró - dzi - ła zie - mia

A

i po - go - dny — czas. Pó - jdzie - my, pó - jdzie - my
 a ty le - sie — nasz! A skąd - że ty le - sie
 przy - szło sło - nko — wraz. Za - ró - dzi - ła zie - mia

B

5

Fl.

B \flat Cl.

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for the piece '32. W lesie'. It features three vocal parts: Soprano (S), Alto (A), and Bass (B). Each vocal part has lyrics in Polish. The lyrics are: 'i po - go - dny — czas. Pó - jdzie - my, pó - jdzie - my / a ty le - sie — nasz! A skąd - że ty le - sie / przy - szło sło - nko — wraz. Za - ró - dzi - ła zie - mia'. Below the vocal parts is a piano accompaniment consisting of a grand staff (treble and bass clefs). Further down are staves for Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings.

9

S

na ja - go - dy w las. Na ja - go - dy, na ma - li - ny,
 tych ja - gó - dek masz? I po - zio - mki, i ma - li - ny,
 w do - bry, bło - gi czas. Te ja - go - dy, te ma - li - ny,

A

na ja - go - dy w las. Na ja - go - dy, na ma - li - ny,
 tych ja - gó - dek masz? I po - zio - mki, i ma - li - ny,
 w do - bry, bło - gi czas. Te ja - go - dy, te ma - li - ny,

B

9

Fl.

B \flat Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score for the piece '32. W lesie'. It features three vocal parts (Soprano, Alto, and Bass) and a full orchestra. The vocal parts have lyrics in Polish. The instrumental parts include Flute, Clarinet in B-flat, Violin I and II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and the key signature has two flats (B-flat major or D-flat minor). The page number '3' is in the top right corner, and the piece title '32. W lesie' is at the top center. A rehearsal mark '9' is present at the beginning of each system.

17

S
w las! _____ Pó - jdzim, pó - jdzim w las! _____
masz? _____ A skąd - że je masz? _____
czas, _____ w do - bry, _____ bło - gi _____ czas. _____

A
w las! _____ Pó - jdzim, pó - jdzim w las! _____
masz? _____ A skąd - że je masz? _____
czas, _____ w do - bry, _____ bło - gi _____ czas. _____

B
w las! _____ Pó - jdzim, pó - jdzim w las! _____
masz? _____ A skąd - że je masz? _____
czas, _____ w do - bry, _____ bło - gi _____ czas. _____

17

Fl.
f *p* *mp*

B \flat Cl.
f *p* *mp*

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

32. W lesie

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Allegretto pastorale

1. Za - wi - tał nam dzio - nek
 2. A ty cza - rny le - sie,
 3. U - de - rzy - ty de - szcze,

5

i po - go - dny ___ czas. Pó - jdzie - my, pó - jdzie - my
 a ty le - sie ___ nasz! A skąd - że ty le - sie
 przy - szło sło - nko ___ wraz. Za - ró - dzi - ła zie - mia

9

na ja - go - dy ___ w las. ___ Na ja - go - dy, na ma - li - ny,
 tych ja - gó - dek ___ masz? ___ I po - zio - mki, i ma - li - ny,
 w do - bry, błó - gi ___ czas. ___ Te ja - go - dy, te ma - li - ny,

13

na cza - rnia - - we te je - ży - ny. Pó - jdział, pó - jdział
 i cze - rni - ce, i je - ży - ny. A skąd - że je
 te cze - rni - ce, te je - ży - ny, w do - bry, błó - gi

na cza - rnia - - we te je - ży - ny. Pó - jdział, pó - jdział
 i cze - rni - ce, i je - ży - ny. A skąd - że je
 te cze - rni - ce, te je - ży - ny, w do - bry, błó - gi

17

w las! _____ Pó - jdział, pó - jdział w las! _____
 masz? _____ A skąd - że je masz? _____
 czas, _____ w do - bry, błó - gi czas. _____

w las! _____ Pó - jdział, pó - jdział w las! _____
 masz? _____ A skąd - że je masz? _____
 czas, _____ w do - bry, błó - gi czas. _____

32. W lesie

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto pastorale

mf

5

9

13

f

18

f *p* *mp*

32. W lesie

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto pastorale

mf

5

9

13

f

18

f *p* *mp*

32. W lesie

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto pastorale

p

5

10

15

f

19

p

32. W lesie

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto pastorale

p

5

10

15

f

19

p

32. W lesie

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto pastorale

5

p

Musical notation for measures 1-4. The staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a repeat sign. The notes are: G2 (quarter), A2 (quarter), B1 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). The first four notes are beamed together, and the last four notes are also beamed together. A dynamic marking of *p* is placed below the first measure.

5

Musical notation for measures 5-8. The notes are: B1 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter). The first four notes are beamed together, and the last four notes are also beamed together.

10

Musical notation for measures 9-12. The notes are: B1 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter). The first four notes are beamed together, and the last four notes are also beamed together. A hairpin crescendo symbol is located at the end of the line.

15

f

Musical notation for measures 13-16. The notes are: B1 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter). The first four notes are beamed together, and the last four notes are also beamed together. A dynamic marking of *f* is placed below the first measure. A hairpin crescendo symbol is located at the end of the line.

19

p

Musical notation for measures 17-20. The notes are: B1 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter). The first four notes are beamed together, and the last four notes are also beamed together. A dynamic marking of *p* is placed below the first measure. A hairpin crescendo symbol is located at the end of the line.

32. W lesie

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto pastorale

5

p

Musical notation for measures 1-4. The piece begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a whole note G2. The second measure contains a half note G2 and a quarter note A2. The third measure contains a half note B-flat2 and a quarter note C3. The fourth measure contains a half note D3 and a quarter note E3. The dynamic marking *p* is placed below the first measure.

5

Musical notation for measures 5-8. Measure 5 contains a half note G2 and a quarter note A2. Measure 6 contains a half note B-flat2 and a quarter note C3. Measure 7 contains a half note D3 and a quarter note E3. Measure 8 contains a half note F3 and a quarter note G3. The dynamic marking *p* is implied from the previous system.

10

Musical notation for measures 9-13. Measure 9 contains a half note G2 and a quarter note A2. Measure 10 contains a half note B-flat2 and a quarter note C3. Measure 11 contains a half note D3 and a quarter note E3. Measure 12 contains a half note F3 and a quarter note G3. Measure 13 contains a half note G3 and a quarter note F3. The dynamic marking *p* is implied.

14

Musical notation for measures 14-18. Measure 14 contains a half note G2 and a quarter note A2. Measure 15 contains a half note B-flat2 and a quarter note C3. Measure 16 contains a half note D3 and a quarter note E3. Measure 17 contains a half note F3 and a quarter note G3. Measure 18 contains a half note G3 and a quarter note F3. The dynamic marking *f* is placed below measure 14. A hairpin crescendo is shown from measure 14 to 18.

19

Musical notation for measures 19-22. Measure 19 contains a half note G2 and a quarter note A2. Measure 20 contains a half note B-flat2 and a quarter note C3. Measure 21 contains a half note D3 and a quarter note E3. Measure 22 contains a half note F3 and a quarter note G3. The dynamic marking *p* is placed below measure 19. A hairpin decrescendo is shown from measure 19 to 22.

32. W lesie

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto pastorale

5

p

Musical notation for measures 1-4. The first measure contains a repeat sign. The key signature has one flat (B-flat) and the time signature is 3/4. The notes are: G2, A2, B2, C3, D3, E3, F3, G3.

5

Musical notation for measures 5-8. The notes are: G3, A3, B3, C4, D4, E4, F4, G4.

10

Musical notation for measures 9-13. The notes are: G4, A4, B4, C5, D5, E5, F5, G5.

14

f

Musical notation for measures 14-18. The notes are: G5, A5, B5, C6, D6, E6, F6, G6.

19

p

Musical notation for measures 19-22. The notes are: G6, A6, B6, C7, D7, E7, F7, G7.

33. Jaskółka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con moto

solo

Soprano

Alto

Bass

1. Cza-rna ja-skó - ła-czka do gnia-zde - czka
2. Cza-rna ja-skó - ła-czka ka - rmi dzie - tki

p
m-
p
m-

Moderato con moto

Violin I

Violin II

Viola

Violoncello

Contrabass

f arco
f arco
f arco
f pizz.
f

p
p
p
p
p

6 *tutti* *solo*

S
le - ci. Pi! pi! pi! pi! krzy - czą gło - dne dzie - ci. Cza - rna ja - skó -
swo - je. Pi! pi! pi! pi! krzy - czy wszy - stko tro - je. Cza - rna ja - skó -

A
Pi! pi! pi! pi! m- m-

B
m- m-

6 *f* *p*

Vln. I
6 *mf* *p* pizz. arco

Vln. II
mf *p* pizz. arco

Vla.
mf *p* pizz. arco

Vc.
p pizz. arco

Cb.
p arco

12 *tutti*

S
 łe-czka ro - ba - czki przy - no - si. Pi! pi! pi! pi! Ka - żde o nie pro - si.
 łe-czka po mu - szki znów le - ci. Pi! pi! pi! pi! Krzy - czą gło - dne dzie - ci.

A
 m- Pi! pi! pi! pi! m-

B
 m- m-

12

Vln. I
 mf pizz. *p*

Vln. II
 mf pizz. *p*

Vla.
 mf pizz. *p*

Vc.
 pizz. *p*

Cb.
 pizz. *p*

p

33. Jaskółka

Zygmunt Noskowski

Maria Konopnicka

Jakub Kowalewski

Moderato con moto

solo

1. Cza-rna ja - skó - ła - czka do gnia - zde - czka le - ci.
2. Cza-rna ja - skó - ła - czka ka - rmi dzie - tki swo - je.

p
m-

p
m-

7 *tutti* *solo*

Pi! pi! pi! pi! krzy - czą gło - dne dzie - ci. Cza - rna ja - skó - ła - czka ro -
Pi! pi! pi! pi! krzy - czy wszy - stko tro - je. Cza - rna ja - skó - ła - czka po

Pi! pi! pi! pi! m- m-

m- m-

13 *tutti*

ba - czki przy - no - si. Pi! pi! pi! pi! Ka - źde o nie pro - si.
mu - szki znów le - ci. Pi! pi! pi! pi! Krzy - czą gło - dne dzie - ci.

m- Pi! pi! pi! pi! m-

m- m-

33. Jaskółka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con moto

arco
f *p*

5
mf *p* pizz.

10 arco

15 *mf* *p* pizz.

33. Jaskółka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con moto

arco
f *p*

5 *mf* *pizz.* *p*

10 arco

15 *mf* *pizz.* *p*

33. Jaskółka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con moto

The musical score is written for Viola in 3/4 time, key of B-flat major. It consists of four staves of music. The first staff (measures 1-4) begins with a double bar line and repeat sign, followed by a forte (*f*) dynamic. The second staff (measures 5-8) starts with a mezzo-forte (*mf*) dynamic and includes a pizzicato (*pizz.*) instruction. The third staff (measures 9-14) is marked *arco*. The fourth staff (measures 15-18) starts with a mezzo-forte (*mf*) dynamic, includes a pizzicato (*pizz.*) instruction, and ends with a double bar line and repeat sign.

arco

f *p*

5 *mf* *pizz.* *p*

10 arco

15 *mf* *pizz.* *p*

33. Jaskółka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con moto

arco

f *p*

5

p

10

arco

arco

15

p

33. Jaskółka

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato con moto
pizz.

f *p*

5

p

10 arco

p

15

p pizz.

35. Tęcza

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Allegretto

Soprano

1. A kto cie - bie, śli - czna tę - czo, sie - dmio - bar - wny pa - sie,

Alto

1. A kto cie - bie, śli - czna tę - czo, sie - dmio - bar - wny pa - sie,

Bass

Allegretto

p

Flute

mp

Clarinet in B \flat

mp

Violin I

pp

Violin II

pp

Viola

pp

Violoncello

pp

Contrabass

11

S
ma-lo-wa - ło po de-szczu, po bu - rzy, po-ży - czy - ło so-bie fa - rby od

A
ma-lo-wa - ło po de-szczu, po bu - rzy, po-ży - czy - ło so-bie fa - rby od

B
ma-lo-wa - ło po de-szczu, po bu - rzy, po-ży - czy - ło so-bie fa - rby od

Fl.

B \flat Cl. *mf*

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece '35. Tęcza'. It features three vocal parts: Soprano (S), Alto (A), and Bass (B). The lyrics are 'ma-lo-wa - ło po de-szczu, po bu - rzy, po-ży - czy - ło so-bie fa - rby od'. The score includes a piano accompaniment with treble and bass staves. Below the piano part are staves for Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature is 4/4. A first ending bracket (*11*) is present at the beginning of each vocal line. The B-flat Clarinet part has a dynamic marking of *mf*. The Violin I part also has a dynamic marking of *mf*.

16

S
tej peł - nej ró - ży. Po - ży - czy - ło so - bie fa - rby od kwia - tków z o - gro - da,

A
tej peł - nej ró - ży. Po - ży - czy - ło so - bie fa - rby od kwia - tków z o - gro - da,

B
tej peł - nej ró - ży. Po - ży - czy - ło so - bie fa - rby od kwia - tków z o - gro - da,

16

Fl.
p

B \flat Cl.
p

16

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

Detailed description: This is a page of a musical score for the piece '35. Tęcza'. It features three vocal parts: Soprano (S), Alto (A), and Bass (B). The lyrics are: 'tej pełnej róży. Pożyczyło sobie farby od kwiatków z ogrodów'. The score includes a piano accompaniment and a full orchestra. The instruments shown are Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a minor key and begins at measure 16. Dynamics are marked with 'p' (piano) for the piano and woodwind parts. The vocal parts have melodic lines with lyrics underneath. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The woodwinds and strings provide harmonic support and texture.

22

S
ma-lo - wa - ło tę - czę na — znak, że bę - dzie po - go - da!

A
ma-lo - wa - ło tę - czę na — znak, że bę - dzie po - go - da!

B
ma-lo - wa - ło tę - czę na — znak, że bę - dzie po - go - da!

22

Fl.
f

B \flat Cl.
f

22

Vln. I
p *f*

Vln. II
p *f*

Vla.
p *f*

Vc.
f

Cb.
f

Detailed description: This is a page of a musical score for the piece '35. Tęcza'. It features three vocal parts: Soprano (S), Alto (A), and Bass (B). The lyrics are 'ma-lo - wa - ło tę - czę na — znak, że bę - dzie po - go - da!'. The score includes a piano accompaniment and an orchestral arrangement with Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into measures, with a measure number '22' at the beginning of each system. Dynamics include piano (*p*) and forte (*f*). The vocal parts have lyrics written below the notes. The piano accompaniment and orchestral parts have notes and rests written on their respective staves.

35. Tęcza

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Allegretto

1. A kto cie-bie, śli-czna tę-czo, sie-dmio-bar-wny pa-sie, wy-ma-lo - wał na tej chmu-rce,

8
 ja-kby na a - tła - sie? Sło - ne - czko mnie ma-lo-wa - ło po de - szczu, po bu - rzy, po-ży-

14
 czy - ło so-bie fa - rby od tej... peł - nej ró - ży. Po-ży-czy - ło so-bie fa - rby od

20
 kwia-tków z o - gro - da, ma-lo-wa - ło tę-czę na... znak, że bę - dzie po - go - da!

35. Tęcza

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

mp

5

mf

9

mf

14

p

19

23

f

35. Tęcza

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

mp

5

mf

9

mf

17

p

21

f

35. Tęcza

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

pp

6 *p*

10 *mf*

14

18 *p*

22 *p* *f*

35. Tęcza

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

pp

6

p

10

mf

14

mf

18

p

22

p *f*

35. Tęcza

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

pp

6

p

10

mf

14

18

p

22

f

35. Tęcza

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Allegretto

5

p

Musical notation for measures 1-8. Measure 1 contains a whole rest with a '5' above it. Measures 2-8 contain a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

9

mf

Musical notation for measures 9-13. Measure 9: G1 with a fermata. Measure 10: F1 with a fermata. Measure 11: E1 with a fermata. Measure 12: D1 with a fermata. Measure 13: C1 with a fermata.

14

p

Musical notation for measures 14-18. Measures 14-17: Dotted half notes G1, F1, E1, D1. Measure 18: G1, F1.

19

Musical notation for measures 19-21. Measure 19: G1, F1. Measure 20: E1, D1, C1. Measure 21: B1, A1, G1.

22

f

Musical notation for measures 22-25. Measure 22: G1, F1, E1. Measure 23: D1, C1, B1. Measure 24: A1, G1, F1. Measure 25: E1, D1, C1 with a fermata.

41. Jesienią

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

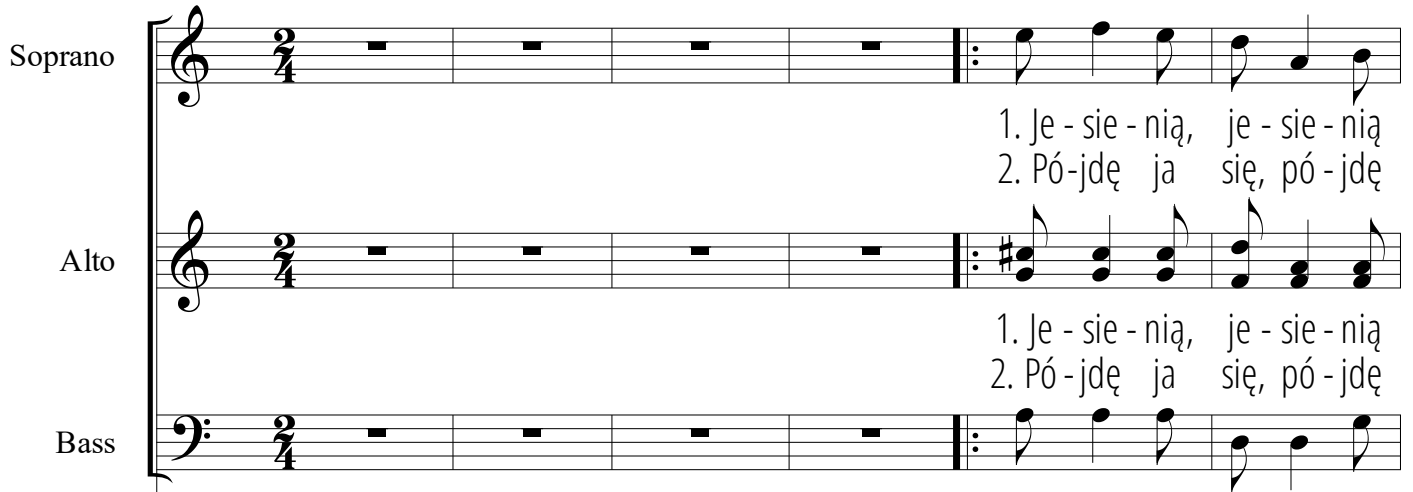
Moderato

Soprano

Alto

Bass

1. Je - sie - nią, je - sie - nią
2. Pó-jdę ja się, pó-jdę



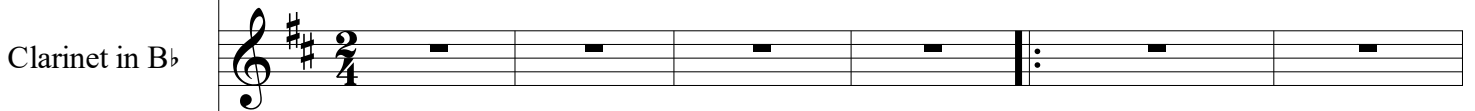
Moderato

p

mf



Clarinet in B \flat



Violin I

p

f



Violin II

p

f



Viola

mp

f



Cello

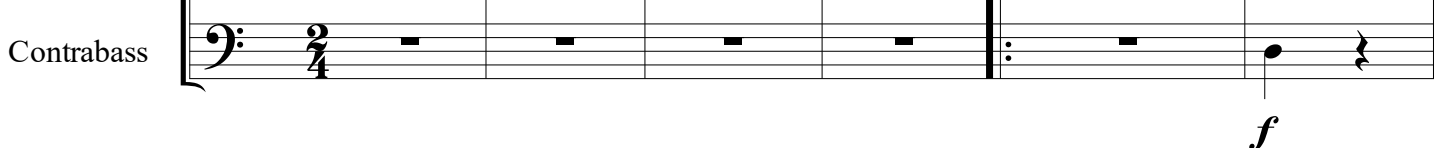
mf

f



Contrabass

f



S
7
sa - dy się ru - mie-nią. Cze-rwo - ne ja - błu - szka po - mię - dzy zie - le - nią.
po - kło - nić ja - bło - ni, mo - że mi ja - błu - szko w cza - pe - czkę u - ro - ni!

A
7
sa - dy się ru - mie-nią. Cze-rwo - ne ja - błu - szka po - mię - dzy zie - le - nią.
po - kło - nić ja - bło - ni, mo - że mi ja - błu - szko w cza - pe - czkę u - ro - ni!

B
7
sa - dy się ru - mie-nią. Cze-rwo - ne ja - błu - szka po - mię - dzy zie - le - nią.
po - kło - nić ja - bło - ni, mo - że mi ja - błu - szko w cza - pe - czkę u - ro - ni!

7
Piano accompaniment for the first system, showing the right and left hand parts.

B♭ Cl.
7
f

Vln. I
7

Vln. II
7

Vla.
7

Vc.
7

Cb.
7

13

S
Cze-rwo-ne ja-błu-szka, zło-ci - ste gru - sze - czki, świe-cą się, jak gwia - zdy
Pó - jdę ja do gru - szy, na-sta-wię fa - rtu - szka, mo - że w nie-go spa - dnie

A
Cze-rwo-ne ja-błu-szka, zło-ci - ste gru - sze - czki, świe-cą się, jak gwia - zdy
Pó - jdę ja do gru - szy, na-sta-wię fa - rtu - szka, mo - że w nie-go spa - dnie

B

13

B \flat Cl.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

S
A
B

po - mię - dzy li - ste - czki.
ja - ka śli - czna gru - szka!

po - mię - dzy li - ste - czki.
ja - ka śli - czna gru - szka!

19

p

B \flat Cl.

19

Vln. I
Vln. II

p
mp

Vla.

p

Vc.

mf

Cb.

Detailed description of the musical score: The score is for a vocal and orchestral piece. It features three vocal parts: Soprano (S), Alto (A), and Bass (B). The lyrics are in Polish: 'po - mię - dzy li - ste - czki. ja - ka śli - czna gru - szka!'. The instrumental parts include a piano (p), B-flat Clarinet (B \flat Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with measure numbers 19 and includes dynamic markings: *p* (piano) for the piano and B \flat Cl., *mp* (mezzo-piano) for the Violins, and *mf* (mezzo-forte) for the Cello. The piece concludes with a double bar line and repeat dots.

25

S
3. Je-sie - nią, je-sie - nią sa-dy się ru - mie-nią. Cze-rwo - ne ja-błu - szka

A
3. Je-sie - nią, je-sie - nią sa-dy się ru - mie-nią. Cze-rwo - ne ja-błu - szka

B

25 *mf*

B \flat Cl. 25 *tr*

Vln. I 25 *f*

Vln. II 25 *f*

Vla. 25 *f*

Vc. 25 *f*

Cb. 25 *f*

S ³¹
po - mię - dzy zie - le - nią.

A
po - mię - dzy zie - le - nią.

B

³¹

B♭ Cl. ³¹

Vln. I ³¹

Vln. II

Vla.

Vc.

Cb.

41. Jesienią

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Moderato

4

1. Je - sie - nią, je - sie - nią sa - dy się ru - mie - nią. Cze - rwo - ne ja - błu - szka
 2. Pó - jdę ja się, pó - jdę po - kło - nić ja - bło - ni, mo - że mi ja - błu - szko

1. Je - sie - nią, je - sie - nią sa - dy się ru - mie - nią. Cze - rwo - ne ja - błu - szka
 2. Pó - jdę ja się, pó - jdę po - kło - nić ja - bło - ni, mo - że mi ja - błu - szko

4

4

11

po - mię - dzy zie - le - nią. Cze - rwo - ne ja - błu - szka, zło - ci - ste gru - sze - czki,
 w cza - pe - czkę u - ro - ni! Pó - jdę ja do gru - szy, na - sta - wię fa - rtu - szka,

po - mię - dzy zie - le - nią. Cze - rwo - ne ja - błu - szka, zło - ci - ste gru - sze - czki,
 w cza - pe - czkę u - ro - ni! Pó - jdę ja do gru - szy, na - sta - wię fa - rtu - szka,

17

świe - cą się, jak gwia - zdy po - mię - dzy li - ste - czki. 3. Je - sie - nią,
 mo - że w nie - go spa - dnia ja - ka śli - czna gru - szka!

świe - cą się, jak gwia - zdy po - mię - dzy li - ste - czki. 3. Je - sie - nią,
 mo - że w nie - go spa - dnia ja - ka śli - czna gru - szka!

4

4

4

26

je - sie - nią sa - dy się ru - mie - nią. Cze - rwo - ne ja - błu - szka po - mię - dzy zie - le - nią.

je - sie - nią sa - dy się ru - mie - nią. Cze - rwo - ne ja - błu - szka po - mię - dzy zie - le - nią.

41. Jesienią

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

p

5

f

9

13

17

21

p

25

f

30

41. Jesienią

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

5

p

9

f

13

f

17

f

21

mp

25

f

30

f

34

f

Viola

41. Jesienią

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

Musical notation for measures 1-6. The staff is in 3/4 time. Measure 1 contains a whole rest. Measures 2-6 show a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A repeat sign is placed after measure 5. A dynamic marking *mp* is placed below measures 2-5, and a *f* marking is placed below measure 6. A hairpin crescendo line connects the *mp* and *f* markings.

7

Musical notation for measures 7-12. The staff continues the melodic line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

13

Musical notation for measures 13-18. The staff continues the melodic line with quarter notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2.

19

Musical notation for measures 19-24. The staff continues the melodic line with quarter notes: E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. A dynamic marking *p* is placed below measure 19. A hairpin crescendo line starts under measure 19 and extends to the end of the staff.

25

Musical notation for measures 25-30. The staff continues the melodic line with quarter notes: B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1. A dynamic marking *f* is placed below measure 25.

31

Musical notation for measures 31-36. The staff continues the melodic line with quarter notes: E-1, D-1, C-1, B-1, A-1, G-1, F-1, E-1. The piece ends with a fermata over the final note.

41. Jesienią

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

2

mf *f*

6

10

14

18

2

23

mf *f*

27

31

41. Jesienią

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Moderato

4

f

8

12

16

20

4

f

27

31

47. Odlot

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andante mesto

Soprano

Andante mesto

A te dzi - kie gą - ski na za - chód le -

Violin I

solo
p

Violin II

solo
p

Viola

solo
p

Violoncello

solo
p

Contrabass

solo
p

6

S

cia - ty, w zi - mniej ro - sie no - cą pió - re - czka ma - cza - ty.

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

47. Odłot

2
11

S
A te dzi - kie gą - ski pió - re - czka gu - bi - ły,

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

mf

15

S
z o - nej to za - ło - ści, że nas po - rzu - ci - ły!

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

mp
p

47. Odlot

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andante mesto

solo
p

5

9

p

13

mf *mp*

17

p

47. Odlot

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andante mesto

solo

p

5

p

9

p

13

mf *mp*

17

p

47. Odlot

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andante mesto

solo

5

9

13

17

50. Dobranoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andantino

Soprano
Do - bra - noc, ty wio - sko, do - bra - noc, ko - cha - na! Oj

Alto
Do - bra - noc, ty wio - sko, do - bra - noc, ko - cha - na! Oj

Bass
Do - bra - noc, Do - bra - noc, Do -

Andantino

p

Flute

p

Violin I

p

Violin II

p

Viola

p

Violoncello

p

Contrabass

p

4

S
bę - dzieś ty spa - a do no-we-go ra - na. Do no-we-go ra - na, co

A
bę - dzieś ty spa - a do no-we-go ra - na. Do - bra - - -

B
bra - noc, Do - bra - noc, Do no-we-go ra - na, co

4

Fl.

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

S
wze - jdzie na nie - bie, kie - dy no - wa wio - sna znów o - bu - dzi cie - bie. Do -

A
- - - noc, kie - dy no - wa wio - sna znów o - bu - dzi cie - bie. Do -

B
wze - jdzie na nie - bie, Do - bra - - - noc, Do -

7

Fl.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Cb.
mf

10

S
bra - noc, ty wio - sko, do - bra - noc, ko-cha - na! Oj bę - dziesz ty spa - ła

A
bra - noc, ty wio - sko, do - bra - noc, ko-cha - na! Oj bę - dziesz ty spa - ła

B
bra - noc, Do - bra - noc, Oj bę - dziesz ty spa - a

10
pp

10
Fl.

10
Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Cb.
pp

morendo

13

S
do no-we-go ra - na.

A
do no-we-go ra - na.

B
do no-we-go ra - na.

13

morendo

13

Fl.

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

50. Dobranoc

Zygmunt Noskowski
 Maria Konopnicka
 Jakub Kowalewski

Andantino

Do - bra - noc, ty wio - sko, do - bra - noc, ko - cha - na! Oj bę - dziesz ty spa - a

Do - bra - noc, ty wio - sko, do - bra - noc, ko - cha - na! Oj bę - dziesz ty spa - a

Do - bra - noc, Do - bra - noc, Do - bra - noc, Do -

do no - we - go ra - na. Do no - we - go ra - na, co wze - jdzie na nie - bie,

do no - we - go ra - na. Do - bra - - - - - noc,

bra - noc, Do no - we - go ra - na, co wze - jdzie na nie - bie, Do -

kie - dy no - wa wio - sna znów o - bu - dzi cie - bie. Do - bra - noc, ty wio - sko, do - bra - noc, ko - cha - na! Oj

kie - dy no - wa wio - sna znów o - bu - dzi cie - bie. Do - bra - noc, ty wio - sko, do - bra - noc, ko - cha - na! Oj

bra - noc, Do - bra - noc, Do - bra - noc, Oj

morendo

bę - dziesz ty spa - ła do no - we - go ra - na.

bę - dziesz ty spa - ła do no - we - go ra - na.

bę - dziesz ty spa - a do no - we - go ra - na.

50. Dobranoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andantino

p

4

7

mf

10

pp

13

50. Dobranoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andantino

p

4

7 *mf*

10 *pp*

13

50. Dobranoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andantino

p

4

7

mf

10

pp

13

50. Dobranoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andantino

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notes are: measure 1: C2 (whole note); measure 2: C2 (whole note); measure 3: C2 (whole note); measure 4: C2 (whole note). A dynamic marking of *p* is placed below the first measure.

Musical notation for measures 5-8. Measure 5 starts with a fermata over a C2 note. Measure 6: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 7: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 8: C2 (whole note). A dynamic marking of *mf* is placed below measure 8.

Musical notation for measures 9-12. Measure 9: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 10: C2 (whole note). Measure 11: C2 (whole note). Measure 12: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). A dynamic marking of *pp* is placed below measure 10.

Musical notation for measures 13-16. Measure 13: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 14: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 15: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 16: C2 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G#2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). The piece ends with a double bar line.

50. Dobranoc

Zygmunt Noskowski
Maria Konopnicka
Jakub Kowalewski

Andantino

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notes are: measure 1: C2 (whole note); measure 2: C2 (whole note); measure 3: C2 (whole note); measure 4: C2 (whole note). The dynamic marking *p* is placed below the first measure.

Musical notation for measures 5-8. Measure 5 starts with a fermata over a C2 note. Measure 6 contains a quarter note C2, followed by eighth notes G#1, F#1, E1, and D1. Measure 7 contains a quarter note C2 and a half note G#1. Measure 8 contains a whole note C2. The dynamic marking *mf* is placed below the end of measure 8.

Musical notation for measures 9-12. Measure 9 contains quarter notes C2, D1, E1, and F#1. Measure 10 contains a whole note C2. Measure 11 contains a whole note C2. Measure 12 contains quarter notes C2 and D1. The dynamic marking *pp* is placed below the end of measure 10.

Musical notation for measures 13-16. Measure 13 contains a quarter note C2. Measure 14 contains a quarter note D1. Measure 15 contains a quarter note E1. Measure 16 contains a quarter note F#1, followed by a whole note C2 with a fermata above it. The piece ends with a double bar line.