

Wiązanka kolędowa

Triste ♩ = 120

opr. J. Kowalewski

The musical score is arranged in three systems, each containing four staves for Vni 1, Vni 2, Vle, and Vc. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Triste' with a quarter note equal to 120 beats. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1 (Measures 1-9): All instruments enter in measure 5 with a piano (*p*) dynamic. The Vc part features a series of eighth notes and quarter notes, while the strings play a more melodic line. The dynamics remain *p* throughout this system.

System 2 (Measures 10-18): The music continues with similar melodic lines. The dynamics remain *p* throughout this system.

System 3 (Measures 19-27): The music begins with a forte (*f*) dynamic in measure 19. In measure 25, the dynamics change to mezzo-piano (*mp*). The system concludes with an *accel.* (accelerando) marking in measure 27.

Wiązanka kolędowa

2

28

Vni 1

Vni 2

Vle

Vc.

37

molto rit.

Tempo di Valse ♩ = 180

Vni 1

Vni 2

Vle

Vc.

pp *mp*

pp *mp*

pp *mp*

pp *mp*

46

Vni 1

Vni 2

Vle

Vc.

55 *molto rit.* *mp* *a tempo*

Vni 1

Vni 2

Vle

Vc.

64

Vni 1

Vni 2

Vle

Vc.

73

Vni 1

Vni 2

Vle

Vc.

mf

p

mf

mp

Wiązanka kolędowa

molto rit.

4
82

Vni 1

Vni 2

Vle

Vc.

91

a tempo

Vni 1

mp

Vni 2

mp

Vle

mp

Vc.

mp

100

a tempo

Vni 1

mp

Vni 2

mp

Vle

f

Vc.

mf

109

Vni 1

Vni 2

Vle

Vc.

mf

mf

mf

mf

118

Vni 1

Vni 2

Vle

Vc.

127

Vni 1

Vni 2

Vle

Vc.

p

p

p

p

Wiązanka kolędowa

6
136

molto rit. *a tempo*

Vni 1

Vni 2

Vle

Vc.

f

f

f

f

145

(non rit.)

Vni 1

Vni 2

Vle

Vc.

p

pp

pp

pp

156

Vni 1

Vni 2

Vle

Vc.

Wiązanka kolędowa

opr. J. Kowalewski

Triste $\text{♩} = 120$

9

17

26 *accel.*

33 *molto rit.*

p *f* *mp* *pp*

Tempo di Valse $\text{♩} = 180$

40

48

55

62

69

76

mp *molto rit.* *a tempo* *mf*

Vni 1

Wiązanka kolędowa

2
83

90 *molto rit.* *a tempo*
mp

97 *a tempo*
mp

104

111 *mf*

118

125

132 *molto rit.*
p *f*

140 *a tempo*
p

149 *(non rit.)*

159

Wiązanka kolędowa

opr. J. Kowalewski

Triste $\text{♩} = 120$

4

p

p

12

p

18

f

25

mp

32

molto rit.

pp

Tempo di Valse $\text{♩} = 180$

40

mp

48

molto rit.

55

f

a tempo

62

69

76

p

Vni 2

Wiązanka kolędowa

2
83

90 *molto rit.* *a tempo*
mp

97 *a tempo*
mp

104

111 *mf*

118

125

132 *p*

139 *a tempo*
f *pp*

148 *(non rit.)*

158

Wiązanka kolędowa

opr. J. Kowalewski

Triste $\text{♩} = 120$

9

16

23

30

Tempo di Valse $\text{♩} = 180$

37

44

51

58

65

72

molto rit.

pp

mp

molto rit.

a tempo

mf

Wiązanka kolędowa

2
79

86

*molto rit.**a tempo*

93



100

a tempo

107



114



121



128



135

a tempo

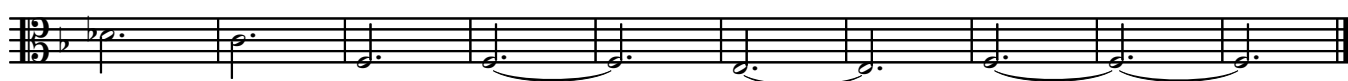
142



149

(non rit.)

159



Vc.

Wiązanka kolędowa

opr. J. Kowalewski

Triste ♩ = 120

Musical score for the 'Triste' section, marked with a tempo of ♩ = 120. The music is in 3/4 time and B-flat major. It consists of five staves of music. The first staff starts with a piano (*p*) dynamic and a slur over the first four measures. The second staff continues with a piano (*p*) dynamic and a slur over the first four measures. The third staff features a triplet of eighth notes in the first measure, followed by a crescendo leading to a forte (*f*) dynamic. The fourth staff begins with a mezzo-piano (*mp*) dynamic and a slur over the first four measures. The fifth staff continues with a mezzo-piano (*mp*) dynamic and a slur over the first four measures.

Tempo di Valse ♩ = 180

Musical score for the 'Tempo di Valse' section, marked with a tempo of ♩ = 180. The music is in 3/4 time and B-flat major. It consists of six staves of music. The first staff starts with a piano (*pp*) dynamic and a mezzo-piano (*mp*) dynamic. The second staff continues with a mezzo-piano (*mp*) dynamic. The third staff features a mezzo-piano (*mp*) dynamic and a mezzo-ritardando (*molto rit.*) dynamic. The fourth staff begins with a mezzo-piano (*mp*) dynamic and an *a tempo* marking. The fifth staff continues with a mezzo-piano (*mp*) dynamic. The sixth staff features a mezzo-piano (*mp*) dynamic and a mezzo-ritardando (*molto rit.*) dynamic.

Vc.

Wiązanka kolędowa

$\frac{2}{80}$



87

molto rit.

a tempo



94

a tempo



101



108



115



122



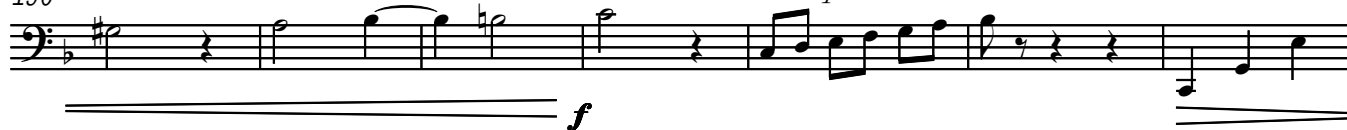
129



136

p

a tempo



143



150 (*non rit.*)



159



KOLEĐY POLSKIE

(wiązanka kolędowa)

opr. J. Kowalewski

Triste e tranquillo $\text{♩} = 120$

Violin

Cello 1

Cello 2

p

p

Triste e tranquillo $\text{♩} = 120$

Piano

p

p

p

Vln.

Vc. 1

Vc. 2

p

p

f

f

p

Pno.

p

f

f

Vln.

Vc. 1

Vc. 2

mp

mp

mp

Pno.

mp

rit. **Tempo di Valse** ♩ = 180

Vln. *pp* *mp*

Vc. 1 *pp* *sf* *mp*

Vc. 2 *pp* *mp*

Pno. *mp*

rit.

Vln. *f*

Vc. 1 *f*

Vc. 2 *f*

Pno. *f*

a tempo

Vln. *a tempo*

Vc. 1 *a tempo*

Vc. 2 *a tempo*

Pno. *a tempo*

71

Vln.

Vc. 1

Vc. 2

f

f

f

71

Pno.

f

81

Vln.

Vc. 1

Vc. 2

81

Pno.

91

Vln.

Vc. 1

Vc. 2

mp

mp

mp

91

Pno.

mp

f

101

Vln.

Vc. 1

Vc. 2

Pno.

111

Vln.

Vc. 1

Vc. 2

Pno.

121

Vln.

Vc. 1

Vc. 2

Pno.

Violin I, Violin II, and Piano score, measures 131-140. The score is in B-flat major and 4/4 time. It features a 'molto rit.' (very slow) section followed by an 'a tempo' section. The Violin I and II parts play a melodic line, while the Piano provides harmonic support with chords and arpeggios. Dynamics range from piano (p) to forte (f).

This musical score is for measures 141-150 of 'The Swan' from 'The Nutcracker'. It features three staves: Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Violin (Vln.):** Measures 141-145 are marked *f* (forte). Measures 146-150 are marked *pp* (pianissimo) and include the instruction *(non rit.)* (non ritardando).
- Violoncello (Vc.):** Measures 141-145 are marked *f*. Measures 146-150 are marked *pp* and include the instruction *(non rit.)*.
- Piano (Pno.):** Measures 141-145 are marked *f*. Measures 146-150 are marked *p* (piano) and include the instruction *(non rit.)*.

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

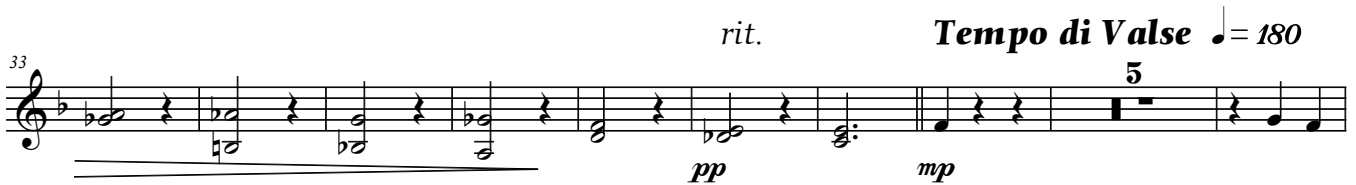
Violin I (Vln.) and Violin II (Vc. 1, Vc. 2) parts are shown in the upper system. The Violin I part is in treble clef, and the Violin II parts are in bass clef. The Piano (Pno.) part is shown in the lower system, with both hands in bass clef. The score includes measures 155 and 156, with a repeat sign at the end of measure 156. The key signature is one flat (B-flat).

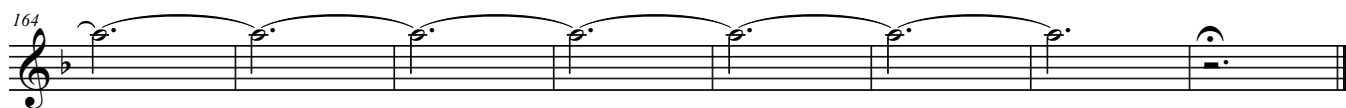
KOŁĘDY POLSKIE

(wiązanka kolędowa)

opr. J. Kowalewski

Triste e tranquillo ♩ = 120



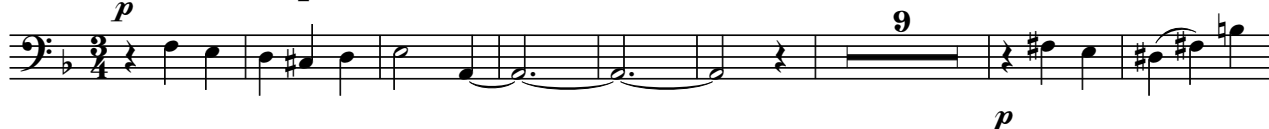


KOLEDY POLSKIE

(wiązanka kolędowa)

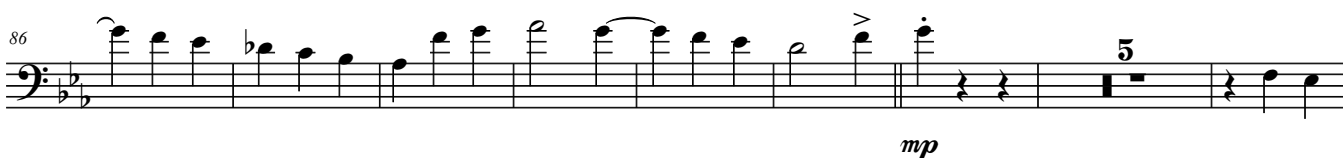
opr. J. Kowalewski

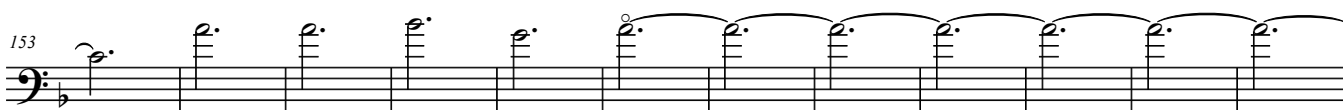
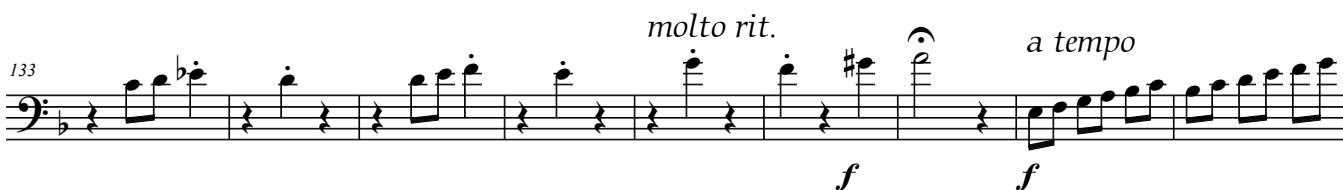
Triste e tranquillo ♩ = 120
p



rit.

Tempo di Valse ♩ = 180





KOLEĐY POLSKIE

(wiązanka kolędowa)

opr. J. Kowalewski

Triste e tranquillo ♩ = 120



Tempo di Valse ♩ = 180



101



111



121



131



a tempo

140



151

(non rit.)



164



Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Violin

Clarinet in B $\flat$

Piano

p *mf* *p* *mf* *p* *mf*

legato

10

Vln.

B $\flat$ Cl.

Pno.

cresc. *cresc.* *cresc.*

20

Vln.

B $\flat$ Cl.

Pno.

f *p* *f* *p*

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

2

p

7

mf

13

cresc.

19

f

24

p

2

Violin

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

2

p *mf*

8

cresc.

15

22

f *p*

2

Piano

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Piano

The first system of the musical score is for the piano. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the treble staff has a dynamic marking of *p* (piano). The bass staff has a *legato* marking. The melody in the treble staff is a series of eighth notes, mostly beamed in pairs, with some rests. The bass staff provides a simple harmonic accompaniment with half notes.

Pno.

The second system of the musical score is for the piano. It continues the melody and accompaniment from the first system. The treble staff has a dynamic marking of *mf* (mezzo-forte) starting in the second measure. The bass staff continues with half notes, including a chromatic descent in the fourth measure.

Pno.

The third system of the musical score is for the piano. It continues the melody and accompaniment. The treble staff has a *cresc.* (crescendo) marking. The bass staff continues with half notes, including a chromatic descent in the fourth measure.

Pno.

The fourth system of the musical score is for the piano. It continues the melody and accompaniment. The treble staff has a *f* (forte) marking. The bass staff continues with half notes, including a chromatic descent in the fourth measure.

Pno.

The fifth system of the musical score is for the piano. It continues the melody and accompaniment. The treble staff has a *p* (piano) marking. The bass staff continues with half notes, including a chromatic descent in the fourth measure.

Triumfy Króla Niebieskiego

Kolęda

opr. Jakub Kowalewski

Violin I

Violin II

Piano

5

Vln. I

Vln. II

Pno.

9

Vln. I

Vln. II

Pno.

Violin I

Triumfy Króla Niebieskiego

Kolęda

opr. Jakub Kowalewski

5

9

f

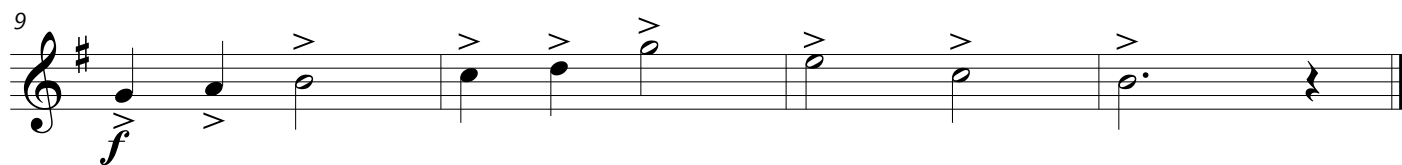
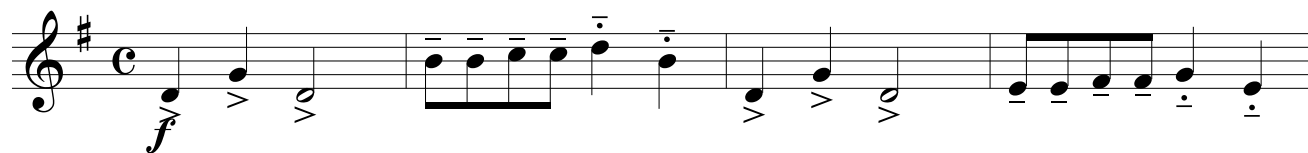
p

f

Triumfy Króla Niebieskiego

Kolęda

opr. Jakub Kowalewski



Z narodzenia Pana

Kolęda

opr. Jakub Kowalewski

Allegro

Violin I

Violin II

Piano

Vln. I

Vln. II

Pno.

8

15

15

Violin I

Z narodzenia Pana

Kolęda

opr. Jakub Kowalewski

Allegro

f

8

p

16

f

Z narodzenia Pana

Kolęda

opr. Jakub Kowalewski

Allegro

8

16

f

p

f

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Oboe

Bassoon

Piano

legato

11

Ob.

Bsn.

cresc.

11

Pno.

cresc.

21

Ob.

Bsn.

f

p

21

Pno.

f

p

Oboe

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

The musical score is written for Oboe in 4/4 time, marked Moderato. It consists of seven staves of music. The first staff begins with a 4/4 time signature and a 2-measure rest, followed by a series of half notes with bar lines. The second staff starts at measure 6 with a half note, followed by a series of half notes and a half note with a sharp sign. The third staff starts at measure 10 with a half note, followed by a series of half notes and a half note with a sharp sign. The fourth staff starts at measure 14 with a half note, followed by a series of half notes and a half note with a sharp sign. The fifth staff starts at measure 18 with a half note, followed by a series of half notes and a half note with a sharp sign. The sixth staff starts at measure 22 with a half note, followed by a series of half notes and a half note with a sharp sign. The seventh staff starts at measure 26 with a half note, followed by a series of half notes and a half note with a sharp sign. The score includes various musical notations such as rests, notes, and dynamics.

2

p

6

mf

10

cresc.

14

18

22

f

26

p

2

Bassoon

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

2

p

6

mf

10

cresc.

14

18

22

f

26

p

2

Piano

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Piano

The first system of the musical score is for a piano. It consists of a grand staff with a treble and bass clef. The time signature is 4/4. The tempo is marked 'Moderato'. The first measure starts with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth notes, mostly beamed in pairs, with some rests. The bass clef provides a simple accompaniment of quarter notes. A 'legato' marking is placed below the bass staff. The system ends with a crescendo hairpin.

p

legato

Pno.

The second system of the musical score continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef continues with beamed eighth notes. The bass clef accompaniment includes a few accidentals, such as a sharp on the second line. The system ends with a crescendo hairpin.

mf

Pno.

The third system of the musical score continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef continues with beamed eighth notes. The bass clef accompaniment includes a few accidentals, such as a flat on the second line. The system ends with a crescendo hairpin.

cresc.

cresc.

Pno.

The fourth system of the musical score continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef continues with beamed eighth notes. The bass clef accompaniment includes a few accidentals, such as a flat on the second line. The system ends with a crescendo hairpin.

f

f

Pno.

The fifth system of the musical score continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef continues with beamed eighth notes. The bass clef accompaniment includes a few accidentals, such as a flat on the second line. The system ends with a crescendo hairpin.

p

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

Fl.

Vno

Vla
(Vno 2)

Vc

p

p

p

mf

6

6

10

10

14

System 14-17: This system contains measures 14 through 17. The top staff features a melodic line with dotted half notes and a whole note, with a crescendo hairpin. The middle and bottom staves provide a harmonic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

18

System 18-21: This system contains measures 18 through 21. The top staff continues the melodic line with dotted half notes and a whole note, with a crescendo hairpin. The middle and bottom staves continue the harmonic accompaniment. The key signature has one sharp (F#).

22

System 22-25: This system contains measures 22 through 25. The top staff begins with a whole note marked with a forte (*f*) dynamic, followed by a crescendo hairpin. The middle and bottom staves continue the harmonic accompaniment. The key signature has one sharp (F#).

26

26

26

26

30

30

30

30

34

34

34

34

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

6

mf

9

12

16

20

f

24

27

6

1 2

2 4

Anioł Pasterzom Mówił

opr. J. Kowalewski

2

4

6

8

10

12

14

16

18

20

22



24



26



28



30



32



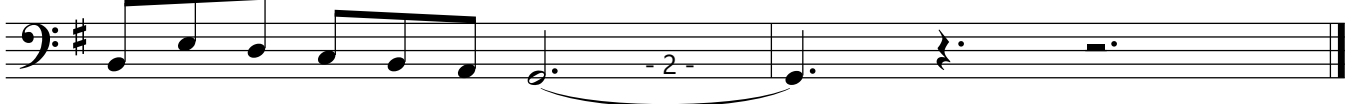
34



36



38



Anioł Pasterzom Mówił

opr. J. Kowalewski

p

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

35

37

39

41

43

45

47

49

51

53

55

57

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107

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111

113

115

117

119

121

123

125

127

129

131

133

135

137

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141

143

145

147

149

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153

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195

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199

201

203

205

207

209

211

213

215

217

219

221

223

225

227

229

231

233

235

237

239

241

243

245

247

249

251

253

255

257

259

261

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Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

p

3

5

7

9

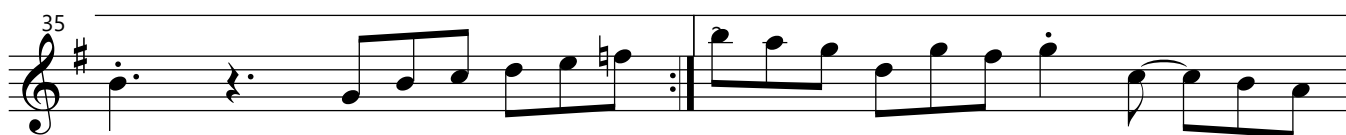
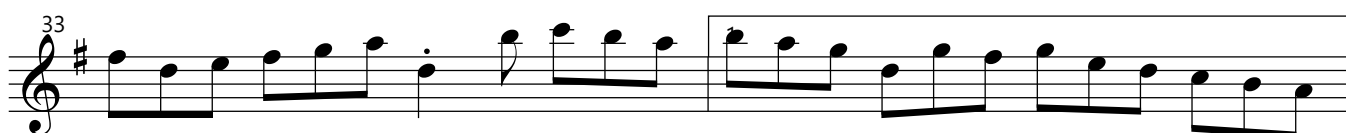
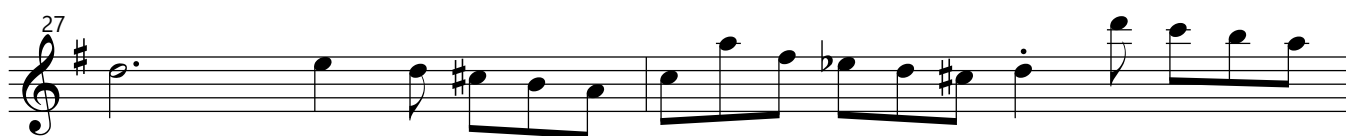
11

13

15

17

19



Anioł pasterzom mówił

opr. J. Kowalewski

Moderato

Fl.

Vno

Vla

Vc

Score

Score

5

5

8

8

Anioł pasterzom mówił

2

11

Score

15

Score

19

Score

This musical score is for the piece 'Anioł pasterzom mówił'. It is written for a four-part setting: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems. The first system covers measures 11 to 14, the second system covers measures 15 to 18, and the third system covers measures 19 to 22. The Soprano part features a melodic line with some rests and a first ending bracket. The Alto, Tenor, and Bass parts provide harmonic support with frequent triplet patterns. The word 'Score' is printed to the left of the Alto, Tenor, and Bass staves in each system. Measure numbers 11, 15, and 19 are placed at the beginning of their respective systems.

Anioł pasterzom mówił

opr. J. Kowalewski

Moderato

The musical score is written on a single treble clef staff in G major (one sharp) and common time (C). It consists of three systems of music. The first system begins with a 4-measure rest, followed by a repeat sign and a melodic line of eighth notes. The second system, starting at measure 9, continues the melodic line. The third system, starting at measure 15, features a first ending (marked '1.') and a second ending (marked '2.') that concludes with a 4-measure rest. The tempo is indicated as 'Moderato'.

Anioł pasterzom mówił

opr. J. Kowalewski

Moderato

Moderato

5

9

13

17

21

The image displays a musical score for a piece titled "Moderato". The score is written for a single melodic line on a grand staff (treble clef). The key signature is one sharp (F#), indicating the key of D major or F# minor. The time signature is common time (C). The score is divided into six systems, each containing a single staff. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a repeat sign. The third system contains a triplet of eighth notes. The fourth system contains a triplet of eighth notes. The fifth system contains a triplet of eighth notes. The sixth system contains a triplet of eighth notes. The score is marked with various musical notations, including slurs, triplets, and repeat signs. The tempo is indicated as "Moderato".

Anioł pasterzom mówił

opr. J. Kowalewski

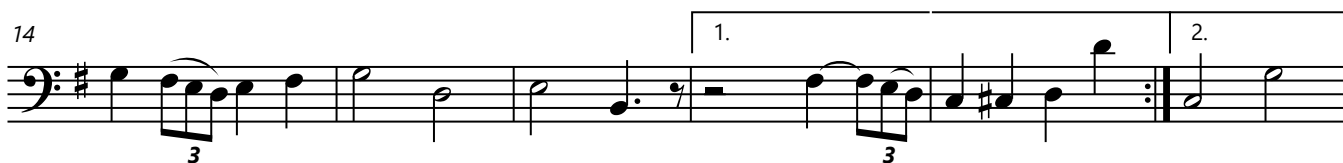
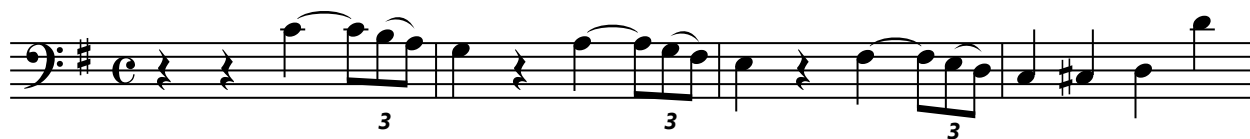
Moderato



Anioł pasterzom mówił

opr. J. Kowalewski

Moderato



Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

Pffe

Vno

Vc 1

Vc 2

p

p

p

mp

mp

mp

5

9

13

Violin (Vno) and Viola (Vc 1, Vc 2) parts are shown. The Violin part features a melodic line with eighth and sixteenth notes. The Viola parts provide harmonic support with similar rhythmic patterns.

17

The piano accompaniment continues with some rests in the right hand. The Violin and Viola parts maintain their rhythmic patterns, with the Violin part showing some melodic variation.

21

The piano accompaniment continues with some rests in the right hand. The Violin and Viola parts maintain their rhythmic patterns, with the Violin part showing some melodic variation.

25

Vno

Vc 1

Vc 2

28

Vno

Vc 1

Vc 2

32

36

Anioł Pasterzom Mówił

Vno

opr. J. Kowalewski

Allegretto leggiero

The musical score is written for a single violin (Vno) in G major (one sharp) and 12/8 time. The tempo is marked *Allegretto leggiero*. The score consists of 36 measures, organized into 10 staves. The first staff begins with a *p* (piano) dynamic. The second staff includes a *mp* (mezzo-piano) dynamic. The score features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The key signature remains G major throughout. The piece concludes with a final cadence in the 36th measure.

Anioł Pasterzom Mówił

opr. J. Kowalewski

Vc 1

Allegretto leggiero

p

5

mp

9

13

17

21

25

29

33

1

36

2

Anioł Pasterzom Mówił

Vc 2

opr. J. Kowalewski

Allegretto leggiero

2

p

6

mp

10

14

18

22

26

29

33

1

36

2

Anioł pasterzom mówił

Kolęda

opr. J. Kowalewski

Andante

8'

4'

4

7

10

Measures 13-15 of the piano accompaniment. The right hand features a continuous pattern of eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. Measure 15 includes a fermata over the final chord.

Measures 16-18 of the piano accompaniment. Measure 16 continues the triplet pattern. Measure 17 introduces a first ending bracket. Measure 18 concludes with a repeat sign and a sharp sign on the bass line.

Measures 19-21 of the piano accompaniment. Measure 19 begins a second ending bracket. Measures 20 and 21 continue the triplet pattern in the right hand, with the left hand providing a simple harmonic support.

Measures 22-23 of the piano accompaniment. Measure 22 continues the triplet pattern. Measure 23 concludes the piece with a final chord in the right hand and a whole note in the left hand.

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

Violini I

Violini II

Viole

Violoncelli

Contrabasso
(ad libitum)

Vni I

Vni II

Vle

Vc.

Cb.

Vni I

Vni II

Vle

Vc.

Cb.

13

Vni I

Vni II

Vle

Vc.

Cb.

Measures 13-16 of the musical score. Vni I and Vni II play melodic lines. Vle plays a sustained chord. Vc. and Cb. provide harmonic support.

17

Vni I

Vni II

Vle

Vc.

Cb.

Measures 17-20 of the musical score. Vni I and Vni II play melodic lines. Vle plays a sustained chord. Vc. and Cb. provide harmonic support.

21

Vni I

Vni II

Vle

Vc.

Cb.

Measures 21-24 of the musical score. Vni I and Vni II play melodic lines. Vle plays a sustained chord. Vc. and Cb. provide harmonic support.

25

Vni I

Vni II

Vle

Vc.

Cb.

29

Vni I

Vni II

Vle

Vc.

Cb.

34

1. volta

2. volta

Vni I

Vni II

Vle

Vc.

Cb.

Violini I

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

p

mp

5

9

13

17

21

25

29

1. volta

2. volta

34

Violini II

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

p

mp

5

9

13

17

21

25

29

34

1. volta

2. volta

Viola

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

6

mf

10

14

18

23

27

6

2

1. volta

2. volta

3

Violoncelli

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

2

p

6

mp

10

14

18

22

26

30

1. volta

34

2. volta

Contrabasso

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

6

mf

10

12

2

17

21

26

6

2

3

1. volta

2. volta

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

Pffe

Vno

Vc 1

Vc 2

p

p

p

mp

mp

mp

5

9

13

Vno

Vc 1

Vc 2

17

Vno

Vc 1

Vc 2

21

Vno

Vc 1

Vc 2

25

Vno

Vc 1

Vc 2

28

Vno

Vc 1

Vc 2

32

36

Anioł Pasterzom Mówił

Vno

opr. J. Kowalewski

Allegretto leggiero

The musical score is written for a single violin (Vno) in G major (one sharp) and 12/8 time. The tempo is marked *Allegretto leggiero*. The score consists of 36 measures, organized into 10 staves. The first staff begins with a *p* (piano) dynamic. The second staff includes a *mp* (mezzo-piano) dynamic. The score features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The key signature remains G major throughout. The piece concludes with a final cadence in the 36th measure.

Anioł Pasterzom Mówił

Vc 1

opr. J. Kowalewski

Allegretto leggiero

p

5

mp

9

13

17

21

25

29

33

1

36

2

Anioł Pasterzom Mówił

opr. J. Kowalewski

Vc 2

Allegretto leggiero

The musical score is written for Violoncello 2 (Vc 2) and consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 12/8. The tempo is marked *Allegretto leggiero*. The dynamics are *p* (piano) and *mp* (mezzo-piano). The score includes repeat signs and first/second endings. The first ending starts at measure 33 and leads to the final measure of the piece. The second ending starts at measure 36 and leads to the final measure of the piece.

2

p

6

mp

10

14

18

22

26

29

33

1

36

2

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

The musical score is written for a chamber ensemble. It begins with a key signature of one sharp (F#) and a time signature of 12/8. The tempo is marked 'Allegretto leggiero'. The first system includes staves for Violini I, Violini II, Viole, Violoncelli, and Contrabasso (ad libitum). The second system includes staves for Vni I, Vni II, Vle, Vc., and Cb. The third system includes staves for Vni I, Vni II, Vle, Vc., and Cb. The score features various musical notations including notes, rests, and dynamic markings such as *p*, *mp*, and *mf*. The Vle part includes a finger number '5' above a note. The Vc. part includes a finger number '9' above a note. The Cb. part includes a finger number '9' above a note. The Vni I part includes a finger number '5' above a note. The Vni II part includes a finger number '5' above a note. The Vle part includes a finger number '9' above a note. The Vc. part includes a finger number '9' above a note. The Cb. part includes a finger number '9' above a note.

Violini I

Violini II

Viole

Violoncelli

Contrabasso
(ad libitum)

Vni I

Vni II

Vle

Vc.

Cb.

p

mp

mf

5

9

13

Vni I

Vni II

Vle

Vc.

Cb.

Measures 13-16. Vni I and Vni II play melodic lines. Vle has a whole rest in measure 13 and chords in measures 14-15. Vc. and Cb. provide harmonic support.

17

Vni I

Vni II

Vle

Vc.

Cb.

Measures 17-20. Vni I and Vni II continue their melodic lines. Vle has a whole rest in measure 17 and chords in measures 18-19. Vc. and Cb. provide harmonic support.

21

Vni I

Vni II

Vle

Vc.

Cb.

Measures 21-24. Vni I and Vni II continue their melodic lines. Vle has a whole rest in measure 21 and chords in measures 22-23. Vc. and Cb. provide harmonic support.

25

Vni I

Vni II

Vle

Vc.

Cb.

29

Vni I

Vni II

Vle

Vc.

Cb.

34

1. volta

2. volta

Vni I

Vni II

Vle

Vc.

Cb.

Violini I

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

p

mp

1. volta

2. volta

Violini II

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

Viole

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

6

mf

10

14

18

23

27

1. volta

2. volta

6

2

3

Violoncelli

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

2

p

6

mp

10

14

18

22

26

30

1. volta

34

2. volta

Contrabasso

Anioł Pasterzom Mówił

opr. J. Kowalewski

Allegretto leggiero

6

mf

10

12

2

17

21

26

6

2

3

1. volta

2. volta

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Violin

Clarinet in B $\flat$

Piano

p *mf* *p* *mf* *p* *mf*

legato

10

Vln.

B $\flat$ Cl.

Pno.

cresc. *cresc.* *cresc.*

20

Vln.

B $\flat$ Cl.

Pno.

f *p* *f* *p* *f* *p*

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

2

p

7

mf

13

cresc.

19

f

24

p

2

Violin

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

2

p *mf*

8

cresc.

15

22

f *p*

2

Piano

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Piano

The first system of the musical score is for the piano. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first measure of the treble staff has a dynamic marking of *p* (piano). The bass staff has a *legato* marking. The melody in the treble staff is a series of eighth notes, mostly beamed in pairs, with some rests. The bass staff provides a simple harmonic accompaniment with half notes.

Pno.

The second system of the musical score continues the piano part. It starts with a measure number of 6. The treble staff has a dynamic marking of *mf* (mezzo-forte). The bass staff continues with half notes. The melody in the treble staff remains beamed eighth notes.

Pno.

The third system of the musical score continues the piano part. It starts with a measure number of 12. The treble staff has a *cresc.* (crescendo) marking. The bass staff continues with half notes. The melody in the treble staff remains beamed eighth notes.

Pno.

The fourth system of the musical score continues the piano part. It starts with a measure number of 18. The treble staff has a dynamic marking of *f* (forte). The bass staff continues with half notes. The melody in the treble staff remains beamed eighth notes.

Pno.

The fifth system of the musical score continues the piano part. It starts with a measure number of 24. The treble staff has a dynamic marking of *p* (piano). The bass staff continues with half notes. The melody in the treble staff remains beamed eighth notes, ending with a double bar line.

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Oboe

Bassoon

Piano

legato

11

Ob.

Bsn.

cresc.

11

Pno.

cresc.

21

Ob.

Bsn.

f

p

21

Pno.

f

p

Oboe

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

The musical score is written for Oboe in 4/4 time, marked Moderato. It consists of seven staves of music. The first staff begins with a 4/4 time signature and a 2-measure rest, followed by a series of half notes with bar lines. The second staff starts at measure 6 with a half note, followed by a series of half notes. The third staff starts at measure 10 with a half note, followed by a series of half notes. The fourth staff starts at measure 14 with a half note, followed by a series of half notes. The fifth staff starts at measure 18 with a half note, followed by a series of half notes. The sixth staff starts at measure 22 with a half note, followed by a series of half notes. The seventh staff starts at measure 26 with a half note, followed by a series of half notes. The score includes various musical notations such as rests, notes, and dynamics.

2

p

6

mf

10

cresc.

14

18

22

f

26

p

2

Bassoon

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

2

p

6

mf

10

cresc.

14

18

22

f

26

p

2

Detailed description: This is a musical score for a Bassoon, marked 'Moderato'. The score is written in bass clef with a 4/4 time signature. It consists of seven staves of music. The first staff begins with a measure containing a whole rest, marked with a '2' above it. The second staff starts with a measure marked 'p' (piano). The third staff begins with a measure marked '6' and 'mf' (mezzo-forte). The fourth staff starts with a measure marked '10' and 'cresc.' (crescendo). The fifth staff begins with a measure marked '14'. The sixth staff starts with a measure marked '18'. The seventh staff begins with a measure marked '22' and 'f' (forte). The eighth staff starts with a measure marked '26' and 'p' (piano). The score concludes with a final measure marked '2' above it, indicating a repeat or a specific articulation. The music features various note values, including whole, half, and quarter notes, and rests. Dynamics range from piano (p) to forte (f). Articulations include slurs, ties, and breath marks (indicated by dashed lines above the notes).

Piano

Anioł pasterzom mówił

Kolęda

opr. Jakub Kowalewski

Moderato

Piano

p

legato

Pno.

mf

Pno.

cresc.

cresc.

Pno.

f

f

Pno.

p

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

Violino solo

Timpani ad libitum

f **Tempo di polonaise patetico**

Vno I

Vno II

Vla

Vc. e Cb.

7

solo

Timpani ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

13

solo

Timpani ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

mp

19

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

25

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

f

31

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

37

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

p

p

43

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

p

p

p

49

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

55

solo *f*

Timp.
ad libitum *f*

Vno I *f*

Vno II *f*

Vla *f*

Vc. e Cb. *f*

62

solo *ff* *molto rit.*

Timp.
ad libitum *ff*

Vno I *ff*

Vno II *ff*

Vla *ff*

Vc. e Cb. *ff*

Violino solo

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

8

f

15

6

26

32

37

5

46

p

55

f

60

65

ff

molto rit.

Vno I

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

7

12

18

24

30

36

42

48

55

60

65

f

mp

p

p

f

molto rit.

ff



Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and common time. It consists of 63 measures across ten staves. The tempo is marked 'Tempo di polonaise patetico'. The score includes various dynamic markings: *f* (forte) at measures 1, 20, 51, and 63; *mp* (mezzo-piano) at measure 14; *p* (piano) at measures 38 and 45; and *molto rit.* (molto ritardando) at measure 57. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at measure 8, and another at measure 32. The score ends with a double bar line at measure 63.



Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

8

14

20

26

32

38

44

50

57

63

f

mp

f

p

p

f

molto rit.

ff

Vc. e Cb.

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

10

18

24

32

41

48

53

62

f

mp

f

p

p

f

molto rit.

ff

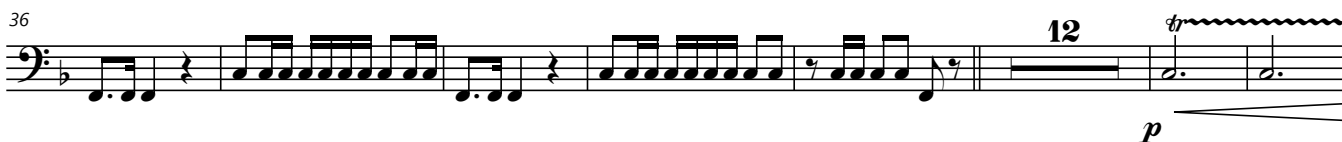
Timpani (ad libitum)

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico



BÓG SIĘ RODZI

opr. J. Kowalewski

Tempo di Bolero

arco

Violin I

Violin II

Viola

Cello

Double Bass

pizz.

This system contains the first five staves of the musical score. Violin I and Violin II are in treble clef with a 3/4 time signature. The Viola, Cello, and Double Bass are in bass clef with a 3/4 time signature. The Viola part features a continuous triplet of eighth notes. The Double Bass part is marked 'pizz.' and plays a simple eighth-note pattern. The Violin I part begins with a rest and then enters with a melodic line in the fifth measure, marked 'arco'.

Vln. I

Vla.

Vc.

D.B.

pizz.

This system contains staves 6 through 10. Violin I continues its melodic line. The Viola continues with triplet eighth notes. The Cello part enters in the sixth measure with a melodic line. The Double Bass continues with its eighth-note pattern. The Cello part is marked 'pizz.' in the sixth measure.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

This system contains staves 11 through 16. Violin I continues its melodic line. Violin II enters in the eleventh measure with a melodic line. The Viola continues with triplet eighth notes. The Cello continues with its melodic line. The Double Bass continues with its eighth-note pattern. The Cello part is marked 'pizz.' in the eleventh measure.

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

3

3

3

3

3

3

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

3

3

3

3

3

3

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

3

3

3

3

3

3

3

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

3

3

3

3

3

3

3

3

3

3

VIOLIN I

BÓG SIĘ RODZI

opr. J. Kowalewski

Tempo di Bolero

4

9

14

19

24

29

34

39

44

49

54

61

divisi

divisi

3

3

3

VIOLIN II

BÓG SIĘ RODZI

opr. J. Kowalewski

20 *pizz.*

26

32

38

44

50

56

61 *arco*

3 3

VIOLA

BÓG SIĘ RODZI

opr. J. Kowalewski

3 3 3

5 3 3 3 3

9 3 3 3 3

13 3 3 3 3

17 3 3 3 3

21 3 3 3 3

25 3 3 3 3

29 3 3 3 3

33 3 3 3 3

37 3 3 3 3

41 3 3 3 3

45 3 3 3 3

49 3 3 3 3

53 3 3 3 3

57 3 3 3 3

61 *arco*

3 3

CELLO

BÓG SIĘ RODZI

opr. J. Kowalewski

12 *pizz.*

18

24

30

36

42

48

54

60 *arco*

3 3

The musical score is written for a cello in 3/4 time. It begins with a 12-measure rest, indicated by a '12' above the staff. The first note is a half note G2. The piece is marked 'pizz.' (pizzicato) from measure 12 to 54. The melody consists of eighth-note chords. The key signature has one sharp (F#). The piece is marked 'arco' (arco) from measure 54 to 60. The final measure (60) features a triplet of eighth notes.

DOUBLE BASS

BÓG SIĘ RODZI

opr. J. Kowalewski

pizz.

8

15

22

29

36

43

50

57

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

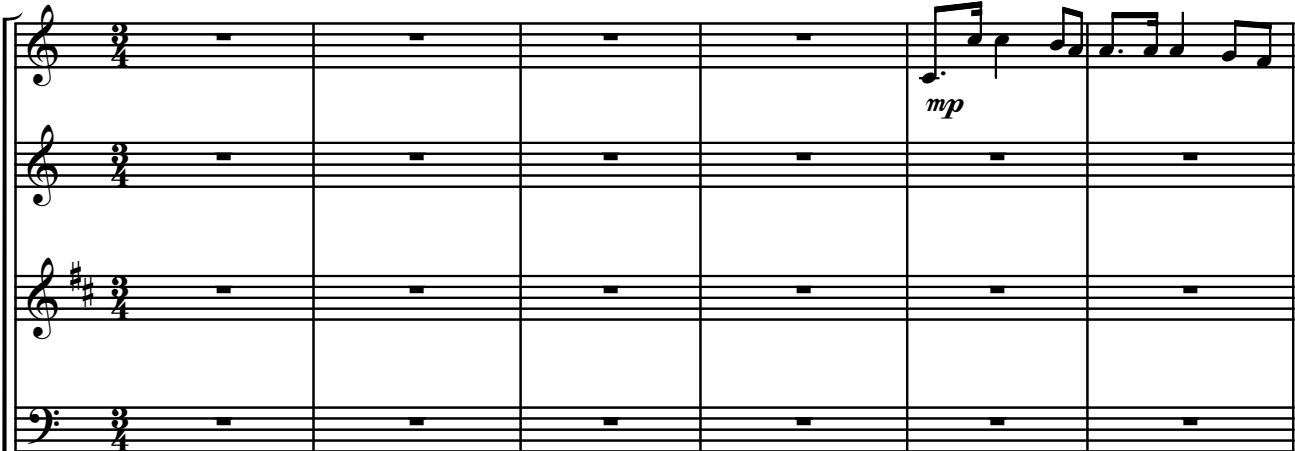
Tempo di Bolero

2 Flauti

Oboe

2 Clarinetti in B

Fagotto

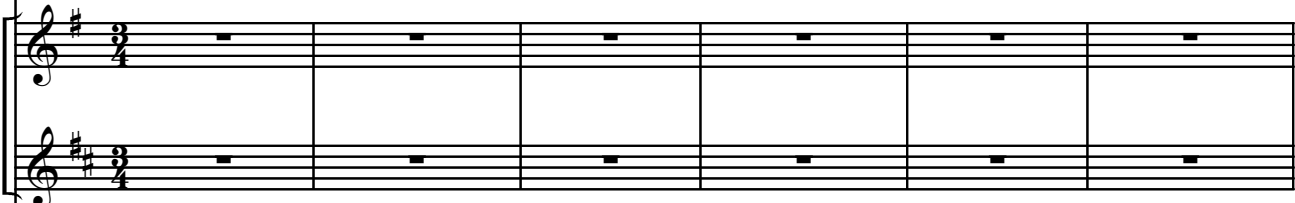


mp

Tempo di Bolero

2 Corni in F

Trombe in B



Tempo di Bolero

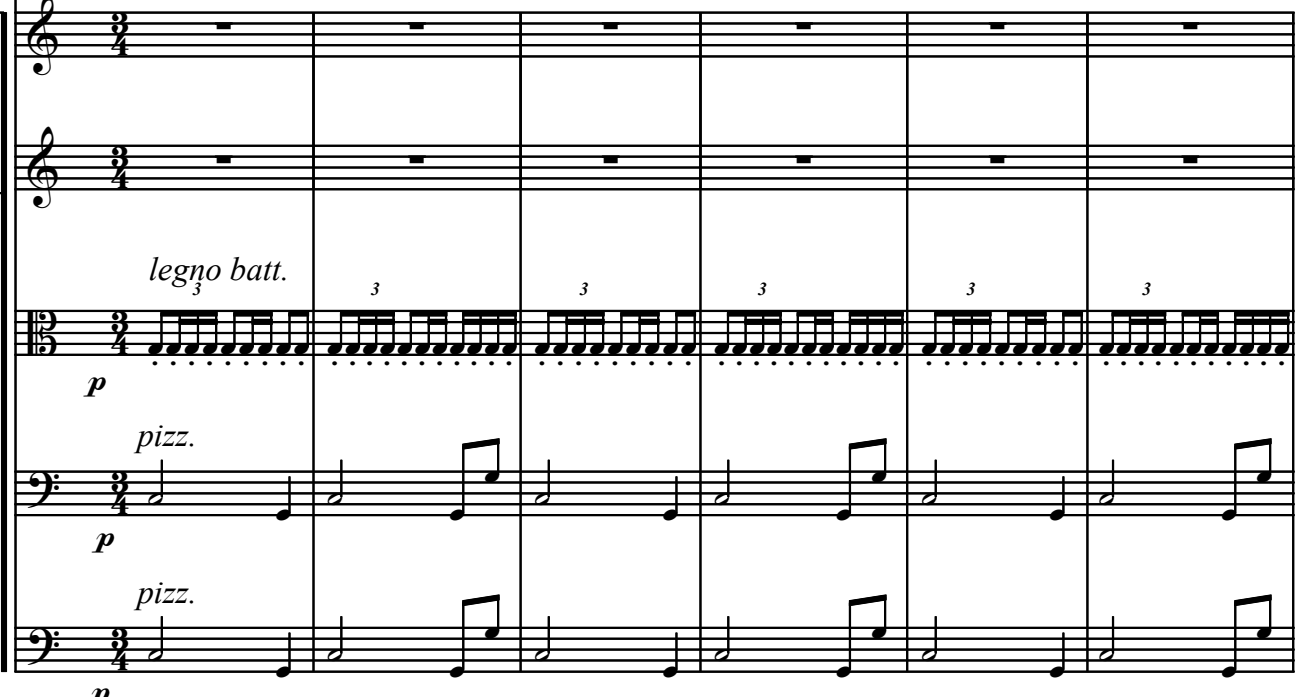
Violini I

Violini II

Viole

Violoncelli

Contrabasso



legno batt.

p

pizz.

p

pizz.

p

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr.B

Vln I

Vln II

Vle

Vc.

Cb.

p

3

3

3

3

3

3

Detailed description: This is a page from a musical score for the piece 'BÓG SIĘ RODZI'. The page is numbered '2' in the top left corner. The score is arranged in a system of staves. The woodwind section includes two Flutes (2 Fl.), an Oboe (Ob.), two Clarinets in B-flat (2 Cl. B), and a Bassoon (Fg.). The string section includes two Cor Anglais (2 Cr. F), a Trumpet in B-flat (Tr.B), Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Clarinet in B-flat parts have melodic lines with slurs and fingerings (e.g., 7, 7, 7, 7, 7, 7). The Bassoon part has a melodic line starting in the third measure with a piano (*p*) dynamic. The Viola part plays a continuous triplet of eighth notes throughout the system. The Violoncello and Contrabass parts play a similar melodic line with slurs. The Violin I and II parts are currently silent, indicated by whole rests. The Oboe and Trumpet in B-flat parts also have whole rests. The score is written in a key signature of one sharp (F#) and a common time signature (C).

This musical score is for measures 13 through 18 of the piece 'The Rose Tree'. The score is arranged for a full orchestra and includes the following parts:

- 2 Fl.** (Flute 2): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- Ob.** (Oboe): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- 2 Cl. B.** (Bass Clarinet 2): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- Fg.** (Fagott): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- 2 Cr. F.** (Cornet 2): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- Tr.B.** (Trumpet B): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- Vln I** (Violin I): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- Vln II** (Violin II): Measures 13-18, *pizz.*. The part features a melodic line with some chromaticism.
- Vle** (Viola): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- Vc.** (Violoncello): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.
- Cb.** (Cello): Measures 13-18, *mp*. The part features a melodic line with some chromaticism.

The score is written in 2/4 time and includes a key signature of one sharp (F#). The dynamics are marked *mp* (mezzo-piano) for most parts and *pizz.* (pizzicato) for the Violin II part.

2 Fl. 19 *mf*

Ob. 19 *mf*

2 Cl. B 19 *mf*

Eg. 19 *mf*

2 Cr. F 19 *mf* 3 3

Tr. B 19 *mf* 3 3 3 3

Vln I 19 *mf*

Vln II *mf*

Vle 3 *pizz.* *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page contains the musical score for measures 19 through 24 of the piece 'Bóg się rodzi'. The score is arranged in a system of ten staves. The first four staves are for woodwinds: 2 Flutes (2 Fl.), Oboe (Ob.), 2 Clarinets in B-flat (2 Cl. B), and Euphonium (Eg.). The next two staves are for brass: 2 Cornets in F (2 Cr. F) and Trombone (Tr. B). The final four staves are for strings: Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). Measure 19 is marked with a '19' above the first staff. The dynamic *mf* (mezzo-forte) is indicated for the woodwinds, brass, and strings. The woodwinds and strings play sustained chords or simple melodic lines. The cornets and trombone play triplet figures. In measure 20, the cornets and trombone continue their triplet patterns. In measure 21, the cornets and trombone play a more complex triplet figure. In measure 22, the cornets and trombone play a triplet figure with a '3' above it. In measure 23, the cornets and trombone play a triplet figure with a '3' above it. In measure 24, the cornets and trombone play a triplet figure with a '3' above it. The Viola part has a 'pizz.' (pizzicato) marking in measure 20. The Violoncello and Contrabass parts have a 'mf' marking in measure 20.

25

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr.B

Vln I

Vln II

Vle

Vc.

Cb.

Detailed description: This page contains the musical score for measures 25 through 30 of the piece 'BÓG SIĘ RODZI'. The score is arranged in a system of ten staves. The first four staves (2 Fl., Ob., 2 Cl. B, Fg.) are grouped together with a brace on the left. The next two staves (2 Cr. F, Tr.B) are also grouped with a brace. The final four staves (Vln I, Vln II, Vle, Vc., Cb.) are grouped with a brace. The key signature is one sharp (F#). The time signature is not explicitly shown but is implied to be 4/4. Measure 25 is marked with a '25' above the first staff. Measures 26-30 follow. The woodwinds and strings play sustained chords or simple melodic lines, while the flutes and clarinets play more active parts. The 2 Cr. F and Tr.B staves feature prominent triplet patterns in measures 25, 26, 29, and 30. The string section provides a harmonic foundation with sustained chords and some movement in the lower registers.

This musical score page, numbered 6, is for the piece "BÓG SIĘ RODZI". It features a variety of instruments including woodwinds, strings, and brass. The woodwind section consists of two Flutes (2 Fl.), an Oboe (Ob.), two Clarinets in B-flat (2 Cl. B), and a Bassoon (Fg.). The string section includes two Violins (Vln I and Vln II), a Viola (Vle), a Violoncello (Vc.), and a Double Bass (Cb.). The brass section includes two Cor Anglais (2 Cr. F) and a Trombone (Tr.B). The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play sustained chords and moving lines, while the Cor Anglais and Trombone play more active, rhythmic parts. The woodwinds have a measure rest in the first measure of the system. The strings play a steady eighth-note pattern. The Cor Anglais and Trombone play a rhythmic pattern of eighth notes and quarter notes. The woodwinds have a measure rest in the first measure of the system. The strings play a steady eighth-note pattern. The Cor Anglais and Trombone play a rhythmic pattern of eighth notes and quarter notes.

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr.B

Vln I

Vln II

Vle

Vc.

Cb.

2 Fl. *f*

Ob. *f*

2 Cl. B *f*

Fg. *f*

2 Cr. F *f*

Tr.B *f*

Vln I *f*

Vln II *f*

Vle *f*

Vc. *f*

Cb. *f*

The musical score for measures 37-42 of 'Bóg się rodzi' features a full orchestral ensemble. The woodwinds (Flutes, Oboe, Bass Clarinet, Bassoon, Cor Anglais, and Trombone) and strings (Violins I & II, Viola, Violoncello, and Contrabass) all play at a forte (*f*) dynamic. The woodwinds and strings are primarily playing eighth-note patterns, while the brass instruments (Trumpets and Trombones) play a more complex, syncopated eighth-note rhythm. The score is written in G major and 2/4 time. The key signature has one sharp (F#) and the time signature is 2/4. The measures are numbered 37 through 42. The woodwinds and strings are playing a continuous eighth-note pattern, while the brass instruments are playing a more complex, syncopated eighth-note rhythm. The score is written in G major and 2/4 time. The key signature has one sharp (F#) and the time signature is 2/4. The measures are numbered 37 through 42.

This image displays a page of a musical score, specifically measures 43 through 48. The score is arranged in a system with ten staves, each labeled with an instrument or voice part on the left. The instruments are: 2 Fl. (Flute 2), Ob. (Oboe), 2 Cl. B (Clarinet in B-flat), Fg. (Fagott/Bassoon), 2 Cr. F (Cornet in F), Tr.B (Trumpet in B-flat), Vln I (Violin I), Vln II (Violin II), Vle (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The measures are numbered 43 through 48 at the beginning of each staff. The score is presented in a clear, professional layout with a white background and black notation.

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr.B

Vln I

Vln II

Vle

Vc.

Cb.

49

3

3

7

3

3³

3³

arcò

3

Detailed description: This is a page of a musical score for measures 49 through 54. The score is arranged in a system of ten staves. The instruments are: 2 Flutes (2 Fl.), Oboe (Ob.), 2 Clarinets in B-flat (2 Cl. B), Bassoon (Fg.), 2 Cor Anglais in F (2 Cr. F), Trombone (Tr.B), Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). Measure 49 is marked at the beginning of each staff. The key signature has one sharp (F#). The 2 Fl. and Ob. parts have a crescendo hairpin in measure 53. The 2 Cr. F and Tr.B parts feature complex rhythmic patterns with triplets and sixteenth notes. The Vle part has an 'arcò' marking in measure 53. The Vc. and Cb. parts have a steady eighth-note accompaniment. The system ends with a double bar line after measure 54.

2 Flauti

BÓG SIĘ RODZI

♩ = 72

opr. J. Kowalewski

Tempo di Bolero

4

mp

10

mp

18

mf

26

34

f

41

48

3

57

ff

3

3

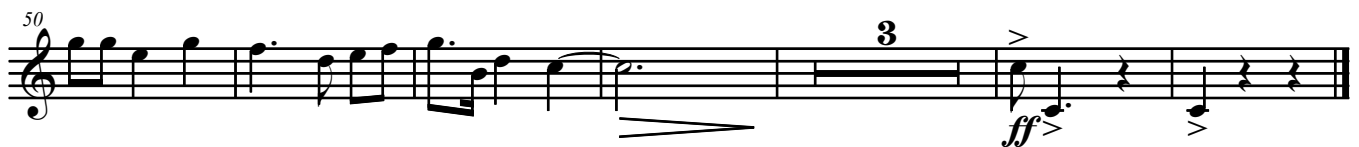
Oboe

BÓG SIĘ RODZI *opr. J. Kowalewski*

♩ = 72

Tempo di Bolero

12



2 Clarinetti in B

BÓG SIĘ RODZI opr. J. Kowalewski

♩ = 72

Tempo di Bolero

8

p

mp

14

mf

22

30

f

38

45

52

2

ff

3 3

Fagotto

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

12



2 Corni in F

BÓG SIĘ RODZI opr. J. Kowalewski

$\text{♩} = 72$

Tempo di Bolero

20

[illegible]

Trombe in B

BÓG SIĘ RODZI opr. J. Kowalewski

♩ = 72 Tempo di Bolero

20

mf

25

31

37

f

43

49

56

ff

Violini I

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

12

mp

17

21

mf

25

29

33

37

f

41

45

49

53

3

ff

3 3

Violini II

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72 Tempo di Bolero

12 *pizz.*
mp

19
mf

27

35
f

43

51
arco
ff
3 3

Viola

BÓG SIĘ RODZI

♩ = 72 Tempo di Bolero

opr. J. Kowalewski

legno batt.

3 3 3 3

p

5 3 3 3 3 3

10 3 3 3 3 3

mp

15 3 3 3 3 3

20 3 *pizz.*

mf

26

33

f

40

47 *arco*

54 3 3 3 *arco*

ff

3 3

Violoncelli

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72 **Tempo di Bolero**

pizz.
p

8 *pizz.*
mp

16 *mf*

24

32 *f*

40

48

56 *arco*
ff
3 3

Contrabasso

BÓG SIĘ RODZI opr. J. Kowalewski

♩ = 72

Tempo di Bolero

pizz.

p

8

mp

16

mf

24

32

f

40

48

56

ff

Detailed description: The musical score is written for Contrabasso in 3/4 time. It begins with a tempo marking of 'Tempo di Bolero' and a metronome indication of 72 beats per minute. The first measure is marked 'pizz.' (pizzicato). The dynamics progress through *p*, *mp*, *mf*, *f*, and finally *ff* at the end. The melody is composed of eighth-note chords, primarily dyads, which create a rhythmic and harmonic texture. The piece concludes with a double bar line and a fermata over the final measure.

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

Violino solo

Timpani
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

Tempo di polonaise patetico

f

7

solo

Timpani
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

13

solo

Timpani
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

mp

mp

mp

mp

19

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

25

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

f

31

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

37

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

p

p

43

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

p

p

p

49

solo

Timp.
ad libitum

Vno I

Vno II

Vla

Vc. e Cb.

p

55

solo *f*

Timp.
ad libitum *f*

Vno I *f*

Vno II *f*

Vla *f*

Vc. e Cb. *f*

62

solo *ff* *tr* *molto rit.*

Timp.
ad libitum *ff*

Vno I *ff*

Vno II *ff*

Vla *ff*

Vc. e Cb. *ff*

Violino solo

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

Violino solo score for "Pieśń o Narodzeniu Pańskim - Bóg się rodzi". The score is written in 3/4 time, key of B-flat major, and consists of 65 measures. The tempo is marked "Tempo di polonaise patetico". The score includes various musical notations such as dynamics (f, p, ff), articulation (trills, accents), and phrasing (slurs, ties). The score is divided into systems, with measure numbers 15, 26, 32, 37, 46, 55, 60, and 65 indicated at the beginning of their respective lines.

15 *f* *tr* 8 6

26

32 *tr* *tr* 5

37

46 *p* *>* *#*

55 *f*

60

65 *ff* *tr* *molto rit.*

Vno I

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

The musical score for Violin I is written in 3/4 time with a key signature of one flat (B-flat). It consists of 65 measures across 11 staves. The score includes various dynamic markings: *f* (forte) at measures 4, 24, 55, and 65; *mp* (mezzo-piano) at measure 14; *p* (piano) at measures 36 and 44; and *molto rit.* (molto ritardando) at measure 62. The score also features numerous accents, slurs, and a repeat sign at measure 22. The piece concludes with a double bar line at measure 65.

7

12

18

24

30

36

42

48

55

60

65

f

mp

p

molto rit.

ff

Vno II

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

f

8

14

mp

20

f

26

32

38

p

45

p

51

f

57

molto rit.

63

ff

Vla

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

The musical score is written for Violoncello (Vla) in 3/4 time, B-flat major. It consists of 63 measures across ten staves. The tempo is marked *Tempo di polonaise patetico*. The score includes various dynamic markings: *f* (forte) at measures 1, 20, 50, and 63; *mp* (mezzo-piano) at measure 14; *p* (piano) at measures 38 and 44; and *molto rit.* (molto ritardando) at measure 63. The score also features numerous accents (>) and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a 2-measure rest followed by a half note G2, then continues with a series of eighth and sixteenth notes, ending with a final cadence.

2

f

8

14

mp

20

f

26

32

38

p

44

p

50

f

57

molto rit.

63

ff

Vc. e Cb.

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico

2

f

10

mp

18

24

f

32

41

p

p

48

53

f

62

molto rit.

ff

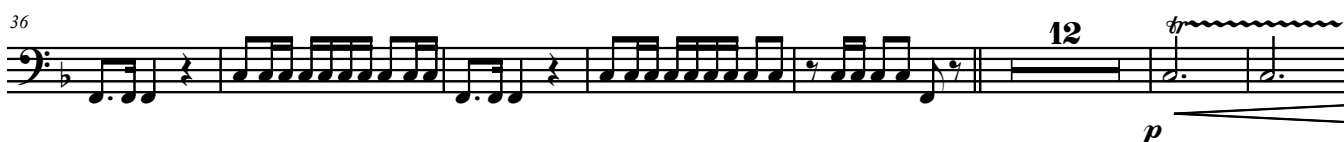
Timpani
(ad libitum)

Pieśń o Narodzeniu Pańskim - Bóg się rodzi

na kotły ad libitum i orkiestrę smyczkową

opr. J. Kowalewski

Tempo di polonaise patetico



opr. J. Kowalewski

Tempo di Bolero

Tempo di Bolero

arco

Violin I

Violin II

Viola

Cello

Double Bass

pizz.

[illegible][illegible]

2₂₂ BÓG SIĘ RODZI

First system of musical notation (measures 22-28). The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has two flats (B-flat and E-flat). The time signature is 2/22. The Vln. I part features a melodic line with eighth and sixteenth notes. The Vln. II part provides harmonic support with sustained chords. The Vla. part plays a continuous triplet of eighth notes. The Vc. and D.B. parts provide a steady bass line with sustained chords and moving eighth notes.

29

Second system of musical notation (measures 29-35). The instrumentation remains the same. The Vln. I part continues its melodic development. The Vln. II part shows some chromatic movement in its chords. The Vla. part maintains the triplet eighth-note pattern. The Vc. and D.B. parts continue their harmonic and bass support.

36

Third system of musical notation (measures 36-42). The instrumentation remains the same. The Vln. I part features a more complex melodic line with some rests. The Vln. II part continues with sustained chords. The Vla. part maintains the triplet eighth-note pattern. The Vc. and D.B. parts continue their harmonic and bass support.

43 BÓG SIĘ RODZI 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

Violin I

BÓG SIĘ RODZI *opr. J. Kowalewski*

Tempo di Bolero

4

9

14

19 *divisi*

24

29

34

39 *divisi*

44

49

53

58 3 3

Violin II

BÓG SIĘ RODZI

opr. J. Kowalewski

20 *pizz.*

26

32

38

44

50

55

60 *arco*

3 3

Viola

BÓG SIĘ RODZI *opr. J. Kowalewski*

3 3 3 3

5 3 3 3 3

9 3 3 3 3

13 3 3 3 3

17 3 3 3 3

21 3 3 3 3

25 3 3 3 3

29 3 3 3 3

33 3 3 3 3

37 3 3 3 3

41 3 3 3 3

45 3 3 3 3

49 3 3 3 3

53 3 3 3 3

57 3 3 3 3

61 *arco*

3 3

Cello

BÓG SIĘ RODZI

opr. J. Kowalewski

12 *pizz.*

18

24

30

36

42

48

54

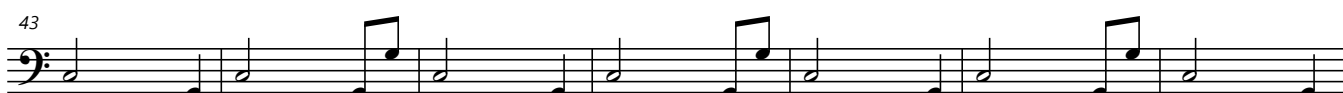
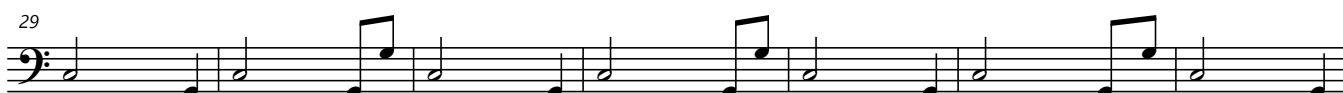
60 *arco*

3 3

Double Bass

BÓG SIĘ RODZI

opr. J. Kowalewski



BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

2 Flauti

Oboe

2 Clarinetti in B

Fagotto

mp

Tempo di Bolero

2 Corni in F

Trombe in B

Tempo di Bolero

Violini I

Violini II

Viole

legno batt.

p

pizz.

p

pizz.

Contrabasso

p

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr.B

Vln I

Vln II

Vle

Vc.

Cb.

p

3

3

3

3

3

3

Detailed description: This is a page of a musical score for the piece 'BÓG SIĘ RODZI'. The score is arranged in a system of staves. The woodwind section includes two Flutes (2 Fl.), Oboe (Ob.), two Bass Clarinets (2 Cl. B), and Bassoon (Fg.). The brass section includes two Cornets in F (2 Cr. F) and Trumpet in B-flat (Tr.B). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings are playing melodic lines, while the brass and Viola are playing rhythmic patterns. The Viola part features triplets of eighth notes. The woodwinds and strings are playing in a key with one sharp (F#) and a 2/4 time signature. The score is marked with a piano (*p*) dynamic and includes a rehearsal mark '7' at the beginning of the first measure.

This musical score is for measures 13 through 18 of a piece, likely from a ballet score. The instrumentation includes:

- 2 Fl.** (Flute 2): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Ob.** (Oboe): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- 2 Cl. B.** (Bassoon 2): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Fg.** (Fagotto): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- 2 Cr. F.** (Cor Anglais 2): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Tr.B.** (Trumpet B): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Vln I** (Violin I): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Vln II** (Violin II): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Vle** (Viola): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Vc.** (Violoncello): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.
- Cb.** (Cello): Measures 13-18, *mp*. The melody is in the right hand, starting on a whole note and moving in half notes.

The score is written for measures 13 through 18. The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano). The dynamics are marked *mp* (mezzo-piano) for all instruments. The woodwinds and strings play a melody in the right hand, while the cello and double bass play a melody in the left hand. The woodwinds and strings play a melody in the right hand, while the cello and double bass play a melody in the left hand.

2 Fl. 19 *mf*

Ob. 19 *mf*

2 Cl. B 19 *mf*

Fg. 19 *mf*

2 Cr. F 19 *mf* 3 3

Tr.B 19 *mf* 3 3 3 3

Vln I 19 *mf*

Vln II 19 *mf*

Vle 19 *mf* pizz.

Vc. 19 *mf*

Cb. 19 *mf*

25

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr.B

Vln I

Vln II

Vle

Vc.

Cb.

Detailed description: This page of a musical score, titled 'BÓG SIĘ RODZI', contains measures 25 through 30. The score is for a large orchestra. The woodwind section includes two flutes (2 Fl.), an oboe (Ob.), two bass clarinets (2 Cl. B), and a fugle (Fg.). The brass section consists of two cornets in F (2 Cr. F) and a tuba (Tr.B). The string section includes violin I (Vln I), violin II (Vln II), viola (Vle), violoncello (Vc.), and double bass (Cb.). Measures 25-26 feature sustained chords in the woodwinds and strings, with the oboe and bass clarinet playing eighth-note patterns. Measures 27-28 are characterized by rapid sixteenth-note passages in the two cornets and tuba, with triplets indicated by a '3' over the notes. The oboe and bass clarinet continue their eighth-note patterns. Measures 29-30 return to sustained chords across the woodwind and string sections, with the oboe and bass clarinet playing eighth-note patterns. The key signature has one sharp (F#) and the time signature is 4/4.

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr.B

Vln I

Vln II

Vle

Vc.

Cb.

2 Fl. *f*

Ob. *f*

2 Cl. B *f*

Fg. *f*

2 Cr. F *f*

Tr.B *f*

Vln I *f*

Vln II *f*

Vle *f*

Vc. *f*

Cb. *f*

The musical score for measures 37-42 of 'BÓG SIĘ RODZI' features a full orchestral ensemble. The woodwinds (Flutes, Oboe, Clarinets, Bassoon, Cor Anglais, and Trombone) and strings (Violins I & II, Viola, Violoncello, and Contrabass) all play at a forte (*f*) dynamic. The woodwinds and strings have complex rhythmic patterns, including triplets and sixteenth-note runs. The brass instruments (Flutes, Oboe, Clarinets, Bassoon, Cor Anglais, and Trombone) play sustained chords and melodic lines. The strings provide a rhythmic foundation with a mix of eighth and sixteenth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

2 Fl.

Ob.

2 Cl. B.

Fg.

2 Cr. F.

Tr.B.

Vln I

Vln II

Vle

Vc.

Cb.

49

2 Fl.

Ob.

2 Cl. B.

Fg.

2 Cr. F.

Tr. B.

Vln I

Vln II

Vle

Vc.

Cb.

arcò

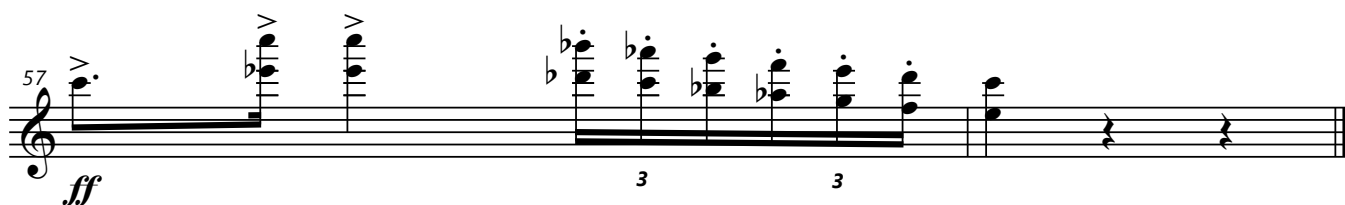
2 Flauti

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero



Oboe

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

12

mp

19

mf

27

35

f

42

50

3

ff

2 Clarinetti in B

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

8

p

mp

14

mf

22

30

f

38

45

52

ff

2

3 3

Fagotto

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

12



2 Corni in F

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

20 3 3

mf

24 3 3

28 3 3

32 3 3

36 3 *f* 3

40 3 3

44 3 3

48 3 3

52 3 3

56 3 3 *ff*

Trombe in B

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72 **Tempo di Bolero**

20 *mf*

25

31

37 *f*

43

49

56 *ff*

Violini I

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

12

17

21

25

29

33

37

41

45

49

53

mp

mf

f

ff

3

3

Violini II

BÓG SIĘ RODZI opr. J. Kowalewski

♩ = 72 **Tempo di Bolero**

12 *pizz.*
mp

19 *mf*

27

35 *f*

43

51 *ff* *arco*
3 3

Viola

BÓG SIĘ RODZI

♩ = 72 **Tempo di Bolero**
legno batt.

opr. J. Kowalewski

p

5 *3* *3* *3* *3* *3*

10 *3* *3* *3* *3* *3* *mp*

15 *3* *3* *3* *3* *3*

20 *3* *pizz.* *mf*

26

33 *f*

40

47 *arco* *3*

54 *3* *3* *3* *arco* *ff* *3* *3*

Violoncelli

BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72 **Tempo di Bolero**

pizz.
p

8 *pizz.*
mp

16 *mf*

24

32 *f*

40

48

56 *arco*
ff
3 3

Contrabasso

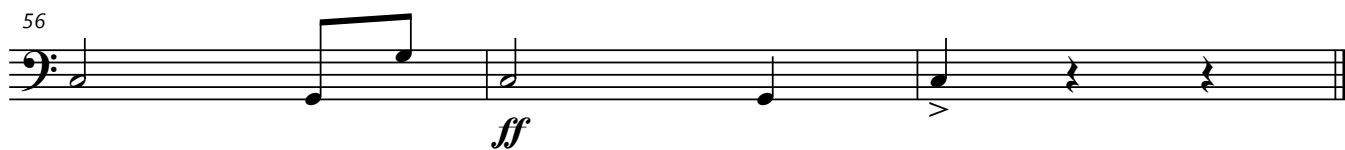
BÓG SIĘ RODZI

opr. J. Kowalewski

♩ = 72

Tempo di Bolero

pizz.



Cicha noc

Kolęda

opr. J. Kowalewski

Tempo di Valse Anglaise

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Horn in F

Trombone

Tuba

pp

mf

pp

p

pp

mp

p

legato e cantabile

legato e cantabile

legato e cantabile

legato e cantabile

legato e cantabile

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

cresc.

cresc.

cresc.

cresc.

cresc.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

f

p

f

p

f

p

f

p

f

p

mf

f

p

29

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *f*

Hn. *mf*

Tbn. *mf* *mp*

Tuba *mf*

cresc.

38

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

48

B $\flat$ Tpt. 1 *ff* *mf* *mp* *p* *molto rit.*

B $\flat$ Tpt. 2 *ff* *mf* *mp* *p* *molto rit.*

Hn. *ff* *mf* *mp* *p* *molto rit.*

Tbn. *ff* *mf* *mp* *p* *molto rit.*

Tuba *ff* *mp* *p*

molto rit.

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

8

16

23

30

37

44

51

pp *mf* *cresc.* *f* *p* *mf* *cresc.* *ff* *mf* *molto rit.* *mp* *p*

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

8

15

22

29

37

44

51

pp

p

cresc.

f cresc. *p*

f

cresc.

ff cresc. *mf*

molto rit.

mp

p

Cicha noc

Kołęda

opr. J. Kowalewski

Tempo di Valse Anglaise

legato e cantabile

pp *p*

8 *cresc.*

16

23 *f* *p* *mf*

30

37 *cresc.*

44 *ff* *mf*

51 *molto rit.* *mp* *p*

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

pp *mp* *p*

8

cresc.

16

24

f *p* *mf* *mf*

31

mp *cresc.*

38

45

ff *mf* *mp*

52

p *molto rit.*

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

8

15

22

29

36

43

50

pp

p

cresc.

f

p

mf

cresc.

ff

molto rit.

mp

p

legato e cantabile

20

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Tuba

f *p*

f *p*

f *p*

f *p* *mf*

f *p*

29

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *f*

Hn. *mf*

Tbn. *mf* *mp*

Tuba *mf*

cresc.

38

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

48

B $\flat$ Tpt. 1 *ff* *mf* *mp* *p* *molto rit.*

B $\flat$ Tpt. 2 *ff* *mf* *mp* *p* *molto rit.*

Hn. *ff* *mf* *mp* *p* *molto rit.*

Tbn. *ff* *mf* *mp* *p* *molto rit.*

Tuba *ff* *mp* *p*

molto rit.

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

8

16

23

30

37

44

51

pp

mf

cresc.

f > *p*

mf

cresc.

ff > *mf*

molto rit.

mp

p

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

8

15

22

29

37

44

51

pp

p

cresc.

f cresc. *p*

f

cresc.

ff cresc. *mf*

molto rit.

mp

p

Cicha noc

Kolęda

opr. J. Kowalewski

Tempo di Valse Anglaise

legato e cantabile

pp *p*

cresc.

f *p* *mf*

cresc.

ff *mf*

molto rit.

mp *p*

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

8

16

24

31

38

45

52

pp *mp* *p*

cresc.

f *p* *mf* *mf*

mp *cresc.*

ff *mf* *mp*

molto rit.

p

Cicha noc

Kolęda

opr. J. Kowalewski

*Tempo di Valse Anglaise**legato e cantabile*

8

15

22

29

36

43

50

pp

p

cresc.

f

p

mf

cresc.

ff

molto rit.

mp

p

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegretto

Violino I

Violino II

Viola

Violoncello *pizz.*

This system contains the first five measures of the piece. Violino I has a whole rest in the first measure, then enters with a melodic line. Violino II plays a continuous eighth-note accompaniment. Viola also plays a continuous eighth-note accompaniment. Violoncello plays a simple eighth-note accompaniment, marked *pizz.* (pizzicato).

Vno I

Vno II

Vla

Vc.

This system contains measures 6 through 10. All instruments continue their respective parts from the first system. The Violoncello part remains marked *pizz.*

A

Vno I

Vno II

Vla

Vc. *arco*

accel.

This system contains measures 11 through 15, marked with a box 'A'. Measures 11 and 12 have a forte (*ff*) dynamic marking. In measure 14, the Violoncello part changes to *arco* (arco). The piece concludes in measure 15 with an *accel.* (accelerando) marking. The Violoncello part in measure 15 is marked with a fermata.

Allegro

16

Vno I

Vno II

Vla

Vc.

pizz.

21

Vno I

Vno II

Vla

Vc.

arco

pizz.

26

Vno I

Vno II

Vla

Vc.

B

31

Vno I

Vno II

Vla

Vc.

arco

Vivo

36

Vno I

Vno II

Vla

Vc.

41

Vno I

Vno II

Vla

Vc.

C

46

Vno I

Vno II

Vla

Vc.

50

Vno I

Vno II

Vla

Vc.

54

Vno I

Vno II

Vla

Vc.

pizz.

Violino I

DZISIAJ W BETLEJEM

Allegretto

opr. J. Kowalewski

2

7

12

17

22

27

32

37

41

45

49

53

accel.

Allegro

Vivo

A

B

C

Violino II

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegretto

6

11 **A** accel.

16 **Allegro**

21

26 **B**

31

36 **Vivo**

41

46 **C**

51 3

Viola

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegretto

6

11 A

accel.

16 Allegro

21

26 B

31

Vivo

36

40

45 C

50

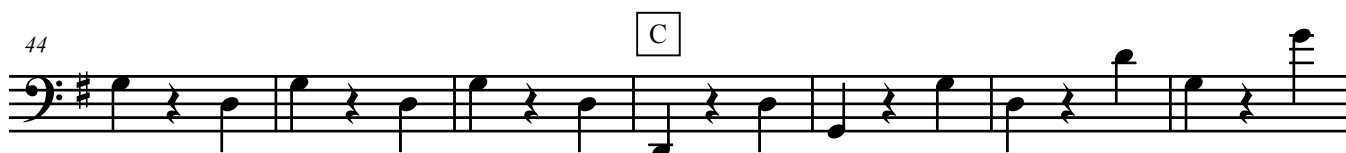
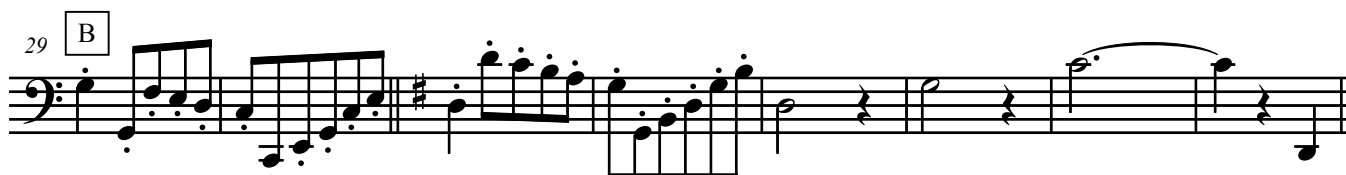
54

Violoncello

DZISIAJ W BETLEJEM

Allegretto
pizz.

opr. J. Kowalewski



Contrabasso

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegretto

pizz.



7

A



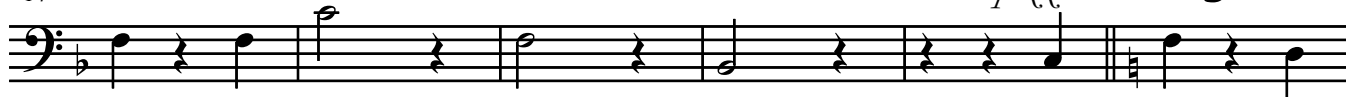
14

arco

accel.

pizz.

Allegro



20

pizz.



26

B



31

arco



Vivo

37



44

C



52

pizz.

2



DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

2 Flauti

Allegro

Oboe

Allegro

2 Clarinetti in B

Allegro

Fagotto

Allegro

2 Corni in F

p

Allegro

Trombe in B

Allegro

Violini I

mp **Allegro**

Violini II

mp **Allegro**

Viole

mp **Allegro**

Violoncelli e Contrabasso

mp

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc.
e Cb.

The musical score is written for a full orchestra. The woodwind section includes two flutes, an oboe, two bass clarinets, and a bassoon. The brass section includes two cornets in F and a tuba. The string section includes first and second violins, violas, violoncellos, and double basses. The score is in 2/4 time and features a key signature of one sharp (F#). The first system (measures 9-16) shows the woodwinds and strings. The second system (measures 17-24) shows the brass and strings. The third system (measures 25-32) shows the woodwinds and strings. The fourth system (measures 33-40) shows the brass and strings. The fifth system (measures 41-48) shows the woodwinds and strings. The sixth system (measures 49-56) shows the brass and strings. The seventh system (measures 57-64) shows the woodwinds and strings. The eighth system (measures 65-72) shows the brass and strings. The ninth system (measures 73-80) shows the woodwinds and strings. The tenth system (measures 81-88) shows the brass and strings. The eleventh system (measures 89-96) shows the woodwinds and strings. The twelfth system (measures 97-104) shows the brass and strings. The thirteenth system (measures 105-112) shows the woodwinds and strings. The fourteenth system (measures 113-120) shows the brass and strings. The fifteenth system (measures 121-128) shows the woodwinds and strings. The sixteenth system (measures 129-136) shows the brass and strings. The seventeenth system (measures 137-144) shows the woodwinds and strings. The eighteenth system (measures 145-152) shows the brass and strings. The nineteenth system (measures 153-160) shows the woodwinds and strings. The twentieth system (measures 161-168) shows the brass and strings. The twenty-first system (measures 169-176) shows the woodwinds and strings. The twenty-second system (measures 177-184) shows the brass and strings. The twenty-third system (measures 185-192) shows the woodwinds and strings. The twenty-fourth system (measures 193-200) shows the brass and strings. The twenty-fifth system (measures 201-208) shows the woodwinds and strings. The twenty-sixth system (measures 209-216) shows the brass and strings. The twenty-seventh system (measures 217-224) shows the woodwinds and strings. The twenty-eighth system (measures 225-232) shows the brass and strings. The twenty-ninth system (measures 233-240) shows the woodwinds and strings. The thirtieth system (measures 241-248) shows the brass and strings. The thirty-first system (measures 249-256) shows the woodwinds and strings. The thirty-second system (measures 257-264) shows the brass and strings. The thirty-third system (measures 265-272) shows the woodwinds and strings. The thirty-fourth system (measures 273-280) shows the brass and strings. The thirty-fifth system (measures 281-288) shows the woodwinds and strings. The thirty-sixth system (measures 289-296) shows the brass and strings. The thirty-seventh system (measures 297-304) shows the woodwinds and strings. The thirty-eighth system (measures 305-312) shows the brass and strings. The thirty-ninth system (measures 313-320) shows the woodwinds and strings. The fortieth system (measures 321-328) shows the brass and strings. The forty-first system (measures 329-336) shows the woodwinds and strings. The forty-second system (measures 337-344) shows the brass and strings. The forty-third system (measures 345-352) shows the woodwinds and strings. The forty-fourth system (measures 353-360) shows the brass and strings. The forty-fifth system (measures 361-368) shows the woodwinds and strings. The forty-sixth system (measures 369-376) shows the brass and strings. The forty-seventh system (measures 377-384) shows the woodwinds and strings. The forty-eighth system (measures 385-392) shows the brass and strings. The forty-ninth system (measures 393-400) shows the woodwinds and strings. The fiftieth system (measures 401-408) shows the brass and strings. The fifty-first system (measures 409-416) shows the woodwinds and strings. The fifty-second system (measures 417-424) shows the brass and strings. The fifty-third system (measures 425-432) shows the woodwinds and strings. The fifty-fourth system (measures 433-440) shows the brass and strings. The fifty-fifth system (measures 441-448) shows the woodwinds and strings. The fifty-sixth system (measures 449-456) shows the brass and strings. The fifty-seventh system (measures 457-464) shows the woodwinds and strings. The fifty-eighth system (measures 465-472) shows the brass and strings. The fifty-ninth system (measures 473-480) shows the woodwinds and strings. The sixtieth system (measures 481-488) shows the brass and strings. The sixty-first system (measures 489-496) shows the woodwinds and strings. The sixty-second system (measures 497-504) shows the brass and strings. The sixty-third system (measures 505-512) shows the woodwinds and strings. The sixty-fourth system (measures 513-520) shows the brass and strings. The sixty-fifth system (measures 521-528) shows the woodwinds and strings. The sixty-sixth system (measures 529-536) shows the brass and strings. The sixty-seventh system (measures 537-544) shows the woodwinds and strings. The sixty-eighth system (measures 545-552) shows the brass and strings. The sixty-ninth system (measures 553-560) shows the woodwinds and strings. The seventieth system (measures 561-568) shows the brass and strings. The seventy-first system (measures 569-576) shows the woodwinds and strings. The seventy-second system (measures 577-584) shows the brass and strings. The seventy-third system (measures 585-592) shows the woodwinds and strings. The seventy-fourth system (measures 593-600) shows the brass and strings. The seventy-fifth system (measures 601-608) shows the woodwinds and strings. The seventy-sixth system (measures 609-616) shows the brass and strings. The seventy-seventh system (measures 617-624) shows the woodwinds and strings. The seventy-eighth system (measures 625-632) shows the brass and strings. The seventy-ninth system (measures 633-640) shows the woodwinds and strings. The eightieth system (measures 641-648) shows the brass and strings. The eighty-first system (measures 649-656) shows the woodwinds and strings. The eighty-second system (measures 657-664) shows the brass and strings. The eighty-third system (measures 665-672) shows the woodwinds and strings. The eighty-fourth system (measures 673-680) shows the brass and strings. The eighty-fifth system (measures 681-688) shows the woodwinds and strings. The eighty-sixth system (measures 689-696) shows the brass and strings. The eighty-seventh system (measures 697-704) shows the woodwinds and strings. The eighty-eighth system (measures 705-712) shows the brass and strings. The eighty-ninth system (measures 713-720) shows the woodwinds and strings. The ninetieth system (measures 721-728) shows the brass and strings. The ninety-first system (measures 729-736) shows the woodwinds and strings. The ninety-second system (measures 737-744) shows the brass and strings. The ninety-third system (measures 745-752) shows the woodwinds and strings. The ninety-fourth system (measures 753-760) shows the brass and strings. The ninety-fifth system (measures 761-768) shows the woodwinds and strings. The ninety-sixth system (measures 769-776) shows the brass and strings. The ninety-seventh system (measures 777-784) shows the woodwinds and strings. The ninety-eighth system (measures 785-792) shows the brass and strings. The ninety-ninth system (measures 793-800) shows the woodwinds and strings. The hundredth system (measures 801-808) shows the brass and strings.

DZISIAJ W BETLEJEM

25

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc. e Cb.

mf

mp

mp

mp

mp

33

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc.
e Cb.

mf

f

41

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc.
e Cb.

f

f

f

f

49

2 Fl. *ff* *mp* *pp*

Ob. *ff* *mp* *pp*

2 Cl. B *ff* *mp* *pp*

Fg. *ff* *mp* *pp*

2 Cr. F

Tr. B

Vni I *ff*

Vni II *ff*

Vle *ff*

Vc. e Cb. *ff*

2 Flauti

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro **6**

11

17

23

37

43

50

f

ff

mp **pp**

2

8

6

Oboe

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

5

11

18

25

38

45

52

f

mf

ff

mp

pp

2 Clarinetti in B

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

8

15

22

32

39

46

53

f

mf

ff

mp

pp

4

2

Fagotto

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

4

2

11

18

f

25

6

2

38

45

ff

52

mp

pp

2 Corni in F

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

p

6

12

18

2

26

3

mp

34

40

46

2

5

Trombe in B

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

8

13

19

3

11

37

f

42

48

3

5

Violini I

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro
8

mp

14

mf

21

f *mp*

28

35

42

f

49

ff

4

Violini II

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

mp

8

16 *mf* *f*

23 *mp*

30

37

44 *f* *ff*

51 2

Viola

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

7

14

20

27

34

41

47

53

mp

mf

f

ff

Violoncelli
e Contrabasso ***DZISIAJ W BETLEJEM***

DZISIAJ W BETLEJEM

opr. J. Kowalewski

Allegro

9

The bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has one sharp (F#). The melody consists of a series of eighth notes, starting on G2 and ascending stepwise to G3. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3. The final note is a half note G3. The dynamic marking *mf* is placed below the staff at the end.

18

[illegible]

22

30

[illegible]

43

[illegible]

54

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 10 measures. The first four measures are a simple harmonic accompaniment: G2 (half), A2 (quarter), G2 (half), F#2 (quarter). The last six measures are a more active melody: G2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half). The piece ends with a double bar line.

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante

A

Vno I

Vno II

Vla

Vc

Allegro

9

Vno I

Vno II

Vla

Vc

17

B

Vno I

Vno II

Vla

Vc

Andante

26

Vno I

Vno II

Vla

Vc

35 C

Vno I

Vno II

Vla

Vc

Allegro

43

Vno I

Vno II

Vla

Vc

51 D

Vno I

Vno II

Vla

Vc

59

Vno I

Vno II

Vla

Vc

Vno I

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante A

11 **Allegro**

19 B

27 **Andante** C

37 **Allegro**

44 D

52

60

Vno II

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante

2

A

9

Allegro

16

B

24

Andante

31

C

Allegro

39

47

D

55

62

2000

Vla

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante

A

8

Allegro

15

B

23

Andante

31

2

C

39

Allegro

46

D

53

60

Vc

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante A

10 **Allegro**

17 B

24

31 **Andante** C

41 **Allegro**

47

54 D

61

GDY SIĘ CHRYSTUS RODZI

Andante

opr. J. Kowalewski

I

Andante

II

Allegro

Allegro

I

II

Andante

Andante

I

II

25

I

II

Allegro

33

I

II

Allegro

41

I

II

8va

GDY SIĘ CHRYSZTUS RODZI

Andante

opr. J. Kowalewski

I

II

Andante

I

II

Allegro

I

II

1. volta

2

Andante

24

I

II

Allegro

33

I

II

Allegro

41

I

II

8va-----

GDY SIĘ CHRYSSTUS RODZI

Andante

A

opr. J. Kowalewski

Andante opr. J. Kowalewski

A

Vno I

Vno II

Vla

Vc.
Cb.

senza Cb.

con Cb.

9

17

B

Andante

26

35 C

Vno I

Vno II

Vla

Vc.
Cb.

senza Cb. *con Cb.*

43

Vno I

Vno II

Vla

Vc.
Cb.

$\text{♩} = \text{♩}$

51 D

Vno I

Vno II

Vla

Vc.
Cb.

59

Vno I

Vno II

Vla

Vc.
Cb.

Vno I

GDY SIĘ CHRYSSTUS RODZI

opr. J. Kowalewski

Andante A

Allegro

Andante

Allegro

C

D

Vno II

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante

2

A

9

Allegro

16

B

24

Andante

31

C

Allegro

39

47

D

55

62

Vla

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante

A

Allegro

8

15

B

23

Andante

31

C

Allegro

39

46

D

53

60

Vc

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante A

Vc.

Cb.

GDY SIĘ CHRYSSTUS RODZI

opr. J. Kowalewski

Andante

4

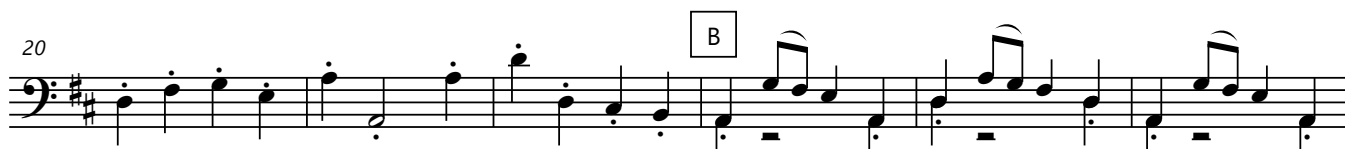
A

senza Cb.

con Cb.



Allegro



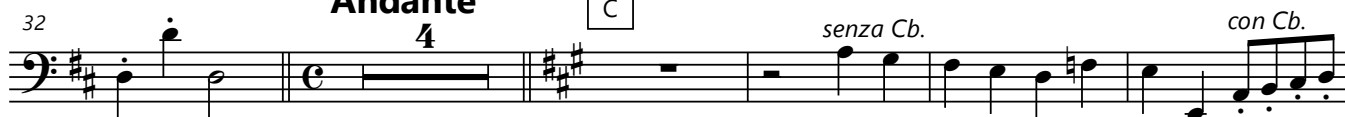
Andante

4

C

senza Cb.

con Cb.



Allegro



Cb.

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante A

10

15

21 B

27

33 **Andante** C

42

47

53 D

59

65

Gdy się Chrystus rodzi

opr. J. Kowalewski

Kolęda

Andante

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Horn in F

Trombone

Tuba

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Allegro

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

19

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

mf

f

mf

mf

mf

25

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

f

f

f

f

f

31

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

ff

ff

ff

ff

ff

Gdy się Chrystus rodzi

opr. J. Kowalewski

Kolęda

Andante
4

mp

Allegro

9 *mp* *mf*

14 *f*

19 *mf*

25 *f*

31 *ff*

Gdy się Chrystus rodzi

opr. J. Kowalewski

Kolęda

The musical score is written for a Trumpet in B $\flat$ 2. It is in 2/4 time and the key signature has one flat (B $\flat$). The piece is a carol titled "Gdy się Chrystus rodzi" by J. Kowalewski. The score consists of 31 measures, divided into seven lines of music. The first line starts with a treble clef, a key signature of one flat, and a common time signature (C). It begins with a double bar line, followed by a measure with a '2' above it, indicating a second ending. The first measure of the first line is marked with a piano (*p*) dynamic. The second line starts at measure 7 and is marked with a mezzo-piano (*mp*) dynamic. The third line starts at measure 12 and is marked with a forte (*f*) dynamic. The fourth line starts at measure 16 and is marked with a forte (*f*) dynamic. The fifth line starts at measure 21 and is marked with a forte (*f*) dynamic. The sixth line starts at measure 26 and is marked with a forte (*f*) dynamic. The seventh line starts at measure 31 and is marked with a fortissimo (*ff*) dynamic. The score ends with a double bar line and a fermata over the final note.

Gdy się Chrystus rodzi

opr. J. Kowalewski

Kolęda

3

p

7

11

mp *mf*

16

f

21

mf

27

f

32

ff

Gdy się Chrystus rodzi

Kolęda

opr. J. Kowalewski

p

5 *p* *mf*

10 *mp* *mf*

14 *f*

18

23 *mf* *f*

28

33 *ff*

Gdy się Chrystus rodzi

Kolęda

opr. J. Kowalewski

4 3

9

13

18

23

27

32

mf *mp* *f* *ff*

GDY SIĘ CHRYSTUS RODZI

opr. J. Kowalewski

Andante

A

Score for Vno I, Vno II, Vla, and Vc. Cb. (Violoncello/Contrabasso).

Measures 1-8. The tempo is Andante. The key signature is one sharp (F#). The time signature is common time (C). The score includes a section marked 'A' starting at measure 5. The Vc. Cb. part has a section marked 'senza Cb.' (without Contrabasso) from measure 6 to 7, and 'con Cb.' (with Contrabasso) from measure 8 onwards.

Score for Vno I, Vno II, Vla, and Vc. Cb. (Violoncello/Contrabasso).

Measures 9-16. The tempo is Andante. The key signature is one sharp (F#). The time signature is common time (C). The score includes a section marked 'B' starting at measure 13. The Vc. Cb. part has a section marked 'senza Cb.' (without Contrabasso) from measure 13 to 14, and 'con Cb.' (with Contrabasso) from measure 15 onwards.

Score for Vno I, Vno II, Vla, and Vc. Cb. (Violoncello/Contrabasso).

Measures 17-25. The tempo is Andante. The key signature is one sharp (F#). The time signature is common time (C). The score includes a section marked 'B' starting at measure 17. The Vc. Cb. part has a section marked 'senza Cb.' (without Contrabasso) from measure 17 to 18, and 'con Cb.' (with Contrabasso) from measure 19 onwards.

35 C

Vno I

Vno II

Vla

Vc.
Cb.

senza Cb. *con Cb.*

43

Vno I

Vno II

Vla

Vc.
Cb.

51 D

Vno I

Vno II

Vla

Vc.
Cb.

59

Vno I

Vno II

Vla

Vc.
Cb.

Vno I

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante 4

A

Allegro

11

19

B

27

Andante 4

37

C

Allegro

44

52

D

60

Vno II

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante

2

A

9

Allegro

16

B

24

31

Andante

C

39

Allegro

47

D

55

62

Vla

GDY SIĘ CHRYSTUS RODZI

opr. J. Kowalewski

Andante

A

8

Allegro

15

B

23

Andante

2

C

31

Allegro

39

46

D

53

60

Vc.

Cb.

GDY SIĘ CHRYSZTUS RODZI

opr. J. Kowalewski

Andante A *senza Cb.* *con Cb.*

10 Allegro

14

20 B

26

32 Andante C *senza Cb.* *con Cb.*

41 Allegro

46

51 D

58

64

GDY SIĘ CHRYSTUS RODZI

opr. J. Kowalewski

Poco allegro

Flauto

Poco allegro

Oboi

Poco allegro

Clarineti in B

Poco allegro

Fagotti

Poco allegro

Corni in F

Poco allegro

Tromba in B

Poco allegro

Violini I

Poco allegro

Violini II

Poco allegro

Viole

Poco allegro

Violoncelli e
Contrabassi

arco

GDY SIĘ CHRYSZTUS RODZI

12

Fl.

12

Ob.

12

Cl. in B

12

Fg.

12

Cr. in F

12

Trb. in B

Vni I

Vni II

Vle

Vc. e
Cb.

Detailed description: This is a page of a musical score for the piece 'GDY SIĘ CHRYSZTUS RODZI'. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. in B), Bassoon (Fg.), Cor Anglais in F (Cr. in F), and Trumpet in B (Trb. in B). The string section includes Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. e Cb.). The score is in 2/4 time and features a key signature of one sharp (F#). The first system of music spans measures 12 to 19. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments (Cr. in F and Trb. in B) play a more melodic line. The score is written in a standard musical notation with a grand staff for each instrument.

20

Fl.

20

Ob.

20

Cl. in B

20

Fg.

20

Cr. in F

20

Trb. in B

Vni I

Vni II

Vle

Vc. e Cb.

pizz.

28

Fl.

Ob.

Cl. in B

Fg.

Cr. in F

Trb. in B

Vni I

Vni II

Vle

Vc. e
Cb.

The musical score is written for a symphonic orchestra. It begins at measure 28. The Flute (Fl.) part features a melodic line with slurs and ties. The Oboe (Ob.) part has a more active, eighth-note pattern. The Clarinet in B (Cl. in B) and Bassoon (Fg.) parts provide harmonic support with sustained notes and some movement. The Cor in F (Cr. in F) and Trumpet in B (Trb. in B) parts play sustained chords. The Violin I (Vni I) and Violin II (Vni II) parts have melodic lines with slurs. The Viola (Vle) part has a steady eighth-note accompaniment. The Violoncello and Double Bass (Vc. e Cb.) part provides a rhythmic foundation with a steady eighth-note pattern.

molto rit.

36

Fl.

molto rit.

36

Ob.

molto rit.

36

Cl. in B

molto rit.

36

Fg.

molto rit.

36

Cr. in F

molto rit.

36

Trb. in B

molto rit.

Vni I

molto rit.

Vni II

molto rit.

Vle

molto rit.
arco

Vc. e
Cb.

2 Flauti

GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski

4

10

17

24

31

38

molto rit.

Oboi

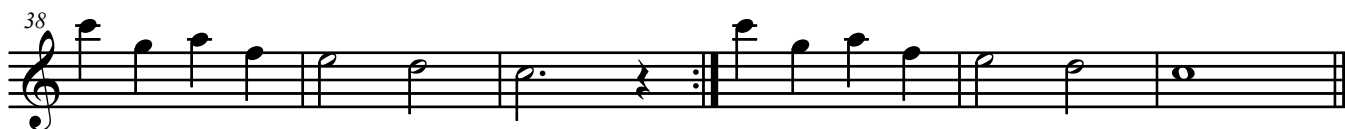
GDY SIĘ CHRYSZTUS RODZI

Poco allegro
4

opr. J. Kowalewski



molto rit.

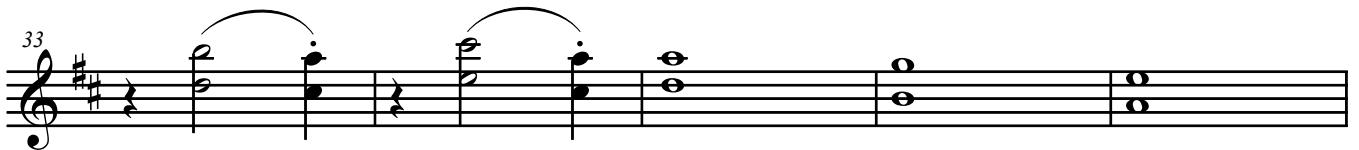


Clarinetti in B

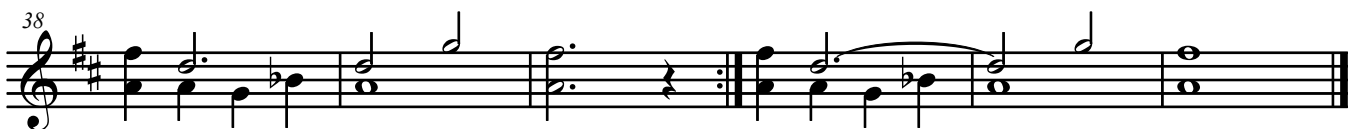
GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski



molto rit.



Fagotti

GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski



molto rit.



Corni in F

GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski

4 8 3 8

15 22 27 33 38

molto rit.

Tromba in B

GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski

4

7

14

3

21

26

32

38

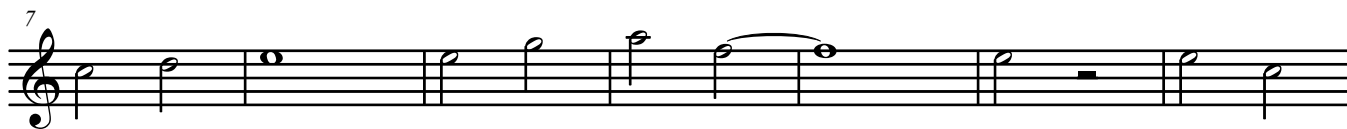
molto rit.

Violini I

GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski



molto rit.

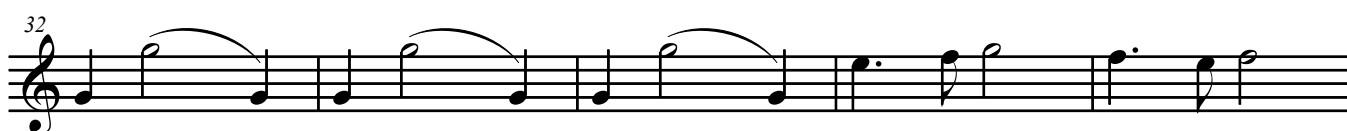
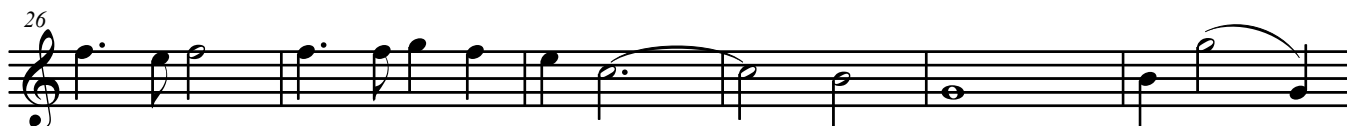
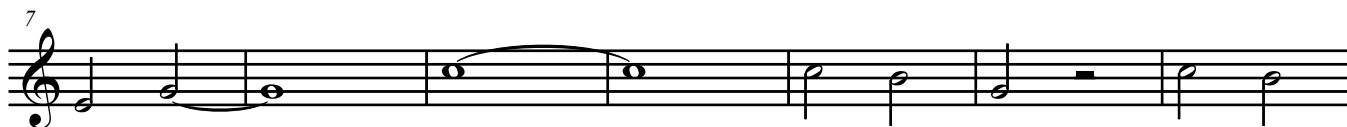
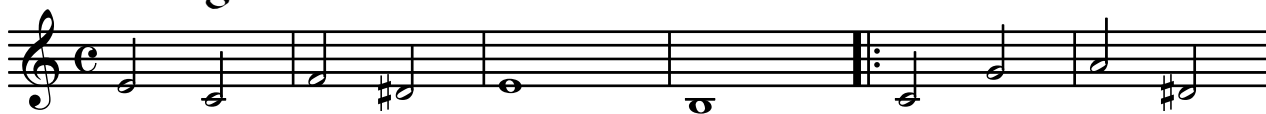


Violini II

GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski



molto rit.



Viola

GDY SIĘ CHRYSZTUS RODZI

Poco allegro

opr. J. Kowalewski



7



14



21



27



33



molto rit.

39



Violoncelli e
Contrabassi ***GDY SIĘ CHRYSZTUS RODZI***

opr. J. Kowalewski

Poco allegro

$$\text{arco}$$

12

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of the following notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half).

19

pizz.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole note G2, followed by a whole note F2, and then a whole rest. This is followed by a double bar line. The melody then continues with eighth notes: G2 (with a dot), A2 (with a dot), G2 (with a dot), F2 (with a dot), G2 (with a dot), A2 (with a dot), G2 (with a dot), F2 (with a dot), G2 (with a dot), A2 (with a dot), G2 (with a dot), F2 (with a dot), G2 (with a dot), A2 (with a dot), G2 (with a dot), and finally a whole note G2.

25

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The final note is a half note.

31

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of 14 measures. The notes are: G2 (half), A2 (quarter), G2 (quarter), F2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F1 (half), E1 (half), D1 (half), and C1 (half). The notes are written as whole, half, and quarter notes, with some notes having a dot below them.

37

molto rit.
arco

[illegible]

GDY ŚLICZNA PANNA

opr. J. Kowalewski

Moderato

Fl.

Vno

Vla

Vc

p

p

arco

mp

Score

Score

mp

p

Allegretto
stacc.

Score

Musical score for measures 17-21. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three sharps (F#, C#, G#). Measure 17 starts with a treble clef and a key signature of three sharps. The tempo is **Allegretto** and the articulation is *stacc.*. The dynamics are *mp* (mezzo-piano) for measures 18-19 and *mp* (mezzo-piano) for measures 20-21. The bass line includes a *pizz.* (pizzicato) marking in measure 19.

Score

Musical score for measures 22-25. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three sharps (F#, C#, G#). Measure 22 starts with a treble clef and a key signature of three sharps. The tempo is **Allegretto** and the articulation is *stacc.*. The dynamics are *mf* (mezzo-forte) for measures 22-23 and *mp* (mezzo-piano) for measures 24-25. The bass line includes an *arco* (arco) marking in measure 22.

Score

Musical score for measures 26-29. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is three sharps (F#, C#, G#). Measure 26 starts with a treble clef and a key signature of three sharps. The tempo is **Allegretto** and the articulation is *stacc.*. The dynamics are *mf* (mezzo-forte) for measures 26-27 and *mp* (mezzo-piano) for measures 28-29.

Score

Measures 30-33 of the musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). Measure 30 starts with a treble clef staff containing a series of eighth notes, followed by a bass clef staff with a whole note. Measures 31-33 continue with similar rhythmic patterns across the staves.

Score

Measures 34-37 of the musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). Measure 34 starts with a treble clef staff containing a series of eighth notes, followed by a bass clef staff with a whole note. Measures 35-37 continue with similar rhythmic patterns across the staves. The word *arco* is written above the bass clef staff in measure 36, and *mf* is written below the bass clef staff in measure 37.

Score

Measures 38-41 of the musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). Measure 38 starts with a treble clef staff containing a series of eighth notes, followed by a bass clef staff with a whole note. Measures 39-41 continue with similar rhythmic patterns across the staves. The word *f* is written above the treble clef staff in measure 38, and *mf* is written below the bass clef staff in measure 39.

Score

Measures 41-43 of the musical score. The key signature is three sharps (F#, C#, G#). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 41 features a melodic line in Treble 1 and a complex accompaniment in Treble 2, Bass 1, and Bass 2. Measure 42 continues the accompaniment with some rests in Treble 1. Measure 43 shows a continuation of the melodic and accompanimental patterns.

Score

Measures 44-46 of the musical score. The key signature remains three sharps. Measure 44 has a melodic line in Treble 1 and accompaniment in the other staves. Measure 45 continues the accompaniment. Measure 46 features a melodic line in Treble 1 and a more active accompaniment in the lower staves.

Score

Measures 47-49 of the musical score. The key signature remains three sharps. Measure 47 has a melodic line in Treble 1 and accompaniment in the other staves. Measure 48 continues the accompaniment. Measure 49 features a melodic line in Treble 1 and a more active accompaniment in the lower staves.

Score

This system contains measures 50, 51, and 52. The music is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has three sharps (F#, C#, G#). Measure 50 features a melodic line in Treble 1 with a fermata over the final note, while the other staves play a rhythmic accompaniment of eighth and sixteenth notes. Measures 51 and 52 continue the accompaniment with some melodic movement in Treble 2.

Score

This system contains measures 53, 54, 55, and 56. Measure 53 begins with a melodic phrase in Treble 1 marked with a piano (p) dynamic and a slur. The other staves provide a steady accompaniment. Measures 54 and 55 show the continuation of the melodic line in Treble 1 and the accompaniment. Measure 56 concludes the system with a final chord in Treble 2 and Bass 2, and a whole note in Treble 1.

Vno I

GDY ŚLICZNA PANNA

opr. J. Kowalewski

Moderato

2

p

11

20 *pizz.* **Allegretto**

mp

24

28

32

36 *arco*

f

42

49

2

Vno II

GDY ŚLICZNA PANNA

opr. J. Kowalewski

Moderato

p

mp

Allegretto

mf

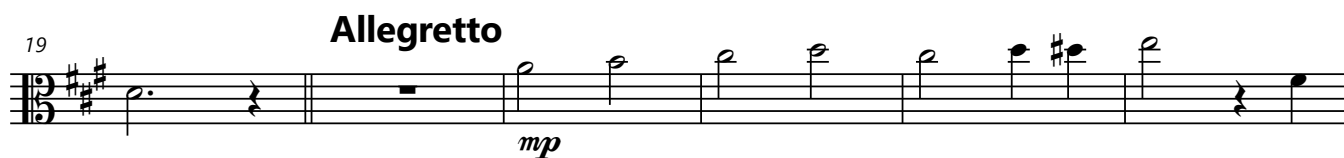
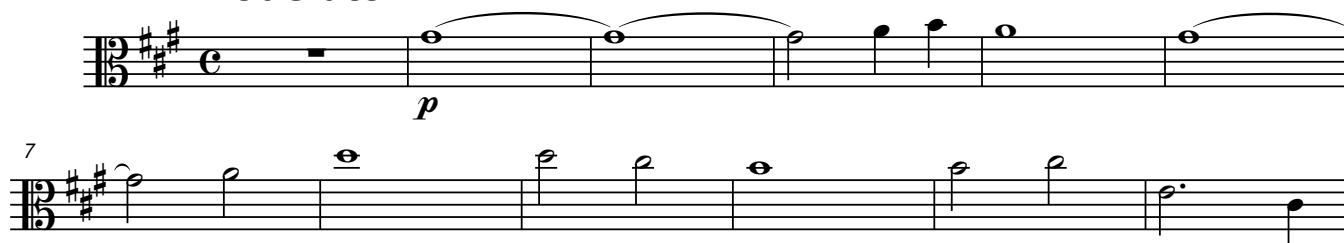
mf

Vla

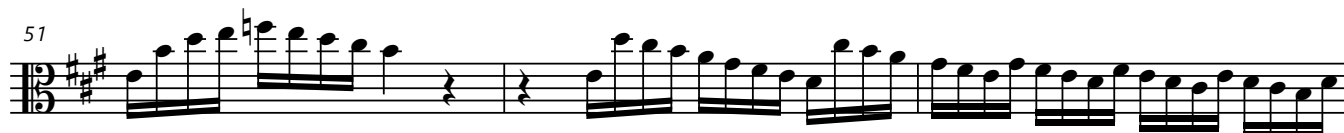
GDY ŚLICZNA PANNA

Moderato

opr. J. Kowalewski



Allegretto

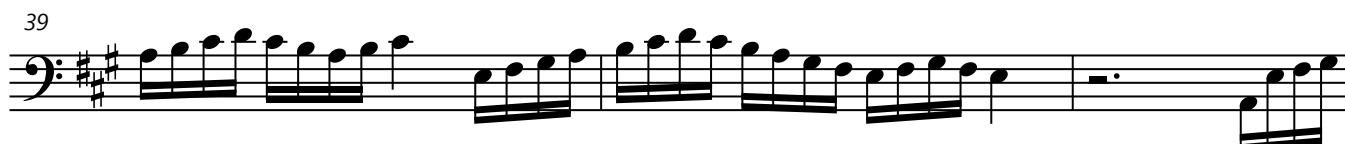
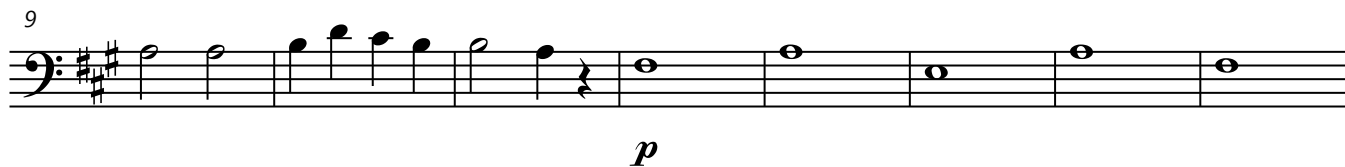
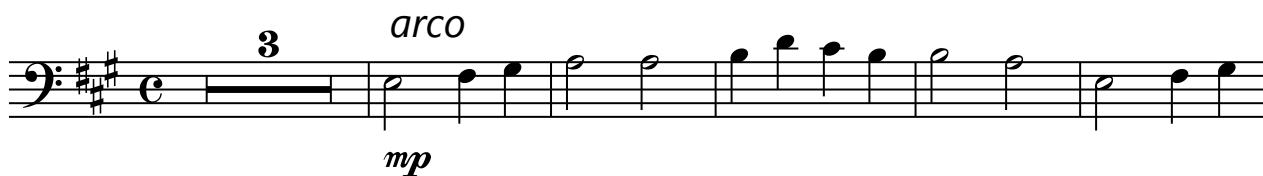


Vc

GDY ŚLICZNA PANNA

Moderato

opr. J. Kowalewski





GDY ŚLICZNA PANNA

opr. J. Kowalewski

Moderato

First system of musical notation (measures 1-5) for Vno I, Vno II, Vla, and Vc/Cb.

Vno I: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). Measures 1-3 contain whole rests. Measure 4 begins a half-note melody (F#4, G#4) marked *p*. Measure 5 continues the melody (A4, G#4).

Vno II: Treble clef, key signature of three sharps (F#, C#, G#), common time (C). Measures 1-3 contain whole notes (F#4, C#5, G#4) marked *p*. Measure 4 contains a whole note (F#4). Measure 5 contains a whole note (G#4).

Vla: Bass clef, key signature of three sharps (F#, C#, G#), common time (C). Measures 1-3 contain whole rests. Measure 4 begins a half-note melody (F#2, G#2) marked *p*. Measure 5 continues the melody (A2, G#2).

Vc/Cb: Bass clef, key signature of three sharps (F#, C#, G#), common time (C). Measures 1-3 contain whole rests. Measure 4 contains a whole note (F#1) marked *arco*. Measure 5 contains a whole note (G#1). The dynamic *mp* is indicated below the staff.

Second system of musical notation (measures 6-10) for Vno I, Vno II, Vla, and Vc/Cb.

Vno I: Treble clef, key signature of three sharps (F#, C#, G#). Measure 6 begins a half-note melody (F#4, G#4) marked *p*. Measures 7-10 continue the melody with whole notes (A4, G#4, F#4, E4).

Vno II: Treble clef, key signature of three sharps (F#, C#, G#). Measure 6 begins a half-note melody (F#4, C#5) marked *p*. Measures 7-10 continue the melody with whole notes (G#4, F#4, E4, D4).

Vla: Bass clef, key signature of three sharps (F#, C#, G#). Measure 6 begins a half-note melody (F#2, G#2) marked *p*. Measures 7-10 continue the melody with whole notes (A2, G#2, F#2, E2).

Vc/Cb: Bass clef, key signature of three sharps (F#, C#, G#). Measures 6-10 contain a continuous eighth-note accompaniment pattern (F#1, G#1, A1, G#1).

Third system of musical notation (measures 11-15) for Vno I, Vno II, Vla, and Vc/Cb.

Vno I: Treble clef, key signature of three sharps (F#, C#, G#). Measure 11 begins a half-note melody (F#4, G#4) marked *p*. Measures 12-15 continue the melody with whole notes (A4, G#4, F#4, E4).

Vno II: Treble clef, key signature of three sharps (F#, C#, G#). Measure 11 begins a half-note melody (F#4, C#5) marked *p*. Measures 12-15 continue the melody with whole notes (G#4, F#4, E4, D4).

Vla: Bass clef, key signature of three sharps (F#, C#, G#). Measure 11 begins a half-note melody (F#2, G#2) marked *p*. Measures 12-15 continue the melody with whole notes (A2, G#2, F#2, E2).

Vc/Cb: Bass clef, key signature of three sharps (F#, C#, G#). Measures 11-15 contain a continuous eighth-note accompaniment pattern (F#1, G#1, A1, G#1).

GDY ŚLICZNA PANNALlegretto

2
17

Vno I

Vno II

Vla

Vc
Cb

mp

pizz

mp

22

Vno I

Vno II

Vla

Vc
Cb

arco

mf

26

Vno I

Vno II

Vla

Vc
Cb

GDY ŚLICZNA PANNA

3

30

Vno I

Vno II

Vla

Vc
Cb

34

Vno I

Vno II

Vla

Vc
Cb

arco

mf

38

Vno I

Vno II

Vla

Vc
Cb

f

mf

mf

GDY ŚLICZNA PANNA

41

Vno I

Vno II

Vla

Vc
Cb

This system contains measures 41, 42, and 43. The Vno I part has a whole note melody. The Vno II, Vla, and Vc/Cb parts have a continuous eighth-note accompaniment. Measure 42 features a whole rest for the Vla part.

44

Vno I

Vno II

Vla

Vc
Cb

This system contains measures 44, 45, and 46. The Vno I part has a whole note melody. The Vno II, Vla, and Vc/Cb parts have a continuous eighth-note accompaniment. Measure 45 features a whole rest for the Vla part.

47

Vno I

Vno II

Vla

Vc
Cb

This system contains measures 47, 48, and 49. The Vno I part has a whole note melody. The Vno II, Vla, and Vc/Cb parts have a continuous eighth-note accompaniment. Measure 48 features a whole rest for the Vla part.

50

Vno I

Vno II

Vla

Vc
Cb

53

Vno I

Vno II

Vla

Vc
Cb

Vno I

GDY ŚLICZNA PANNA

opr. J. Kowalewski

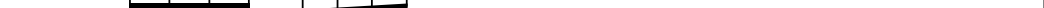
Moderato

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a double bar line and a fermata, with a '2' above it indicating a second ending. The melody starts on a whole note G#4, followed by a half note F#4, a quarter note E4, a quarter note D4, a half note C4, a half note B3, a quarter note A3, a quarter note G3, a half note F3, a half note E3, a quarter note D3, a quarter note C3, a half note B2, and a half note A2. The staff ends with a double bar line.

20 *pizz.* **Allegretto**

mp

Detailed description: This image shows measures 20 through 24 of a musical score. Measure 20 begins with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of 'mp' (mezzo-piano). The tempo is marked 'Allegretto'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also some rests and a final measure with a half note. The music is written on a single staff.

24 

28

32 

[illegible]

42

42

Vno II

GDY ŚLICZNA PANNA

opr. J. Kowalewski

Moderato

p

7

mp

14

Allegretto

20

mf

26

32

38

mf

41

44

47

50

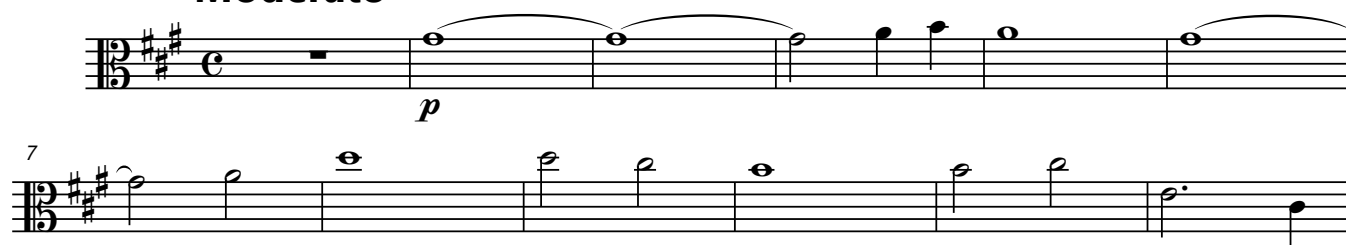
53

Vla

GDY ŚLICZNA PANNA

Moderato

opr. J. Kowalewski

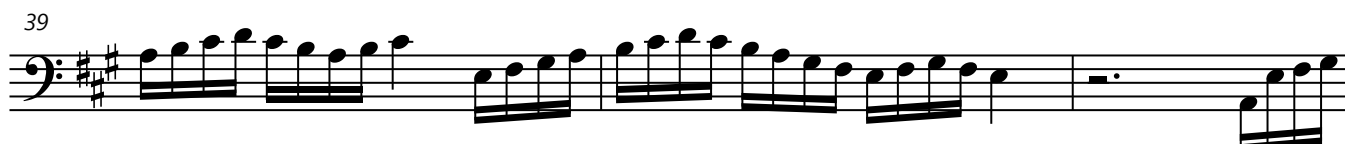
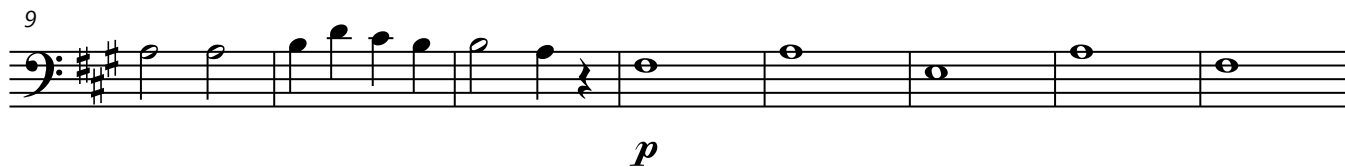
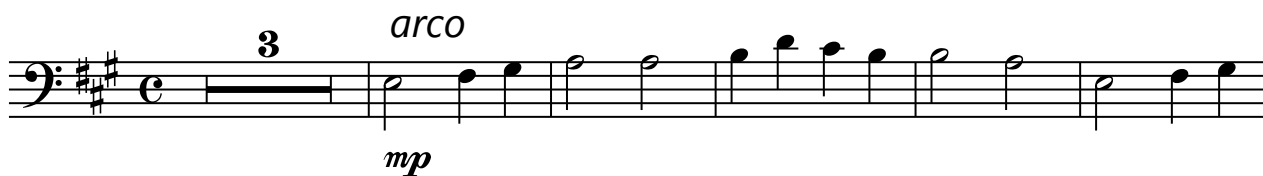


Vc

GDY ŚLICZNA PANNA

Moderato

opr. J. Kowalewski





Cb

GDY ŚLICZNA PANNA

Moderato

opr. J. Kowalewski

arco

3

mp

9

p

16

pizz.

Allegretto

mp

23

29

35

arco

 m_f

41

47

53

Vc

GDY ŚLICZNA PANNA

Moderato

opr. J. Kowalewski

3 *arco*

mp

9

p *pizz.* **Allegretto**

mp

16

23

29

35 *arco*

mf

40

44

47

50

54

Vc

Cb

GDY ŚLICZNA PANNA

Moderato

opr. J. Kowalewski

3 *arco*

mp

9

p

16 *pizz.* **Allegretto**

mp

23

29

35 *arco*

mf

40

43

46

49

52

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

The musical score is written for two piano parts, labeled I and II. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Allegro'. The score is divided into three systems, each containing staves for both piano parts. The first system (measures 1-6) shows the initial entry of the piano parts. The second system (measures 7-11) continues the development of the themes. The third system (measures 12-15) concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating the specific musical structure and phrasing of the composition.

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

2 Flauti

Allegro

mp *mf*

Oboe

Allegro

f

2 Clarinetti in B

Allegro

mp *mf*

Fagotto

Allegro

f

2 Corni in F

Allegro

mf

Trombe in B

Allegro

mf

Violini I

Allegro

pizz. *arco*

Violini II

Allegro

pizz. *arco*

Viole

Allegro

pizz. *mf*

Violoncelli e Contrabasso

mf

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc.

Cb.

arco

f

mf

The musical score is for a piece titled "jam jest dudka". It is a multi-staff score for a symphony orchestra. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into two systems. The first system includes staves for 2 Flutes, Oboe, 2 Clarinets in B-flat, Bassoon, 2 Cor Anglais, Trumpet in B-flat, Violin I, Violin II, Viola, and Violoncello/Double Bass. The second system includes staves for 2 Flutes, Oboe, 2 Clarinets in B-flat, Bassoon, 2 Cor Anglais, Trumpet in B-flat, Violin I, Violin II, Viola, and Violoncello/Double Bass. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The woodwinds and strings play a rhythmic pattern, while the brass instruments provide harmonic support. The score is written in a standard musical notation style, with a clear and legible layout.

2 Fl. *mf*

Ob. *p*

2 Cl. B

Fg. *f* *p*

2 Cr. F

Tr. B

Vni I *pizz.*

Vni II *pizz.*

Vle

Vc. *pizz.*

Cb.

The musical score is for measures 13 through 17. The key signature is three sharps (F#, C#, G#). The score includes parts for 2 Flutes, Oboe, 2 Clarinets in B-flat, Bassoon, 2 Cor Anglais, Trumpet in B-flat, Violin I, Violin II, Viola, and Violoncello/Double Bass. Measure 13 starts with a rehearsal mark. Dynamics include *mf* for Flute, *p* for Oboe, *f* for Bassoon, and *pizz.* for strings. The strings play a rhythmic pattern of eighth notes with accents. The woodwinds have various melodic and harmonic lines, including some with slurs and ties.

2 Fl. 19 *mp* *mf*

Ob. 19 *f*

2 Cl. B 19 *mp* *mf*

Fg. 19 *f*

2 Cr. F 19 *mf*

Tr. B 19 *mf*

Vni I 19 *arco* *mf* *arco*

Vni II 19 *mf* *arco*

Vle 19 *mf*

Vc. 19 *mf*

Cb. 19 *mf*

Detailed description: This is a page of a musical score for measures 19 through 23. The score is written for a large ensemble. The instruments and their parts are: 2 Flutes (2 Fl.), Oboe (Ob.), 2 Clarinets in B-flat (2 Cl. B), Bassoon (Fg.), 2 Cor Anglais (2 Cr. F), Trumpet in B-flat (Tr. B), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three sharps (F#, C#, G#). Measure 19 is marked with a '19' above the staff. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The Viola part includes the instruction *arco*. The score features various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together. There are also slurs and accents throughout the piece.

24

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc.

Cb.

f

mf

Detailed description: This page of a musical score covers measures 24 through 27. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes two Flutes (2 Fl.), Oboe (Ob.), two Bass Clarinets (2 Cl. B), and Bassoon (Fg.). The string section consists of two Violins (Vni I, Vni II), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The brass section includes two Cornets in F (2 Cr. F) and a Trombone (Tr. B). In measure 24, the Flutes and Oboe play a melodic line, while the Bass Clarinets and Bassoon play a rhythmic accompaniment. The strings play a steady eighth-note pattern. In measure 25, the Flutes and Oboe continue their melodic line, and the Bass Clarinets and Bassoon play a more complex rhythmic pattern. The strings continue their eighth-note pattern. In measure 26, the Flutes and Oboe play a melodic line, and the Bass Clarinets and Bassoon play a rhythmic pattern. The strings continue their eighth-note pattern. In measure 27, the Flutes and Oboe play a melodic line, and the Bass Clarinets and Bassoon play a rhythmic pattern. The strings continue their eighth-note pattern. Dynamics include *f* (forte) for the woodwinds in measures 25 and 26, and *mf* (mezzo-forte) for the strings in measures 25 and 26.

28

2 Fl. *mf* *ff*

Ob. *ff*

2 Cl. B *ff*

Fg. *f* *ff*

2 Cr. F *ff*

Tr. B *ff*

Vni I *ff*

Vni II *ff*

Vle *ff*

Vc. Cb. *ff*

Detailed description: This page of a musical score covers measures 28 through 31. The key signature is three sharps (F#, C#, G#). The score is arranged in a system of ten staves. The instruments and their parts are: 2 Flutes (2 Fl.), Oboe (Ob.), 2 Clarinets in B-flat (2 Cl. B), Bassoon (Fg.), 2 Cor Anglais (2 Cr. F), Trumpet in B-flat (Tr. B), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). Measure 28 begins with a *mf* (mezzo-forte) dynamic for the flutes. The bassoon plays a *f* (forte) line. Measures 29 and 30 continue the orchestration with various melodic and harmonic textures. Measure 31 concludes the system with a *ff* (fortissimo) dynamic for most instruments. The notation includes various note values, rests, and articulation marks such as accents and slurs.

2 Flauti

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

5

mp *mf*

8

11

f *mf*

14

5

21

mp *mf*

24

f

27

mf

30

ff

Oboe

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

6

f

9

f

12

15

p

18

3

f

23

26

f

29

ff

2 Clarinetti in B

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

4

mp

7

mf

10

13

16

4

mp

mf

23

26

29

ff

Fagotto

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

6

f

10

mf *f*

14

2

p

19

f

23

mf

27

f *ff*

2 Corni in F ***JAM JEST DUDKA***

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

The musical score for 'The Rose Tree' is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The piece begins with a key signature change from one sharp (F#) to three sharps. The melody starts with a whole note chord of F#4, C#5, and G#4, followed by a half note chord of F#4 and C#5. The melody then continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (F#4, C#5, G#4) and a half note (F#4). The piece ends with a whole note chord of F#4, C#5, and G#4. The tempo is marked 'moderato' and the dynamics are 'mf'.

11

Measure 11: Treble clef, key signature of three sharps (F#, C#, G#). The measure contains a series of chords connected by a long horizontal line. The chords are: F#4, C#5, G#5; F#4, C#5, G#5; F#4, C#5, G#5; F#4, C#5, G#5; F#4, C#5, G#5. The measure ends with a quarter rest and a quarter note G4.

26

ff

Trombe in B

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

6

mf

10

14

7

mf

24

28

ff

Violini I

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

pizz.

arco

mf

pizz.

arco

mf

ff

5

8

11

14

18

21

24

27

30

Violini II

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

2 *pizz.*

5 *mf*

8 *arco*

11

14 2

18 *pizz.*

21 *mf* *arco*

24

27

30 *ff*

Viola

JAM JEST DUDKA

opr. J. Kowalewski

Allegro

6

arco

mf

10

14

6

arco

mf

23

27

ff

Violoncelli e Contrabasso

JAM JEST DUDKA

opr. J. Kowalewski

Allegro
pizz.

5

mf

9

13

pizz.

17

21

mf

25

29

ff

JEZUS MALUSIENKI

Andantino

opr. J. Kowalewski

First system of musical notation (measures 1-6). The score is for four staves: Vno I, Vno II, Vla, and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is *Andantino*. The first measure of Vno I is marked *legato*. The first measure of Vno II is marked *legato*. The first measure of Vla is marked *legato* and *p*. The first measure of Vc is marked *legato* and *p*. The sixth measure of Vno I is marked *p*. The sixth measure of Vno II is marked *mf*.

Second system of musical notation (measures 7-12). The score continues for the four staves. The key signature changes to two sharps (F# and C#) at measure 10. The tempo remains *Andantino*.

Third system of musical notation (measures 13-18). The score continues for the four staves. The key signature changes to two flats (Bb and Eb) at measure 16. The tempo remains *Andantino*.

19

mf

mp

mp

mp

This system contains measures 19 through 24. It features four staves: Treble 1, Treble 2, Alto, and Bass. Measures 19 and 20 have rests in the Treble 1 staff. From measure 21, the Treble 1 staff has a melody with a *mf* dynamic. The Treble 2 staff has a melody with a *mp* dynamic. The Alto staff has a melody with a *mp* dynamic. The Bass staff has a melody with a *mp* dynamic. The key signature is B-flat major (two flats).

25

This system contains measures 25 through 30. It features four staves: Treble 1, Treble 2, Alto, and Bass. All staves have continuous melodic lines. The key signature is B-flat major (two flats).

31

31

This system contains measures 31 through 36. It features four staves: Treble 1, Treble 2, Alto, and Bass. Measures 31 and 32 have rests in the Treble 1 staff. From measure 33, the Treble 1 staff has a melody. The Treble 2 staff has a melody. The Alto staff has a melody. The Bass staff has a melody. The key signature changes to D major (two sharps) starting in measure 35.

37

44

51 *rit. e dim. al fine*

Vno I

JEZUS MALUSIEŃKI

Andantino

opr. J. Kowalewski

5

p

9

14

19

mf

24

29

34

40

45

50

p

55

mp *pp*

rit. e dim. al fine

Vno II

JEZUS MALUSIEŃKI

Andantino

opr. J. Kowalewski

4

mf

8

12

16

mp

22

26

30

34

38

42

46

50

54

mp

pp

rit. e dim. al fine

Vla

JEZUS MALUSIEŃKI

Andantino

opr. J. Kowalewski

p

5

9

13

17

21

mp

25

29

33

37

41

45

49

54

mp *pp*

rit. e dim. al fine

Vc.

JEZUS MALUSIENKI

opr. J. Kowalewski

Andantino

p

6

11

16

21

mp

25

29

33

37

42

46

50

54

mp *pp*

rit. e dim. al fine

Cb.

JEZUS MALUSIENKI

opr. J. Kowalewski

Andantino

p

6

11

16

21

mp

25

29

33

37

42

46

50

rit. e dim. al fine

54

mp *pp*

JEZUS MALUSIEŃKI

Andantino

opr. J. Kowalewski

Fl. *legato*

Vno *legato*

Vla *legato* *p*

Vc. *legato* *p*

mf

7

13

19

mf

mp

mp

mp

This system contains measures 19 through 24. It features four staves: Treble 1, Treble 2, Alto, and Bass. Measures 19-20 have a whole rest in the Treble 1 staff. Measures 21-24 show active music in all staves. Dynamics include *mf* in measure 21 and *mp* in measures 22, 23, and 24.

25

This system contains measures 25 through 30. All four staves (Treble 1, Treble 2, Alto, and Bass) have active musical notation throughout this system.

31

This system contains measures 31 through 36. Measures 31-35 show active music in all staves. Measure 36 features a key signature change to D major (two sharps) and a whole rest in the Treble 1 staff.

37



44



51 rit. e dim. al fine



Vno I

JEZUS MALUSIEŃKI

Andantino

opr. J. Kowalewski

5

p

9

14

19

mf

24

29

34

40

45

50

rit. e dim. al fine

p

55

mp *pp*

Vno II

JEZUS MALUSIEŃKI

opr. J. Kowalewski

Andantino

4

mf

8

12

16

mp

22

26

30

34

38

42

46

50

54

rit. e dim. al fine

mp

pp

Vla

JEZUS MALUSIEŃKI

Andantino

opr. J. Kowalewski

p

5

9

13

17

21

mp

25

29

33

37

41

45

49

54

rit. e dim. al fine

mp *pp*

Vc.

JEZUS MALUSIEŃKI

opr. J. Kowalewski

Andantino

p

6

11

16

21

mp

25

29

33

37

42

46

50

54

rit. e dim. al fine

mp *pp*

Cb.

JEZUS MALUSIEŃKI

opr. J. Kowalewski

Andantino

p

6

11

16

21

mp

25

29

33

37

42

46

50

rit. e dim. al fine

54

mp *pp*

LULAJŹE JEZUNIU

opr. J. Kowalewski

Tranquillo e moderato

Flauto

Violino I

Violino II

Violoncello

Fl.

Vno I

Vno II

Vc.

Fl.

Vno I

Vno II

Vc.

Lulajże Jezuniu

Fl. ¹⁶

Vno I ¹⁶

Vno II

Vc.

This system contains measures 16 through 20. The Flute (Fl.) part begins at measure 16 with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter rest. The Violin I (Vno I) part features a continuous triplet eighth-note pattern starting on G4. The Violin II (Vno II) part provides harmonic support with chords and single notes. The Viola (Vc.) part plays a steady eighth-note accompaniment.

Fl. ²¹

Vno I ²¹

Vno II

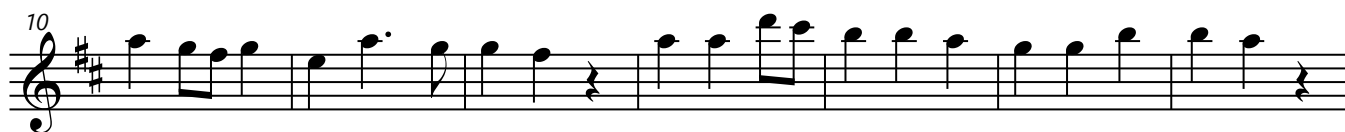
Vc.

This system contains measures 21 through 26. The Flute (Fl.) part continues with a melodic line of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, 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opr. J. Kowalewski

Flauto

Violino I

Violino II

Violoncello

Fl.

Vno I

Vno II

Vc.

Fl.

Vno I

Vno II

Vc.

Fl. 16

Vno I 16

Vno II

Vc.

Fl. 21

Vno I 21

Vno II

Vc.

Fl. 27

Vno I 27

Vno II

Vc.

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino ♩ = 96

I Flauto

II Flauto

Oboe

I Clarinetto in B

II Clarinetto in B

Fagotto

Andantino ♩ = 96

2 Corni in F

Trombe in B

Andantino ♩ = 96

Violini I

Violini II

Viole

Violoncelli e Contrabasso

NAJŚWIĘTZA PANIENKA PO ŚWIECIE CHODZIŁA

9

I Fl.

II Fl.

Ob.

I Cl. B

II Cl. B

Fg.

2 Cr. F

Tr. B

Vln. I

Vln. II

Vle

Vc.

Cb.

mf

mf

mf

The musical score is for the piece "Najświętsza Panienka po świecie chodziła". It is a full orchestral score. The score is written for a symphony orchestra, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system includes I Fl., II Fl., Ob., I Cl. B, II Cl. B, and Fg. The second system includes 2 Cr. F and Tr. B. The third system includes Vln. I, Vln. II, Vle, Vc., and Cb. The score is marked with a tempo of 9. The dynamics are marked with *mf* (mezzo-forte) in the woodwind parts. The score is written in a standard musical notation with staves and notes.

NAJŚWIĘTSZA PANIENKA PO ŚWIECIE CHODZIŁA

3

17

I Fl.

17

mp

mf

II Fl.

17

Ob.

17

I Cl. B

17

II Cl. B

17

Fg.

17

2 Cr. F

p

17

Tr. B

p

17

Vln. I

Vln. II

Vle

Vc. Cb.

Detailed description: This is a page of a musical score for a symphony orchestra. The title is 'NAJŚWIĘTSZA PANIENKA PO ŚWIECIE CHODZIŁA' and it is page 3. The score is for measures 17 through 24. The instruments listed are: I Flute, II Flute, Oboe, I Clarinet in B-flat, II Clarinet in B-flat, Bassoon, 2 Cor Anglais in F, Trumpet in B-flat, Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature has two sharps (F# and C#). The first flute part starts with a measure rest, then enters at measure 18 with a mezzo-piano (*mp*) dynamic, followed by a crescendo to mezzo-forte (*mf*) by measure 20. The woodwinds and strings provide harmonic support with various melodic and harmonic lines. Dynamics like *p* (piano) are used in the Cor Anglais and Trumpet parts.

NAJŚWIĘTSZA PANIENKA PO ŚWIECIE CHODZIŁA

25

I Fl.

25

II Fl.

25

Ob.

25

I Cl. B

25

II Cl. B

25

Fg.

25

2 Cr. F

25

Tr. B

25

Vln. I

Vln. II

Vle

Vc. Cb.

Detailed description: This is a page of a musical score for the piece 'Najświętsza Panienka po świecie chodziła'. The page is numbered 4 in the top left corner. The title is centered at the top. The score is arranged in three systems. The first system includes staves for I Fl., II Fl., Ob., I Cl. B, II Cl. B, and Fg. The second system includes staves for 2 Cr. F, Tr. B, Vln. I, Vln. II, Vle, and Vc. Cb. Each staff begins with a measure number '25'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The key signature has two sharps (F# and C#), and the time signature is not explicitly shown but appears to be common time (C).

This musical score is for the piece "Najświętsza Panienka po świecie chodziła" (The Most Holy Virgin Walks the World). It is page 5 of the score. The instrumentation includes:

- I Fl.
- II Fl.
- Ob.
- I Cl. B
- II Cl. B
- Fg.
- 2 Cr. F
- Tr. B
- Vln. I
- Vln. II
- Vle
- Vc.
- Cb.

The score is written in G major (one sharp) and 2/4 time. The key signature is G major, and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings provide a harmonic accompaniment, while the brass instruments (Flutes, Clarinets, Bassoon, Trumpets, Trombone) play a more active role in the melody and harmony. The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides a steady bass line and harmonic support. The woodwinds (Flutes, Clarinets, Bassoon) play a more active role in the melody and harmony. The brass instruments (Flutes, Clarinets, Bassoon, Trumpets, Trombone) play a more active role in the melody and harmony.

NAJŚWIĘTSZA PANIENKA PO ŚWIECIE CHODZIŁA

This musical score is for the piece "Najświętsza Panienka po świecie chodziła". It is a full orchestral score spanning 12 measures, starting at measure 41. The score is written for the following instruments:

- I Fl.** (First Flute): Melodic line with eighth and sixteenth notes.
- II Fl.** (Second Flute): Melodic line with eighth and sixteenth notes.
- Ob.** (Oboe): Sustained notes with a long breath mark.
- I Cl. B.** (First Clarinet in B): Melodic line with eighth and sixteenth notes.
- II Cl. B.** (Second Clarinet in B): Melodic line with eighth and sixteenth notes.
- Fg.** (Fagott/Bassoon): Sustained notes with a long breath mark.
- 2 Cr. F.** (Two Cornets in F): Sustained notes with a long breath mark.
- Tr. B.** (Trumpet in B): Sustained notes with a long breath mark.
- Vln. I** (Violin I): Sustained notes with a long breath mark.
- Vln. II** (Violin II): Sustained notes with a long breath mark.
- Vle** (Viola): Sustained notes with a long breath mark.
- Vc. Cb.** (Violoncello/Double Bass): Sustained notes with a long breath mark.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and breath marks.

NAJŚWIĘTSZA PANIENKA PO ŚWIECIE CHODZIŁA

7

49

I Fl.

49

II Fl.

49

Ob.

49

I Cl. B

49

II Cl. B

49

Fg.

49

2 Cr. F

49

Tr. B

49

Vln. I

Vln. II

Vle

Vc. Cb.

Detailed description of the musical score: The score is written for a symphonic band or orchestra. It begins at measure 49. The woodwind section includes two flutes (I and II), an oboe, two bass clarinets, and a bassoon. The brass section includes two trumpets in F and one trombone in B. The string section includes two violins, a viola, and a violoncello/double bass. The key signature has one sharp (F#), and the time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are several slurs and ties throughout the score, indicating phrasing and sustained notes. The page ends at measure 58.

1 Flauto

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino

$\bullet = 96$

10

7

21

[illegible][illegible]

39



46

8

Il Flauto

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino

♩ = 96

10

$$mf$$

17

24

32

40

47

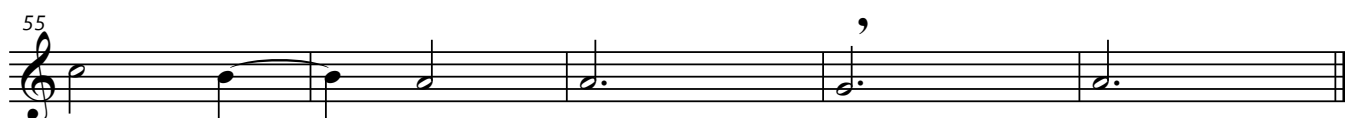
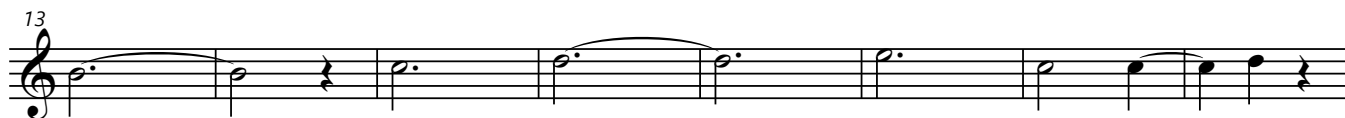
5

Oboe

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$



I Clarinetto in B **NAJŚWIĘTSZA PANIENKA**

opr. J. Kowalewski

Andantino $\bullet = 96$

10

mf

16

23

30

37

44

10

II Clarinetto in B

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$

10

mf

16

24

31

38

45

10

The musical score is written for the II Clarinet in B. It begins with a 10-measure rest, followed by a melody. The tempo is Andantino (96 bpm) and the key signature is two sharps (F# and C#). The dynamic marking is mezzo-forte (mf). The score is divided into six staves, with measure numbers 16, 24, 31, 38, and 45 indicating the start of new phrases. The final staff ends with a 10-measure rest.

Fagotto

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$

10

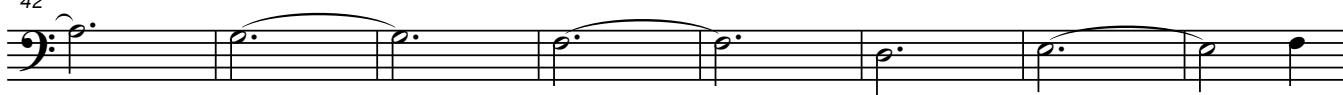
18



34



42



50



2 Corni in F

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$

10 8 6

28 5

39

46 8

Trombe in B

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$

10 8 6

p

28 6

39

46 8

Violini I

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$

♩ = 96

p

8

16

24

31

38

45.

52.

Violini II

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino  = 96



8



16



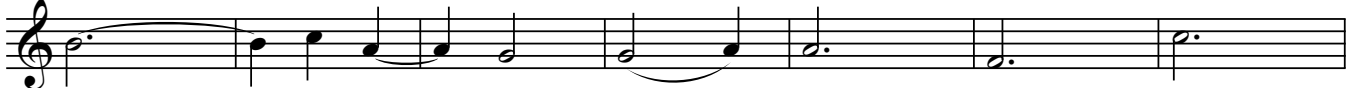
24



31



38



45.



52.



Viole

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$



8



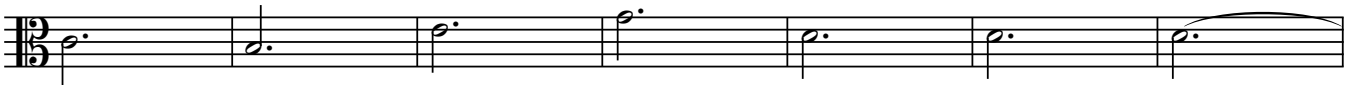
16



24



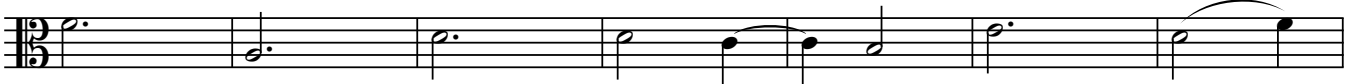
32



39



46



53

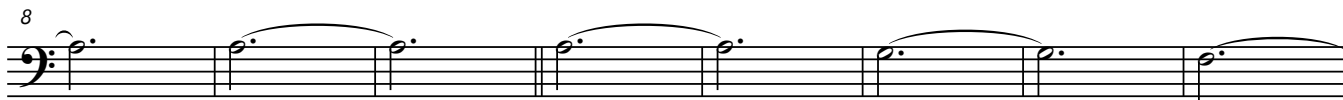


Violoncelli e
Contrabasso

NAJŚWIĘTSZA PANIENKA

opr. J. Kowalewski

Andantino $\bullet = 96$



Niepojęte dary dla nas daje

opr. J. Kowalewski

Allegretto

Hand I: *mp* *p*

Hand II: *p*

Hand I: *f*

Hand II: *f*

Hand I: *p*

Hand II: *p*

19

I

II

f

p

f

p

Measures 19-24. Part I (treble and alto) and Part II (bass and tenor) are shown. Dynamics range from forte (f) to piano (p). Accents are present on many notes.

25

I

II

f

f

f

Measures 25-30. Part I (treble and alto) and Part II (bass and tenor) are shown. Dynamics are mostly forte (f). Accents are present on many notes.

31

I

II

rit.

rit.

Measures 31-36. Part I (treble and alto) and Part II (bass and tenor) are shown. The section ends with a double bar line. Dynamics include forte (f) and piano (p). Accents are present on many notes.

Oj maluśki, maluśki

Kolęda

opr. Jakub Kowalewski

$\text{♩} = 60$

Violin I

Violin II

Viola

Cello

ppp

p

pp

ppp

pp

ppp

9

Vln. I

Vln. II

Vla.

Vc.

pp

17

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

23

Vln. I

Vln. II

Vla.

Vc.

28

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

mp

pizz.

mp

pizz.

mp

arco

34

Vln. I

Vln. II

Vla.

Vc.

p

p

arco

mp

mf

40

Vln. I

Vln. II

Vla.

Vc.

p

p

p

48

Vln. I

Vln. II

Vla.

Vc.

p

f

mp

mp

f

arco

55

Vln. I

Vln. II

Vla.

Vc.

61

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

p

67

Vln. I

Vln. II

Vla.

Vc.

mf

p

p

72

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

ppp

ppp

ppp

ppp

Oj maluśki, maluśki

Kolęda

opr. Jakub Kowalewski

$\text{♩} = 60$

p

f

mp

pizz.

arco

p

f

mp

ppp

Oj maluśki, maluśki

Kolęda

opr. Jakub Kowalewski

$\text{♩} = 60$

ppp *pp* *f* *mp* *p* *p* *mp* *mf* *ppp*

10 17 23 28 33 40 48 54 60 66 72

Viola

Oj maluśki, maluśki

Kolęda

opr. Jakub Kowalewski

$\text{♩} = 60$

2

ppp *pp*

9

18

f 3 3 3 3 3

24

pizz. *mp*

32

arco *mp* 3 3

38

45

p *mp*

52

59

67

p

72

mp *ppp*

Cello

Oj maluśki, maluśki

Kolęda

opr. Jakub Kowalewski

$\text{♩} = 60$

7

ppp *pp*

13

f

20

27

pizz.

mp

33

mf

39

50

arco

f

57

65

p

p

71

mp *ppp*

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

2 Flauti

Oboe

2 Clarinetti in B

Fagotto

2 Corni in F

Trombe in B

Violini I

Violini II

Viola

Violoncelli e Contrabbasso

The musical score is written for a full orchestra. It begins with a key signature of one sharp (F#) and a tempo marking of **Vivo**. The score is organized into three systems of staves. The first system includes parts for 2 Flutes, Oboe, 2 Clarinets in B, and Bassoon. The second system includes parts for 2 Horns in F and Trumpets in B. The third system includes parts for Violins I, Violins II, Viola, and Violoncellos/Double Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings (*mf*, *f*). The score is written in a clear, professional style with a focus on the instrumental parts.

PORWIJMY INSTRUMENTA

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

mf

Vni I

Vni II

Vle

Vc. Cb.

The musical score is for a piece titled "PORWIJMY INSTRUMENTA". It is a page from a larger score, indicated by the page number "2" in the top left. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with each system containing staves for different instruments. The instruments listed on the left are: 2 Fl. (Flute), Ob. (Oboe), 2 Cl. B (Clarinet in B), Fg. (Bassoon), 2 Cr. F (Cornet in F), Tr. B (Trumpet in B), Vni I (Violin I), Vni II (Violin II), Vle (Viola), and Vc. Cb. (Violoncello). The score begins with a measure marked with a "9" above the staff, indicating a measure rest. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line. The dynamic marking *mf* (mezzo-forte) is present in the Trumpet part. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

PORWIJMY INSTRUMENTA

3

This musical score page contains measures 17 through 24 of 'The Swan' from Swan Lake. The instrumentation includes 2 Flutes (2 Fl.), Oboe (Ob.), 2 Clarinets in B-flat (2 Cl. B), Bassoon (Fg.), 2 Cor Anglais (2 Cr. F), Trumpet in B-flat (Tr. B), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The key signature is one sharp (F#), and the time signature is 3/4. Measure 17 is marked with a rehearsal mark '17'. The score features various musical notations including eighth notes, quarter notes, half notes, and sixteenth notes, as well as rests, slurs, and dynamic markings such as *f* (forte). The woodwinds and strings provide harmonic support, while Vni I has a more active melodic line.

PORWIJMY INSTRUMENTA

25

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc. Cb.

mf

Detailed description: This is a page of a musical score for a symphony orchestra, specifically for the section titled 'PORWIJMY INSTRUMENTA'. The page is numbered '4' in the top left corner. The score is written for a variety of instruments, including woodwinds (Flutes, Oboe, Clarinets, Bassoon, Cor Anglais, Trumpet), brass (Trombone), and strings (Violins I and II, Viola, Violoncello, Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 25. The woodwind section (2 Fl., Ob., 2 Cl. B, Fg.) features complex rhythmic patterns with many accents and slurs. The brass section (2 Cr. F, Tr. B) has more sustained lines with some accents. The string section (Vni I, Vni II, Vle, Vc. Cb.) provides a harmonic foundation with sustained chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the Violin II part. The notation includes various musical symbols such as notes, rests, slurs, accents, and dynamic markings.

PORWIJMY INSTRUMENTA

This musical score page contains measures 33 through 40 of a symphony. The instrumentation includes:

- 2 Fl.** (Flute 2): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- Ob.** (Oboe): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- 2 Cl. B** (Bass Clarinet 2): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- Fg.** (Fagotto): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- 2 Cr. F** (Cornet 2): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- Tr. B** (Trumpet B): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- Vni I** (Violini I): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- Vni II** (Violini II): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- Vle** (Viola): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.
- Vc. Cb.** (Violoncello/Contrabasso): Measures 33-34 have a melodic line, while measures 35-40 play a sustained chord.

The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo).

This musical score page contains measures 41 through 48 of the piece. The instruments and their parts are as follows:

- 2 Fl.**: Flute 1 and 2. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- Ob.**: Oboe. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- 2 Cl. B**: Clarinet in B-flat. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- Fg.**: Bassoon. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- 2 Cr. F**: Cor Anglais. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- Tr. B**: Trumpet in B-flat. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- Vni I**: Violin I. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- Vni II**: Violin II. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- Vle**: Viola. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.
- Vc. Cb.**: Violoncello and Double Bass. Measures 41-44 have rests. Measures 45-48 feature a rapid sixteenth-note scale starting on G4, marked *f*.

The score is written for a full orchestra, with measures 41-44 showing rests for most instruments, and measures 45-48 showing a rapid sixteenth-note scale for all instruments, marked *f*.

2 Flauti

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

4

mf

10

17

24

mf

30

36

43

2

f

2 Clarinetti in B

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

mf

10

17

24

30

36

44

f

Fagotto

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

4

10

17

24

31

38

44

f

2 Corni in F

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

mf

8

17

26

34

42

mf

Trombe in B

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

4

f *mf*

10

17

2

2

25

31

2

39

2

5

Violini I

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

The musical score for Violini I, titled "PORWIJMY INSTRUMENTA" by J. Kowalewski, is written in G major (one sharp) and 3/8 time. The tempo is marked "Vivo". The score consists of seven staves of music, each starting with a measure number (7, 14, 21, 28, 35, 42). The dynamics range from forte (f) to mezzo-forte (mf). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as accents and slurs. The first staff begins with a forte (f) dynamic and a 3/8 time signature. The second staff starts at measure 7. The third staff starts at measure 14 and includes a forte (f) dynamic. The fourth staff starts at measure 21. The fifth staff starts at measure 28 and includes a mezzo-forte (mf) dynamic. The sixth staff starts at measure 35 and includes a forte (f) dynamic. The seventh staff starts at measure 42 and includes a forte (f) dynamic. The score concludes with a double bar line at the end of the seventh staff.

Violini II

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

f *mf*

7

14

21

28

35

42

f

Viola

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

7

14

21

28

35

42

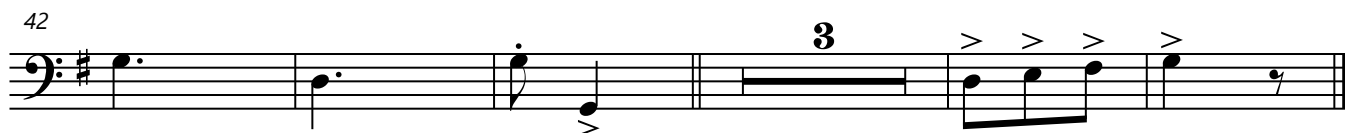
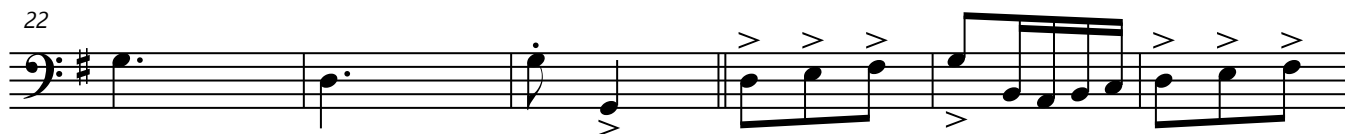
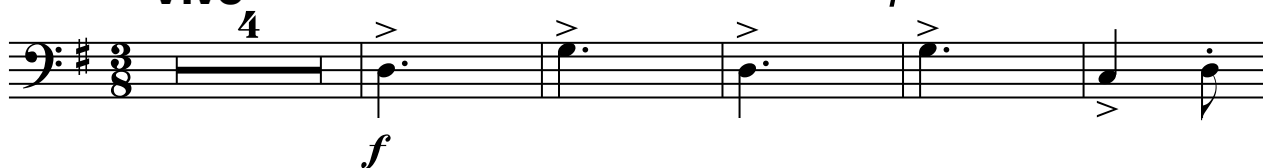
f *mf* *f* *f*

Violoncelli e Contrabasso

PORWIJMY INSTRUMENTA

Vivo

opr. J. Kowalewski



PORWIJMY INSTRUMENTA

opr. J. Kowalewski

2 Flauti

Oboe

2 Clarinetti in B

Fagotto

2 Corni in F

Trombe in B

Violini I

Violini II

Viole

Violoncelli e Contrabbasso

Vivo

mf

f

mf

f

f

mf

f

mf

f

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

mf

Vni I

Vni II

Vle

Vc. Cb.

The musical score is written for a full orchestra. It features nine staves, each with a different instrument. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the staves for 2 Fl., Ob., 2 Cl. B, Fg., 2 Cr. F, Tr. B, Vni I, Vni II, and Vle. The second system contains the staves for Vc. Cb. and the continuation of the other instruments. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamic marking *mf* (mezzo-forte) is present in the Trumpet B staff. The score is written in a standard musical notation style with a clear layout and a professional appearance.

PORWIJMY INSTRUMENTA

25

2 Fl.

Ob.

2 Cl. B

Fg.

2 Cr. F

Tr. B

Vni I

Vni II

Vle

Vc. Cb.

mf

Detailed description: This page of a musical score, numbered 4, is titled 'PORWIJMY INSTRUMENTA'. It contains staves for various instruments. The woodwind section includes two Flutes (2 Fl.), Oboe (Ob.), two Bass Clarinets (2 Cl. B), and Bassoon (Fg.). The brass section includes two Cornets in F (2 Cr. F) and a Trombone (Tr. B). The string section includes Violins I (Vni I), Violins II (Vni II), Viola (Vle), and Violoncello/Double Bass (Vc. Cb.). The score begins at measure 25. The Flutes play a melodic line with slurs and accents. The Oboe has a wavy line above it. The Bass Clarinets and Bassoon play rhythmic patterns with accents. The Cornets and Trombone play melodic lines with slurs and accents. The Violins I and II play melodic lines with slurs and accents. The Viola and Violoncello/Double Bass play rhythmic patterns with accents. The dynamic marking *mf* (mezzo-forte) is present in the Violins II staff.

PORWIJMY INSTRUMENTA

[illegible]

[illegible]

2 Flauti

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo 4

mf

10

17

24

31

38

45

2

f

Oboe

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo 4

f

10

17

f

26

33

40

f

47

2 Clarinetti

 $in\ B$

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo 4

mf

10

17

24

31

38

45

f

Fagotto

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo 4

10

17

24

31

38

45

f

2 Corni
in F

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

mf

8

17

26

34

42

mf

Trombe
in B

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo 4

f *mf*

10

17

25

32

40

2 2 2 5

Violini I

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

f *mf*

7

14

f

21

28

mf

35

f

42

f

Violini II

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

f *mf*

7

14

21

28

35

42

f

Viola

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo

f *mf*

7

14

21

28

35

42

f *f*

*Violoncelli e
Contrabasso*

PORWIJMY INSTRUMENTA

opr. J. Kowalewski

Vivo $\frac{4}{8}$

f

10

17

24

31

38

45

3

Przybieżeli do betlejem

Kolęda

opr. Jakub Kowalewski
specjalnie dla prof. M. Medyńskiego**Allegro** ♩ = 132

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Horn in F

Trombone

Tuba

This system contains the first five staves of the score. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The staves are: Trumpet in B $\flat$ 1, Trumpet in B $\flat$ 2, Horn in F, Trombone, and Tuba. The music begins with a half note G4 in the first staff, followed by a half note F#4 in the second staff, and continues with various rhythmic patterns across the instruments.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

This system contains staves 6 through 10. It begins with a measure rest in the first staff, followed by a half note G4. The music continues with various rhythmic patterns across the instruments. A double bar line with repeat dots appears after the fourth measure of this system.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Maestoso

This system contains staves 11 through 15. It begins with a measure rest in the first staff, followed by a half note G4. The music continues with various rhythmic patterns across the instruments. A double bar line with repeat dots appears after the fourth measure of this system. The tempo marking 'Maestoso' is placed above the staff at the beginning of the system.

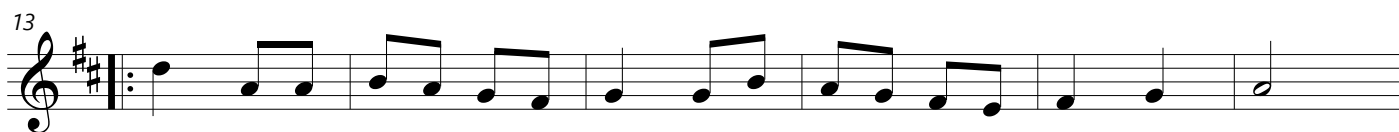
Trumpet in B $\flat$ 1

Przybieżeli do betlejem

Kolęda

opr. Jakub Kowalewski
specjalnie dla prof. M. Medyńskiego

Allegro ♩ = 132



Trumpet in B $\flat$ 2

Przybieżeli do betlejem

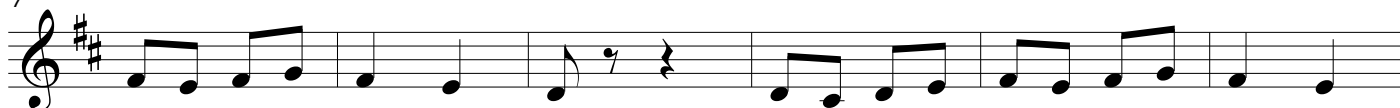
Koleđa

opr. Jakub Kowalewski
specjalnie dla prof. M. Medyńskiego

Allegro ♩ = 132



7



13



19

Maestoso



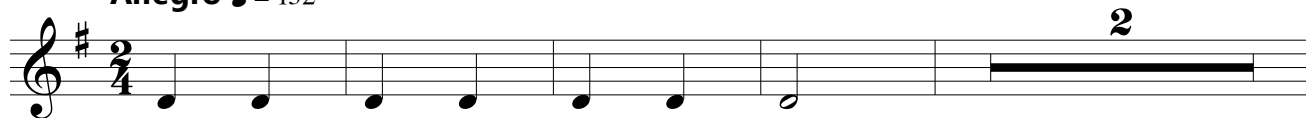
Horn in F

Przybieżeli do betlejem

Kolęda

opr. Jakub Kowalewski
specjalnie dla prof. M. Medyńskiego

Allegro ♩ = 132

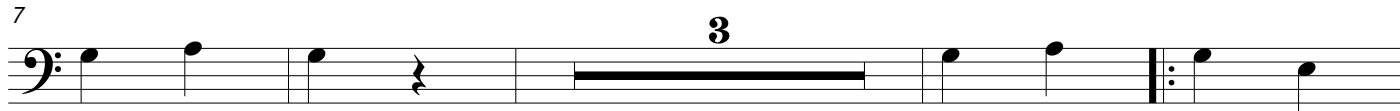


Przybieżeli do betlejem

Kolęda

opr. Jakub Kowalewski
specjalnie dla prof. M. Medyńskiego**Allegro** ♩ = 132

7



14



19

Maestoso

Tuba

Przybieżeli do betlejem

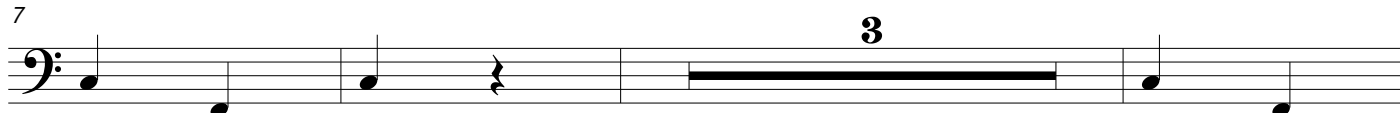
Kolęda

opr. Jakub Kowalewski
specjalnie dla prof. M. Medyńskiego

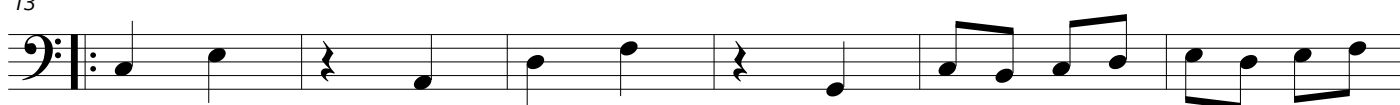
Allegro ♩ = 132



7



13



19

Maestoso



Triumfy Króla Niebieskiego

Kolęda

opr. Jakub Kowalewski

Violin I

Violin II

Piano

Vln. I

Vln. II

Pno.

Vln. I

Vln. II

Pno.

Violin I

Triumfy Króla Niebieskiego

Kolęda

opr. Jakub Kowalewski

Violin I musical score for "Triumfy Króla Niebieskiego" (Koleśa). The score is in treble clef, key of D major (one sharp), and common time (C). It consists of three staves.

The first staff begins with a forte (*f*) dynamic. It contains a series of eighth notes with accents, followed by a half note, and then another series of eighth notes with accents.

The second staff begins with a piano (*p*) dynamic. It contains a series of eighth notes with slurs, followed by a half note, and then another series of eighth notes with slurs.

The third staff begins with a forte (*f*) dynamic. It contains a series of eighth notes with accents, followed by a half note, and then another series of eighth notes with accents. The staff ends with a double bar line.

Triumfy Króla Niebieskiego

Kolęda

opr. Jakub Kowalewski

5

9

f

p

f

Triumfy Króla Niebieskiego

Kolęda

opr. J. Kowalewski

Grandioso ♩ = 120

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Horn in F

Trombone

Tuba

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Trumpet in B $\flat$ 1

Triumfy Króla Niebieskiego

Kolęda

opr. J. Kowalewski

Grandioso ♩ = 120

The musical score is written for a Trumpet in B $\flat$ 1. It consists of three staves of music in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "Grandioso" with a quarter note equal to 120 beats per minute. The first staff (measures 1-4) begins with a forte (*f*) dynamic and features a series of eighth and quarter notes with accents. The second staff (measures 5-8) starts with a piano (*p*) dynamic and contains eighth notes with slurs. The third staff (measures 9-12) returns to a forte (*f*) dynamic and features half notes with accents, ending with a double bar line.

Trumpet in B $\flat$ 2

Triumfy Króla Niebieskiego

Kolęda

opr. J. Kowalewski

Grandioso ♩ = 120

The musical score is written for a Trumpet in B $\flat$ 2. It consists of three staves of music in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked "Grandioso" with a quarter note equal to 120 beats per minute. The first staff (measures 1-4) begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes with accents. The second staff (measures 5-8) starts with a piano (*p*) dynamic and includes slurs and ties. The third staff (measures 9-12) returns to a forte (*f*) dynamic and concludes with a double bar line.

Horn in F

Triumfy Króla Niebieskiego

Kolęda

opr. J. Kowalewski

Grandioso ♩ = 120

The musical score is written for Horn in F and consists of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff begins with a **f** dynamic and a slur over the first two measures. The second staff begins with a **p** dynamic and a slur over the last two measures. The third staff begins with a **f** dynamic and features accents (>) over the last three measures. The score concludes with a double bar line.

5

9

Trombone

Triumfy Króla Niebieskiego

Kolęda

opr. J. Kowalewski

Grandioso ♩ = 120

f

5

p

9

f

Tuba

Triumfy Króla Niebieskiego

Kolęda

opr. J. Kowalewski

Grandioso ♩ = 120

5

9

f

p

f

What Child is This

opr. J. Kowalewski

Allegro

Fl. *mp*

Vno *mp*

Vla *mp*

Vc *mp*

The first system of the musical score is for measures 1 through 9. It features four staves: Flute (Fl.), Violin (Vno), Viola (Vla), and Violoncello (Vc). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro'. The dynamic is marked 'mp' (mezzo-piano) for all instruments. The Flute part begins with a melodic line, while the other instruments provide harmonic support with sustained notes and rhythmic patterns.

10 *mf*

10 *mf*

10 *mf*

10 *mf*

The second system of the musical score covers measures 10 through 19. The dynamics for all instruments change to 'mf' (mezzo-forte) at measure 10. The Flute part continues its melodic development, incorporating some chromaticism. The other instruments maintain their harmonic roles, with the Violoncello part showing a more active bass line.

20

20

20

20

The third system of the musical score covers measures 20 through 29. The dynamics remain 'mf'. The Flute part concludes with a final melodic phrase. The other instruments provide a steady harmonic foundation, with the Violoncello part featuring a prominent bass line.

30

30

30

30

p

mf

p

mf

p

mf

p

mf

This system contains measures 30 through 38. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 30-31 show a melodic line in the first treble staff and a harmonic accompaniment in the other staves. Measures 32-38 show a more complex texture with multiple voices. Dynamics *p* and *mf* are indicated at various points.

39

39

39

39

This system contains measures 39 through 45. The musical texture continues with the four staves. Measures 39-45 show a continuation of the melodic and harmonic themes, with some staves having rests. The dynamics remain consistent with the previous system.

46

46

46

46

This system contains measures 46 through 52. The musical texture continues with the four staves. Measures 46-52 show a continuation of the melodic and harmonic themes, with some staves having rests. The dynamics remain consistent with the previous system.

53 *f*

53 *f*

53 *f*

53 *f*

60 *mf*

60 *mf*

60 *mf*

60 *mf*

67 *p*

67 *p*

67 *p*

67 *p*

75

75

75

75

mp

mp

mp

mp

This system contains measures 75 through 82. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 75-82 show a complex texture with many beamed sixteenth notes and slurs. Dynamic markings *mp* (mezzo-piano) are present in measures 80 and 81 on the second, third, and fourth staves.

83

83

83

83

mp

mp

mp

mp

This system contains measures 83 through 90. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 83-90 continue the melodic and harmonic development. Dynamic markings *mp* (mezzo-piano) are present in measures 84, 85, 86, and 87 on the second, third, and fourth staves. There are also some horizontal lines in measures 88 and 89, possibly indicating a continuation or a specific performance instruction.

89

89

89

89

f

f

f

f

This system contains measures 89 through 96. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 89-96 show a change in dynamics to *f* (forte) in measures 89, 90, 91, and 92 on the first, second, and third staves. The music continues with complex rhythmic patterns and slurs.

97

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

105

dim.

dim.

dim.

dim.

dim.

What Child is This

opr. J. Kowalewski

Allegro

mp

7

14

mf

21

28

p

35

mf

42

48

f

54

60

mf

66

72 *p*

79 *mp* *mp* *mp*

86 *f*

93 *mf*

100 *mp* *dim.*

107

Detailed description: This musical score is for a single melodic line in B-flat major, spanning measures 72 to 112. The notation is on a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into six systems. The first system (measures 72-78) starts with a piano (*p*) dynamic and features eighth-note patterns with slurs. The second system (measures 79-85) continues with eighth-note patterns and includes mezzo-piano (*mp*) dynamics. The third system (measures 86-92) features a crescendo leading to a forte (*f*) dynamic. The fourth system (measures 93-99) features a decrescendo leading to a mezzo-forte (*mf*) dynamic. The fifth system (measures 100-106) continues the decrescendo, marked with mezzo-piano (*mp*) and a decrescendo (*dim.*) instruction. The sixth system (measures 107-112) concludes with a final half note and a double bar line.

What Child is This

opr. J. Kowalewski

mp

7

14

mf

21

28

p

35

mf

42

49

f

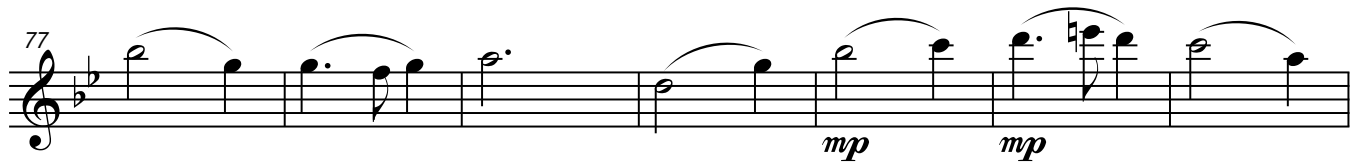
56

mf

63

70

p



What Child is This

opr. J. Kowalewski

mp

7

14

mf

21

28

p

35

mf

42

49

f

56

mf

63

70

p

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure is marked *mp* (mezzo-piano). The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 42, 49, 56, 63, and 70 indicated at the start of their respective lines. The melody features various articulations, including slurs, ties, and accents. Dynamics include *mp*, *mf*, *p*, *f*, and *p* (piano). The piece concludes with a final measure marked *p* (piano).

77



84



91



98



105



dim.

mp *mp* *f* *mf* *mp*

Detailed description: This image shows five staves of musical notation in bass clef with a key signature of one flat (B-flat). The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and dynamic markings. Slurs are used to group notes across measures. The first staff (77-83) features a half note, a quarter note, and a dotted half note, with dynamics *mp* and *mp*. The second staff (84-90) includes a half note, a quarter note, and a dotted half note, with dynamics *mp* and *f*. The third staff (91-97) includes a half note, a quarter note, and a dotted half note, with dynamics *mf* and *mf*. The fourth staff (98-104) includes a half note, a quarter note, and a dotted half note, with dynamics *mp* and *mp*. The fifth staff (105-111) includes a half note, a quarter note, and a dotted half note, with dynamics *dim.* and *mp*.

What Child is This

opr. J. Kowalewski

mp

7

14

mf

21

28

p

35

mf

42

49

f

56

mf

63

70

p

Detailed description: The image shows a musical score for a piece titled 'What Child is This' by J. Kowalewski. The score is written for a single melodic line in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece consists of ten staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff has a measure rest at the beginning. The third staff starts at measure 14 and includes a mezzo-forte (*mf*) dynamic. The fourth staff starts at measure 21. The fifth staff starts at measure 28 and includes a piano (*p*) dynamic. The sixth staff starts at measure 35 and includes a mezzo-forte (*mf*) dynamic. The seventh staff starts at measure 42. The eighth staff starts at measure 49 and includes a forte (*f*) dynamic. The ninth staff starts at measure 56 and includes a mezzo-forte (*mf*) dynamic. The tenth staff starts at measure 63 and includes a piano (*p*) dynamic. The score uses various musical notations including quarter notes, half notes, and eighth notes, with some measures containing beams or slurs. Measure numbers 7, 14, 21, 28, 35, 42, 49, 56, 63, and 70 are indicated at the start of their respective staves.

77



84



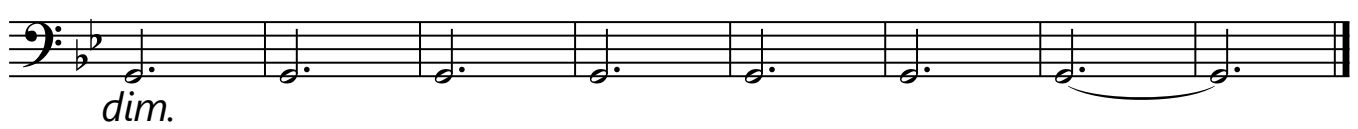
91



98



105



White Christmas

Score

na zamówienie prof. M. Medyńskiego

Irving Berlin (1888-1989)

arr. Jakub Kowalewski

$\text{♩} = 110$

Cello

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Horn in F

Trombone

Tuba

mf *pp*

Vc.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

11

1.

Vc.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

20

2.

White Christmas

na zamówienie prof. M. Medynskiego

Irving Berlin (1888-1989)

arr. Jakub kowalewski

 $\text{♩} = 110$

5

10

15

1.

20

2.

25

Trumpet in B $\flat$ 1

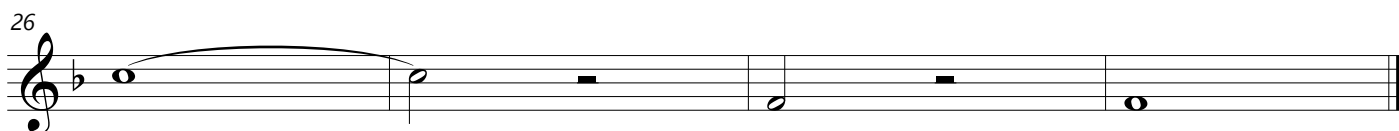
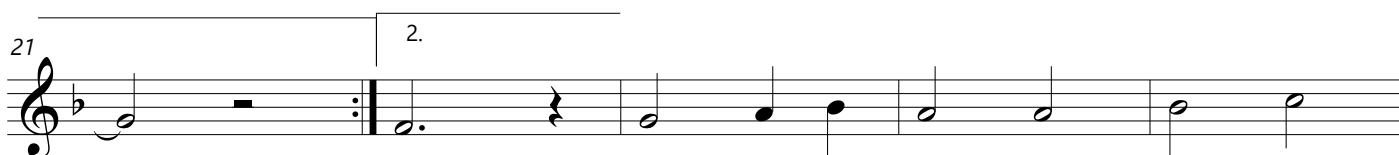
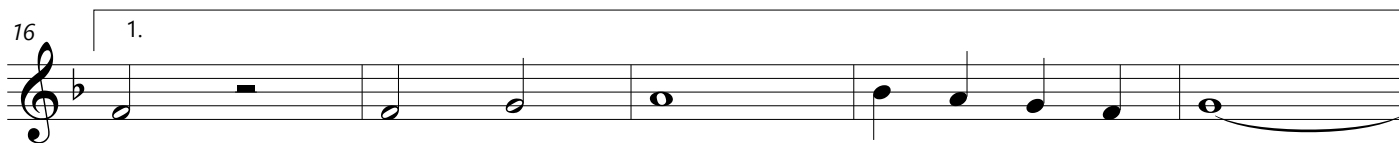
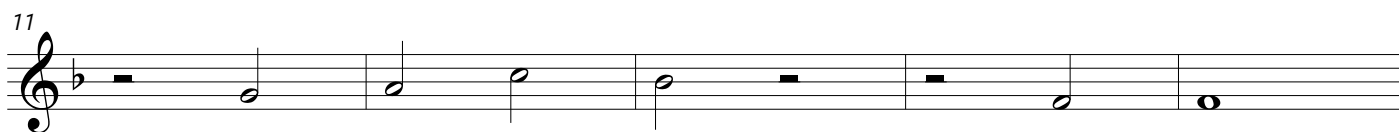
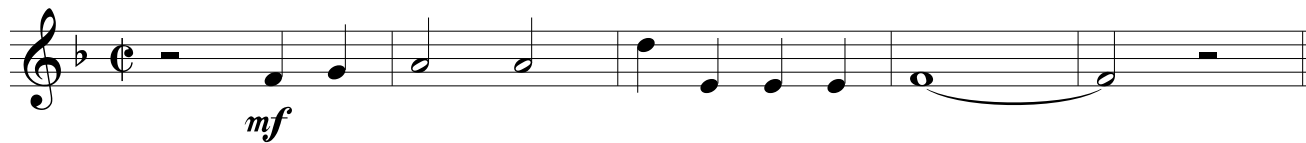
White Christmas

na zamówienie prof. M. Medynskiego

Irving Berlin (1888-1989)

arr. Jakub kowalewski

$\text{♩} = 110$



Trumpet in B $\flat$ 2

White Christmas
na zamówienie prof. M. Medyńskiego

Irving Berlin (1888-1989)

arr. Jakub kowalewski

♩ = 110

6

The first staff of music is in G major (one sharp) and 3/4 time. It begins with a repeat sign. The melody consists of a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half rest. The dynamic marking *pp* is placed below the first quarter note G4.

11

16

1.

[illegible]

21

2.

27

26

Horn in F

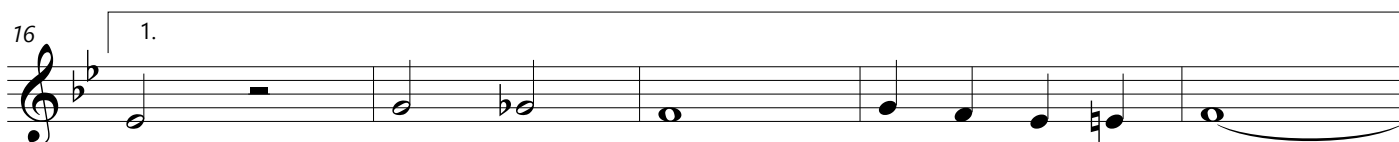
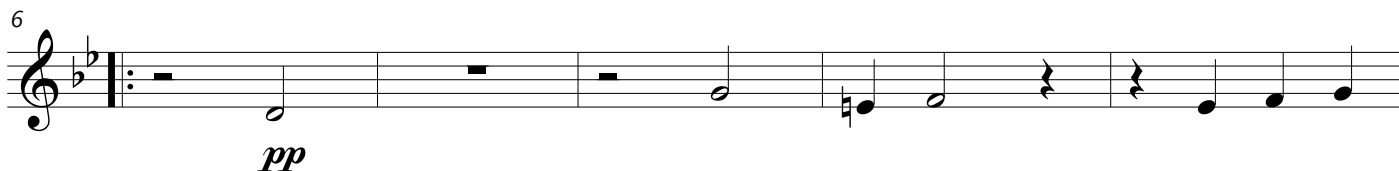
White Christmas

na zamówienie prof. M. Medynskiego

Irving Berlin (1888-1989)

arr. Jakub kowalewski

♩ = 110



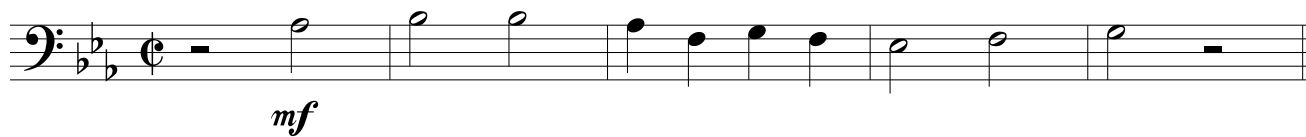
White Christmas

na zamówienie prof. M. Medynskiego

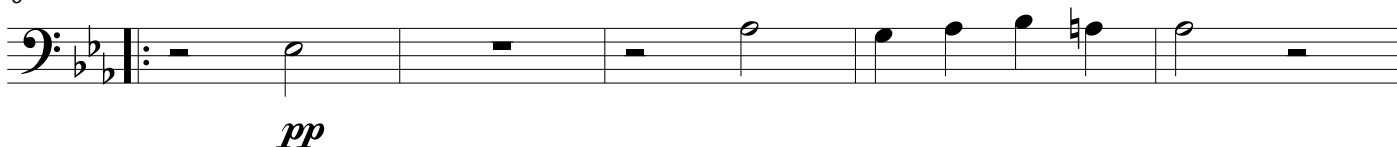
Irving Berlin (1888-1989)

arr. Jakub kowalewski

♩ = 110



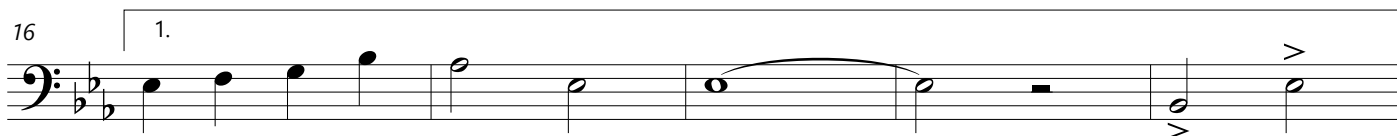
6



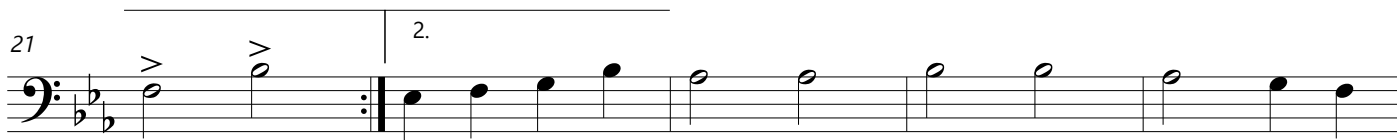
11



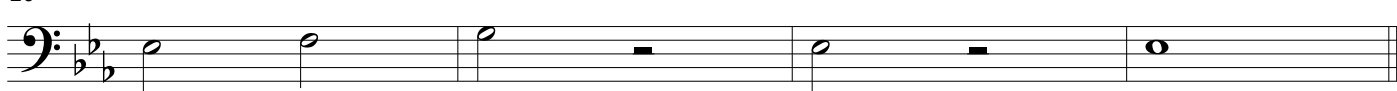
16



21



26



Tuba

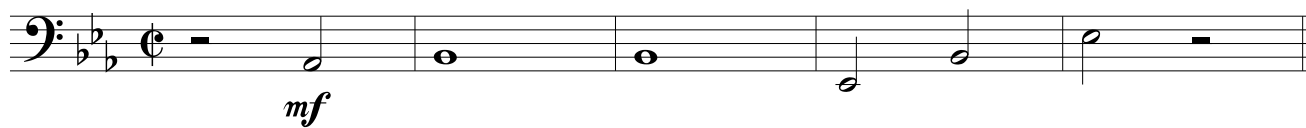
White Christmas

na zamówienie prof. M. Medyńskiego

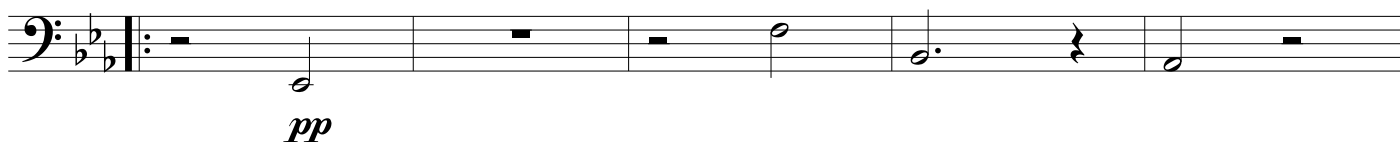
Irving Berlin (1888-1989)

arr. Jakub kowalewski

♩ = 110



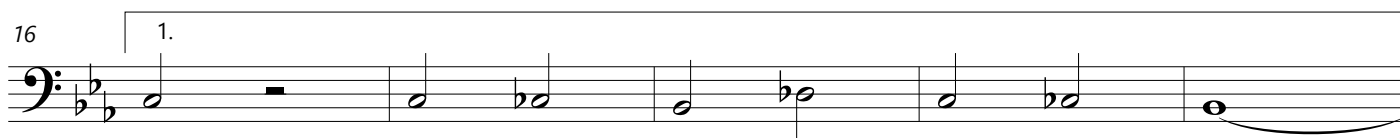
6



11



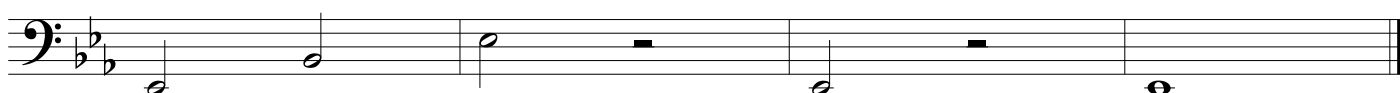
16



21



26



Wiązanka kolędowa

Jakub kowalewski

Triste ♩ = 120

The musical score is written for Oboe, Bassoon, and Piano. It is in 3/4 time, key of B-flat major, and tempo of 120 beats per minute. The score is divided into three systems, each starting with a measure number (8, 8, 15). The music is marked *p* (piano).

System 1 (Measures 1-8): The Oboe part is mostly rests. The Bassoon part plays a melodic line starting on G4, moving up stepwise to Bb4, then down to G4. The Piano part plays a harmonic accompaniment, with the right hand playing chords and the left hand playing a bass line.

System 2 (Measures 9-16): The Oboe part continues with rests. The Bassoon part plays a melodic line starting on G4, moving up stepwise to Bb4, then down to G4. The Piano part continues with harmonic accompaniment.

System 3 (Measures 17-24): The Oboe part plays a melodic line starting on G4, moving up stepwise to Bb4, then down to G4. The Bassoon part plays a melodic line starting on G4, moving up stepwise to Bb4, then down to G4. The Piano part continues with harmonic accompaniment.

2

Wiązanka kolędowa *accel.*

Ob. 22 *mp*

Bsn. *mp*

Pno. 22 *f* *p*

This system covers measures 22 to 28. The Oboe and Bassoon parts begin in measure 24 with a melodic line marked *mp*. The Piano part features a complex texture with chords and moving lines, marked *f* in measure 24 and *p* in measure 26.

Ob. 29

Bsn. 29

Pno. 29

This system covers measures 29 to 36. The Oboe and Bassoon parts continue their melodic lines, marked with accents. The Piano part provides harmonic support with chords and moving bass lines.

*molto rit.***Tempo di Valse** ♩ = 180

Ob. 37

Bsn. 37

Pno. 37 *mp*

This system covers measures 37 to 44. The Oboe and Bassoon parts are silent. The Piano part begins a new section marked *mp*, featuring a waltz-like rhythm with triplets and moving lines.

44

Ob.

Bsn.

Pno.

51

Ob.

Bsn.

Pno.

molto rit.

58

Ob.

Bsn.

Pno.

a tempo

f

mp

p

Ob. 65

Bsn. 65

Pno. 65

Ob. 72

Bsn. 72

Pno. 72

mf

Ob. 79

Bsn. 79

Pno. 79

86

Ob.

Bsn.

Pno.

f

mp

93

Ob.

Bsn.

Pno.

sfz

sfz

a tempo

100

Ob.

Bsn.

Pno.

f

mf

Ob. 107

Bsn.

This system contains measures 107 to 113. The Oboe part (top staff) begins with a half note G4, followed by a quarter note A4 with an accent (>), then a quarter note Bb4, and continues with eighth notes. The Bassoon part (bottom staff) starts with a quarter note G3, followed by a quarter note A3, then a quarter rest, and continues with eighth notes. Both parts feature various articulations like accents and slurs.

Pno. 107

This system contains measures 107 to 113 for the piano. The right hand (treble clef) plays chords, mostly triads and dyads, with some eighth-note patterns. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is Bb major (two flats).

Ob. 114

Bsn. *mf*

This system contains measures 114 to 119. The Oboe part (top staff) has a half note G4, followed by a quarter note A4, then eighth notes. The Bassoon part (bottom staff) has a half note G3, followed by a quarter note A3, then eighth notes. A *mf* (mezzo-forte) dynamic marking is present in both staves at measure 114.

Pno. 114

mf

This system contains measures 114 to 119 for the piano. The right hand (treble clef) plays chords, mostly triads and dyads, with some eighth-note patterns. The left hand (bass clef) plays a steady eighth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the right hand at measure 114.

Ob. 120

Bsn.

This system contains measures 120 to 125. The Oboe part (top staff) has a half note G4, followed by a quarter note A4, then eighth notes. The Bassoon part (bottom staff) has a half note G3, followed by a quarter note A3, then eighth notes. Both parts feature various articulations like accents and slurs.

Pno. 120

This system contains measures 120 to 125 for the piano. The right hand (treble clef) plays chords, mostly triads and dyads, with some eighth-note patterns. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is Bb major (two flats).

126

Ob.

Bsn.

Pno.

132

Ob.

Bsn.

Pno.

p

p

molto rit.

139

Ob.

Bsn.

Pno.

a tempo

f

f

Wiązanka kolędowa
(non rit.)

Ob. 146

Bsn. 146

p

Pno. 146

p

Ob. 154

Bsn. 154

p

Pno. 154

Ob. 162

Bsn. 162

Pno. 162

Wiązanka kolędowa

Jakub kowalewski

Triste ♩ = 120

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the bass line. It consists of three staves of music, all in bass clef and 3/4 time. The first staff begins with a piano (*p*) dynamic and a half note G2, followed by a series of eighth and quarter notes. The second staff starts at measure 9, marked with a mezzo-piano (*mp*) dynamic, and includes an acceleration (*accel.*) marking. The third staff begins at measure 28 and concludes with a final chord. Measure numbers 9, 12, 28, and 6 are clearly indicated throughout the score.

Tempo di Valse ♩ = 180

40

4

molto rit.

50

2

58

a tempo

f

65

72

mf

79

molto rit.

a tempo

a tempo

8

5

87

105



114



120



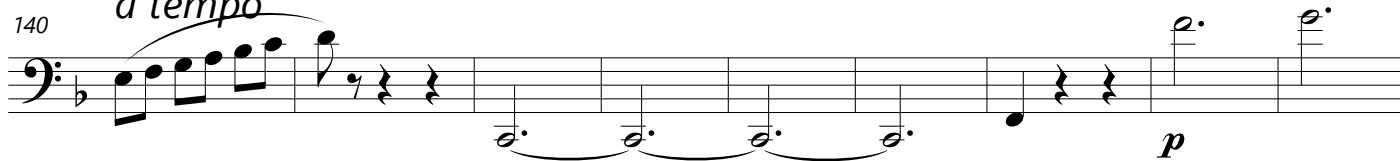
126



132



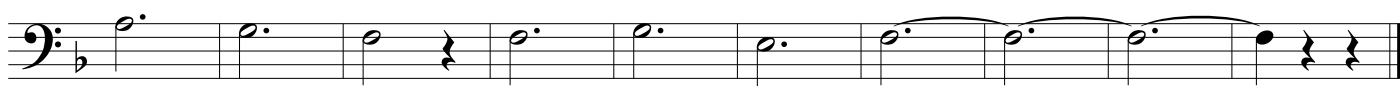
140



149



160



Wiązanka kolędowa

Jakub kowalewski

Triste $\text{♩} = 120$

13

p

18

3

mp

accel.

27

6

Tempo di Valse $\text{♩} = 180$

40

6

molto rit.

52

a tempo

60

3

p

70

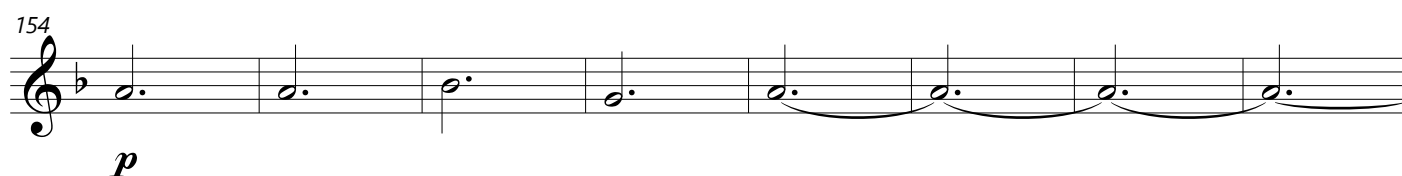
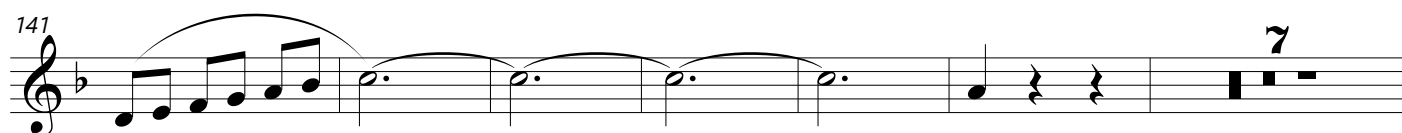
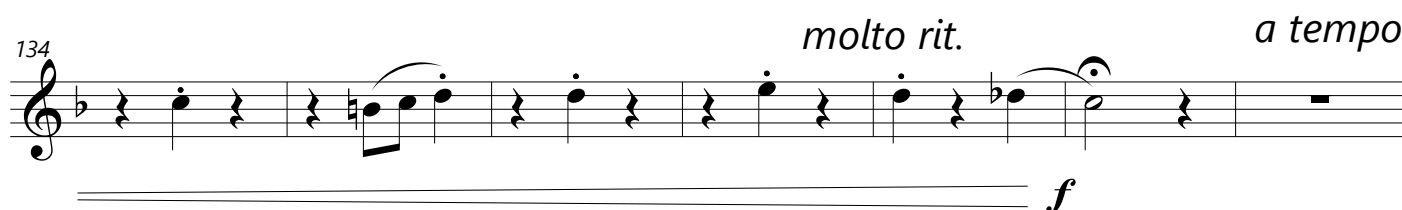
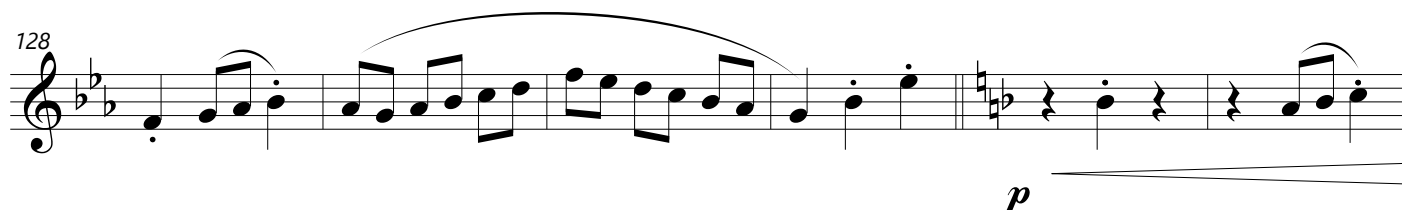
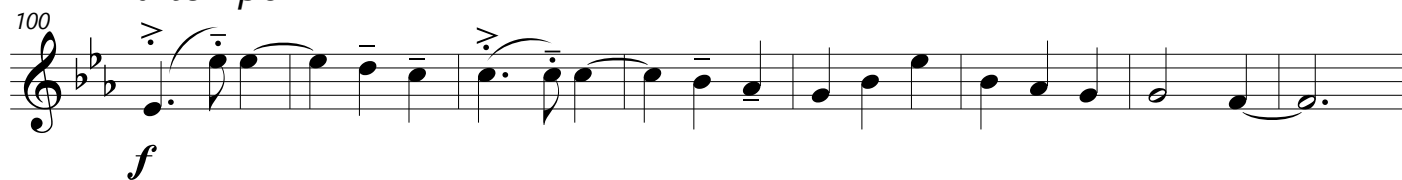
76

mf

molto rit. *a tempo*

85

8



Wiązanka kolędowa

Jakub kowalewski

Triste $\text{♩} = 120$

9

17

25

33

p

accel.

molto rit.

Tempo di Valse $\text{♩} = 180$

40

48

mp

56 *molto rit.* *a tempo*

mp

64

72

mf

80

88 *molto rit.* *a tempo*

f *mp*

96 *a tempo*

sfz sfz *mf*

104

112

mf

120

128

p

136

molto rit. *a tempo*

f

144

p (non rit.)

152

161

Wśród nocnej ciszy

Kolęda

opr. Jakub Kowalewski

Allegro risoluto

Violin I

Violin II

Viola

Cello

p

pizz.

mf

mf

6

Vln. I

Vln. II

Vla.

Vc.

12

Vln. I

Vln. II

Vla.

Vc.

18

Vln. I

Vln. II

Vla.

Vc.

f

Measures 18-23. Vln. I: Melodic line with a fermata at measure 19. Vln. II: Rhythmic pattern of eighth notes. Vla.: Rhythmic pattern of eighth notes. Vc.: Bass line. *f* dynamic at measure 20.

24

Vln. I

Vln. II

Vla.

Vc.

Measures 24-29. Vln. I: Melodic line. Vln. II: Rhythmic pattern of eighth notes. Vla.: Rhythmic pattern of eighth notes. Vc.: Bass line.

30

Vln. I

Vln. II

Vla.

Vc.

1.

2.

f sfz

Measures 30-34. Vln. I: Melodic line with a fermata at measure 31. Vln. II: Rhythmic pattern of eighth notes. Vla.: Rhythmic pattern of eighth notes. Vc.: Bass line. First ending (1.) and second ending (2.) are marked. The second ending features a forte (*f*) and sforzando (*sfz*) dynamic.

Wśród nocnej ciszy

Kolęda

opr. Jakub Kowalewski

Allegro risoluto

8

13

18

23

28

33

1.

2.

mf

f

f

sfz

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Wśród nocnej ciszy

Kolęda

opr. Jakub Kowalewski

Allegro risoluto

p

5

10

15

20

24

28

32

1. 2.

f sfz

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Wśród nocnej ciszy

Kolęda

opr. Jakub Kowalewski

Allegro risoluto

p

6

11

16

21

25

29

32

1. 2.

f *sfz*

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Cello

Wśród nocnej ciszy

Kolęda

opr. Jakub Kowalewski

Allegro risoluto

pizz.



6



11



16



21



26



31



Z narodzenia Pana

Kolęda

opr. Jakub Kowalewski

Allegro

Violin I

Violin II

Piano

8

Vln. I

Vln. II

Pno.

15

Violin I

Z narodzenia Pana

Kolęda

opr. Jakub Kowalewski

Allegro

f

8

p

16

f

Z narodzenia Pana

Kolęda

opr. Jakub Kowalewski

Allegro

8

16

f

p

f