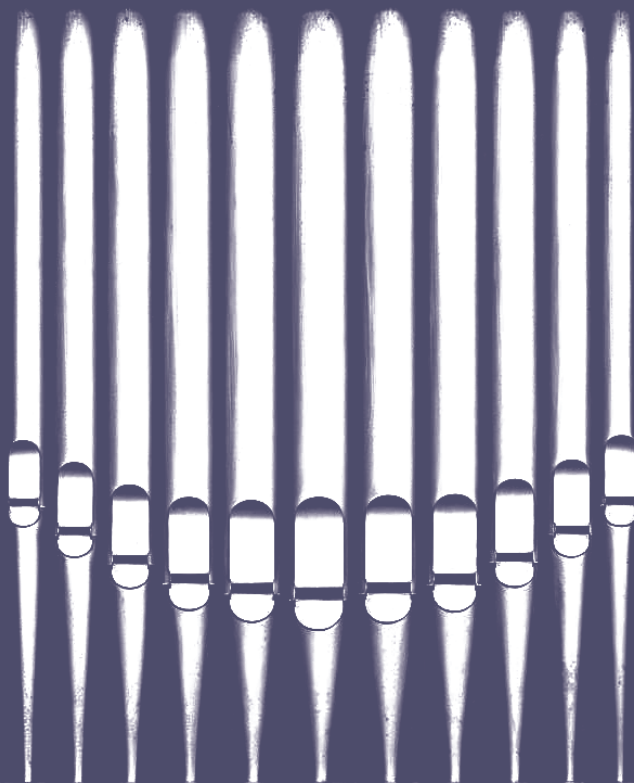


Śląska Muzyka Organowa



Akademia Muzyczna
im. Karola Szymanowskiego
w Katowicach

ZESZYT 2

Śląska Muzyka Organowa

Zeszyt 2



Katowice 2026

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ŚLĄSKA MUZYKA ORGANOWA, ZESZYT 2

W drugim zeszycie „Śląskiej Muzyki Organowej” znalazły się utwory trzech kompozytorów młodego pokolenia, będących jednocześnie organistami. Każdy z nich reprezentuje indywidualny język muzyczny, zdefiniowany przez dobór specyficznych środków artystycznych i w oparciu o doświadczenie koncertującego muzyka. W ich twórczości wyraża się również idiom artysty świadomego możliwości kolorystycznych, fakturalnych czy technicznych, które posiadają organy.

Daniel Strządała, pierwszy z prezentowanych kompozytorów, pracownik badawczo-dydaktyczny Akademii Muzycznej im. Karola Szymanowskiego w Katowicach, jest koncertującym organistą i improwizatorem. W swoim dorobku posiada ponad 30 utworów przeznaczonych na różne składy wykonawcze. Oprócz większych kompozycji na organy, np. *Preludium i fugi Es-dur nt. „Apelu Jasnogórskiego”* (2011), Strządała skomponował m.in. preludia chorałowe, utrzymane w zróżnicowanej stylistyce.

Drugi z twórców, **Michał Schäfer**, absolwent klasy kompozycji Aleksandra Lasonia w katowickiej uczelni muzycznej, jest autorem utworów nagradzanych na konkursach kompozytorskich – otrzymał m.in. I nagrodę w Międzynarodowym Konkursie Kompozytorskim „Fide et Amore” za *Ianua* na organy solo (2016) oraz III nagrodę na I Międzynarodowym Konkursie Kompozytorskim w ramach Międzynarodowej Konferencji Naukowej „Gitara w muzyce kameralnej”, zorganizowanej przez Akademię Muzyczną w Katowicach (2015) za *El pensamiento del caos* na gitarę amplifikowaną i kwartet smyczkowy. Jako organista preferuje styl neomodalny, w którym także chętnie improwizuje.

Michał Duźniak, trzeci z obecnych w niniejszej publikacji twórców, jest pracownikiem badawczo-dydaktycznym Akademii Muzycznej im. Karola Szymanowskiego w Katowicach i czynnie koncertującym organistą. W swoim dorobku posiada głównie utwory na organy solo, np. *Jesu decus angelicum* (2025), oraz muzykę kameralną. W utworach tych sięga do tradycji, opierając się na neomoderności.

Daniel Strządała w swoim najstarszym utworze – *Preludium i fudze Es-dur na temat „Apelu Jasnogórskiego”* – nawiązuje do dwóch znanych melodii hejnału *Maryjo, Królowo Polski*. W preludium wykorzystuje rytmikę triolową, prezentując w różnych głosach fragmenty jednej z melodii, wbudowanej w fakturę i narrację wzorowaną na twórczości fortepianowej Felixa Mendelssohna. Fugę natomiast konstruuje w oparciu o drugą melodię, by w kodzie utworu równolegle zaprezentować oba warianty *Apelu*. Za tę kompozycję autor uzyskał I nagrodę podczas I Ogólnopolskiego Konkursu Organowego i Kompozytorskiego w Bielsku-Białej w marcu 2011 roku.

Kolejny utwór Strządały, *Fuga a 4 voci* (2018), uwydatnia aspekt wirtuozowski. Autor nawiązuje do stylu Maxa Regera poprzez skomplikowany temat fugi, precyzyjnie określoną i zróżnicowaną artykulację, długą frazę oraz bogactwo środków kontrapunktycznych. W chwili odpoczynku od motorycznej rytmiki autor wprowadza drugi temat fugi o spokojnym charakterze. Wkrótce potem oba tematy prezentują się równolegle, dążąc w kierunku finału.

Dwuczęściowy *LUDUS strzą-DALIS* (2018) jest przeznaczony do wykonania na instrumencie klawiszowym (w niniejszym wydaniu zaadaptowany na organy). Kompozytor w wydatny sposób już w samym tytule określił stylistykę dwóch fug, nawiązujących harmoniką, przejrzystością faktury a także wyrazem do dzieł Paula Hindemitha.

Ostatnią kompozycją Strządały jest *Intrada pour la cathédrale* (2017), w której odnajdujemy aluzje do twórczości liturgicznej francuskich symfoników. Autor wykorzystuje w Intradzie



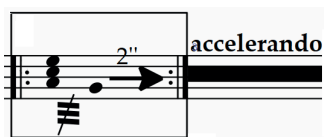
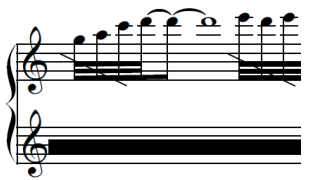


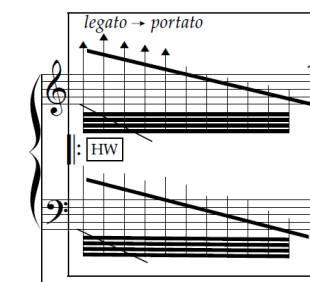
melodię pieśni *Panowanie Twoje trwa na wieki* i ukazuje jej fanfarny charakter. Za tę kompozycję Strządała uzyskał I nagrodę w konkursie na intradę, ogłoszonym przez ówczesnego metropolitę katowickiego, abpa Wiktora Skworca, i proboszcza Archikatedry Chrystusa Króla w Katowicach, ks. Łukasza Gawła, we współpracy z Akademią Muzyczną im. Karola Szymanowskiego w Katowicach.

Medytacyjny i niemal transcendentny wymiar dwóch kompozycji Michała Schäfera stanowi cechę charakterystyczną jego muzycznej wypowiedzi. W pierwszym utworze, *Et verbum caro factum est* (2017), autor opiera się na tajemnicy Wcielonego Słowa, opisanej w *Ewangelii według św. Jana*. Schäfer sięga tu do melodii gregoriańskiej *Puer natus est nobis*, którą przywołuje na różne sposoby w swobodnej formie fantazji i ujmuje w stylistyce neomodalnej. W ogniwach o luźniejszym charakterze kompozytor kształtuje wypowiedź muzyczną w sposób recytacyjny, momentami rapsodyczny, natomiast przeciwagę do nich stanowią odcinki toccatowe w stylu francuskiego symfonizmu. Za ten utwór kompozytor otrzymał II nagrodę podczas 13. Międzynarodowego Konkursu Kompozytorskiego „Musica Sacra Nova” w 2017 roku.

W drugiej kompozycji Schäfera, *Lumière de L'aube* (2018), zdedykowanej profesorowi Stanisławowi Krompcowi, odnajdujemy podobne co w *Et verbum...* elementy wypowiedzi artystycznej. Za temat do muzycznej kreacji posłużyła melodia sekwencji gregoriańskiej *Victimae paschali laudes*. Autor kontrastuje kolejne fragmenty pod względem faktury i charakteru. Typowe dla jego sposobu kształtowania dramaturgii dzieła długo wybrzmiewające kaskady akordowe stanowią zwornik kompozycji i nawiązują do Boskiego światła, ukazującego się w Niedzielę Zmartwychwstania. Kompozytor za ten utwór uzyskał III nagrodę w 14. Międzynarodowym Konkursie Kompozytorskim „Musica Sacra Nova” w 2018 roku.

Tryptyk eucharystyczny (2024/2025) Michała Duźniaka jest utrzymany w stylistyce neomodalnej, nawiązującej do tradycji francuskiego symfonizmu, i stanowi medytację nad tajemnicą Najświętszego Sakramentu. Część pierwsza opiera się na melodii śpiewu gregoriańskiego *Adoremus in aeternum*, którą kompozytor ukazuje w kilku fazach. Duźniak sięga w nich po technikę imitacyjną, prezentuje temat w augmentacji i stosuje technikę *cantus planus*. Ilustracyjne założenie środkowego ogniwa tryptyku, *Processio*, zostało zrealizowane przy pomocy kroczącego motywu, obecnego niemal ciągle w partii pedału. W tle pobrzmiwa melodia tradycyjnej pieśni *Chwalmy niewysłowiony Sakrament uwielbiony*. Jej melodia najpierw ukazuje się w formie chorału, a następnie na jego tle prezentowana jest partia kolorowanego *cantus firmus*, budowanego na tym samym temacie. Finalna część tryptyku nawiązuje swoim kształtem do tekstu hymnu *Te Deum laudamus*, przez co przypomina fantazję w formie wariacji. Myśl muzyczna jest tu determinowana również melodią autorstwa – według różnych źródeł – Józefa Furmanika lub Franciszka Wesołowskiego. Tę część charakteryzują różne sposoby wykorzystania owej melodii, od eksponowania jej fragmentu po cytaty *in extenso*, który w ostatniej wariacji stanowi trzon wirtuozowskiej toccaty.

Legenda znaków

Znak graficzny	Wyjaśnienie	Kompozycja
	Wykonywać swobodnie, w wyznaczonym tempie	Utwory M. Schäfera
	Frazę wykonywać w sposób, dowolny, indywidualny w możliwie jak najszybszym tempie. Dźwięki grać w dowolnej kolejności (improvizując)	Lumière de L'aube M. Schäfer
	Frazę umieszczoną w ramce należy wykonać swobodnie, improvizując, podążając za oznaczeniami nad pogrubioną linią	...Et verbum caro factum est... M. Schäfer
	Partia lewej lub prawej ręki powinna być wykonywana swobodnie, indywidualnie i improvizacyjnie	...Et verbum caro factum est... M. Schäfer
	Trzymać dźwięki aż do zakończenia poziomej linii	Utwory M. Schäfera
	Tremolando wykonać bardzo szybko, ale swobodnie	Utwory M. Schäfera
	W podanej frazie dźwięki przypadkowe należy grać w najszybszym możliwym tempie, poruszając obiema rękami w górę i w dół po całej klawiaturze. Nie należy obawiać się pomyłek i przypadkowego uderzenia palcem więcej niż jednego dźwięku	...Et verbum caro factum est... M. Schäfer

Preludium i fuga Es-dur

na temat Apelu Jasnogórskiego

Daniel Strządała

moderato (♩.=80)

Musical score for measures 1-4. The piece is in E major and 9/8 time. The tempo is moderato (♩.=80). The first system shows the beginning of the piece. The right hand starts with a melodic line, and the left hand provides a harmonic accompaniment. A first fingering (I) is indicated for the right hand. The dynamic is mezzo-forte (mf).

5

Musical score for measures 5-8. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. A first fingering (I) is indicated for the right hand. The dynamic is mezzo-forte (mf). A *sim.* (sostenuto) marking is present. A third fingering (III) is indicated for the right hand. The dynamic is piano (p).

9

Musical score for measures 9-12. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. A first fingering (I) is indicated for the right hand. The dynamic is mezzo-forte (mf). A *rall.* (rallentando) marking is present. A third fingering (III) is indicated for the right hand. The dynamic is piano (p). A *f* (forte) marking is present. A first fingering (I) is indicated for the right hand. The dynamic is mezzo-forte (mf). A *a tempo* marking is present. A second fingering (II) is indicated for the right hand. The dynamic is mezzo-piano (mp).

13

Musical score for measures 13-16. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The dynamic is mezzo-forte (mf).

17

mf *sim.* **III** *p*

21

mf **I** *rall. a tempo* **III** *p* *f* *

25

meno mosso (♩ = ca 84) *p*

30

* W tym miejscu, przed zakończeniem, jest dopuszczona improwizacja. W przypadku rezygnacji z niej należy znacznie zwolnić tempo.

35 II

35 *p* II

40

40 II

45 III

45 III *pp* II *mp* I

49

53

57

Musical score for measures 57-60. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 57 features a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a whole note chord (F2, A-flat2, C3). Measure 58 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 59 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 60 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2).

61

Musical score for measures 61-64. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 61 features a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 62 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 63 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 64 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2).

65

Musical score for measures 65-68. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 65 features a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 66 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 67 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 68 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2).

69

Musical score for measures 69-72. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 69 features a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 70 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 71 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). Measure 72 has a treble staff with a half note chord (F4, A-flat4, C5) and a bass staff with a quarter note sequence (F2, G2, A-flat2, B-flat2). A dynamic marking of *mf* is present in measure 72.

74

Musical score for measures 74-78. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The key signature has three flats. Measure 74 features a dynamic marking of *f*. Measure 75 includes a *cresc.* marking. The music is characterized by flowing eighth-note patterns in the treble and bass clef staves, with a more rhythmic accompaniment in the grand staff.

79

Musical score for measures 79-82. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The key signature has three flats. The music continues with eighth-note patterns in the treble and bass clef staves, and a steady accompaniment in the grand staff.

83

Musical score for measures 83-85. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The key signature has three flats. Measure 83 features a complex eighth-note pattern in the treble clef staff. Measure 85 includes a *tr* (trill) marking. The music is characterized by intricate eighth-note patterns in the treble and bass clef staves, with a steady accompaniment in the grand staff.

86

Musical score for measures 86-89. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The key signature has three flats. Measure 86 features a complex eighth-note pattern in the treble clef staff. Measure 88 includes a *tr* (trill) marking. Measure 89 features a dynamic marking of *ff*. The music is characterized by intricate eighth-note patterns in the treble and bass clef staves, with a steady accompaniment in the grand staff.

Improvizando

90 (*piú mosso e accel. ad lib.*)

Musical score for measures 90-92. The piece is in 3/4 time with a key signature of two flats. Measure 90 starts with a forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth-note chords. Measure 91 continues the melodic development. Measure 92 concludes the section with a sustained bass note in the left hand.

Musical score for measures 93-95. Measure 93 begins with a fortissimo (*fff*) dynamic. The right hand continues with intricate melodic patterns, including slurs and ties. The left hand maintains a steady accompaniment. Measure 94 shows further melodic elaboration. Measure 95 ends with a melodic phrase in the right hand and a sustained bass note in the left hand.

Musical score for measures 96-98. Measure 96 is marked *Tutti*. Measure 97 includes the instruction *molto rit.* and a trill (*tr*) over a note marked with an asterisk (*). The right hand features a melodic line with slurs and ties. The left hand provides a simple accompaniment. Measure 98 concludes the section with a final chord in both hands.

Prawykonanie własne:
Kościół NMP Królowej Polski
w Pogórze
9.04.2011

* W tym miejscu jest możliwa improwizowana kadencja.

Fuga a 4 voci

Daniel Strzdała

allegro moderato (♩. = 50)

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle and bottom staves are bass clefs with the same key signature and time signature, both containing whole rests. A dynamic marking of *mp* is placed above the first measure of the top staff. A performance instruction $(8', 4', 2')$ is written in a box above the first measure of the top staff.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue with whole rests. The notation includes various rhythmic values and phrasing slurs.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue with whole rests. A large slur covers the top staff across all four measures of this system.

The fourth system of the musical score consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue with whole rests. A large slur covers the top staff across all four measures of this system. A dynamic marking of *cresc.* is placed above the third measure of the top staff.

16

Musical score for measures 16-18. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth notes and some slurs. A trill (tr) is marked in the left hand at measure 17.

19

Musical score for measures 19-22. The right hand continues with intricate melodic patterns. The left hand has a more active accompaniment. Dynamics include *mf* (mezzo-forte) and the instruction *ma sempre poco a poco cresc.* (but always a little bit more). A box containing the text "16', 8', + Kopp." is located above the left hand staff at the beginning of measure 20.

23

Musical score for measures 23-25. The right hand features a dense texture with many sixteenth notes and slurs. The left hand has a more rhythmic accompaniment. The piece continues in G major.

26

Musical score for measures 26-28. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and the instruction *ma sempre poco a poco cresc.* (but always a little bit more). A trill (tr) is marked in the left hand at measure 27.

29

Musical score for measures 29-32. The score is written for piano in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both the treble and bass staves. The right hand has a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and moving lines. Measure 29 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line at the end of measure 32.

33

Musical score for measures 33-36. The score continues from the previous system. It maintains the same key signature and time signature. The texture remains dense with intricate patterns in both hands. The right hand features more complex rhythmic figures and slurs. The left hand continues with a steady accompaniment. Measure 33 starts with a treble clef. The piece concludes with a double bar line at the end of measure 36.

37

Musical score for measures 37-40. The score continues from the previous system. At measure 37, there is a dynamic marking **ff** (+ 16', Mixturen, ev. Zungen) in a box. The texture becomes even more complex with increased rhythmic activity. The right hand has a very active melodic line with many slurs and grace notes. The left hand provides a dense accompaniment. Measure 37 starts with a treble clef. The piece concludes with a double bar line at the end of measure 40.

41

Musical score for measures 41-44. The score continues from the previous system. At measure 41, there is a dynamic marking *poco a poco dim.*. The texture remains complex but shows signs of being brought down. The right hand continues with intricate patterns, while the left hand provides a steady accompaniment. Measure 41 starts with a treble clef. The piece concludes with a double bar line at the end of measure 44.

45

45

tr

p (nur 8')

48

48

rit.

meno mosso

pp II: 16', Gambe 8', Flöte 8'

tr

pp nur 16'

53

53

58

58

tr

tr

accel.

p + 4'

ma sempre poco a poco cresc.

63

63

tr

tr

68

mf (sempre 8', 4')

I

I

(b)

73

II

II

II

II

(8', 4', 2 2/3', 2') *cresc.*

tr

77

Tempo I

I

I

I

I

sempre II

sempre II

81

sempre I

sempre I

I

f

I

(b)

85

cresc.

This system contains measures 85 through 88. It features a grand staff with a treble clef and two bass clefs. The music is in a minor key. The upper staff has a melodic line with slurs and ties. The middle staff has a complex accompaniment with many sixteenth notes. The lower staff has a bass line with some rests. A *cresc.* (crescendo) marking is placed above the middle staff, with a dashed line indicating the dynamic increase over the measures.

89

ff +16'

This system contains measures 89 through 91. The upper staff continues the melodic line. The middle staff has a dense accompaniment. The lower staff has a bass line with some rests. A *ff* (fortissimo) marking is placed above the middle staff, with a box containing '+16'' below it, indicating a 16-measure rest or a specific dynamic marking.

92

r i t e n u t o

fff

This system contains measures 92 through 94. The upper staff has a melodic line with slurs and ties. The middle staff has a complex accompaniment. The lower staff has a bass line with some rests. A *fff* (fortississimo) marking is placed above the middle staff. The word "ritenu" is written above the upper staff, and "o" is written above the middle staff, indicating a ritardando.

m o l t o - - - - a tempo

95

Org. Pl.

98

m o l t o r i t a r d a n d o

101

LUDUS strzą-DALIS

I

Daniel Strządała

ruhig (♩ = c. 80)

legato

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'ruhig' (calm) at approximately 80 beats per minute. The first measure includes the instruction 'legato' and a dynamic marking of 'p' (piano). A box containing 'I: 8'' is located in the first measure of the treble clef staff.

Musical notation for measures 5-7. The notation continues with various rhythmic patterns and accidentals in both staves.

Musical notation for measures 8-10. The piece features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Musical notation for measures 11-14. A dynamic marking of 'f' (forte) appears in measure 12. The notation includes complex rhythmic figures and accidentals.

Ped: 16'

15

p sub.

Musical score for measures 15-18. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. Measure 15 features a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of *p sub.* is present in measure 15. The key signature has one flat (B-flat).

19

Musical score for measures 19-21. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. Measure 19 features a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of *mf* is present in measure 19. The key signature has one flat (B-flat).

22

dolce

pp

mf

Musical score for measures 22-24. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. Measure 22 features a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of *pp* is present in measure 22, and a dynamic marking of *mf* is present in measure 24. The key signature has one flat (B-flat).

25

mf

Musical score for measures 25-27. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. Measure 25 features a treble clef staff with a melodic line and a bass clef staff with a bass line. A dynamic marking of *mf* is present in measure 25. The key signature has one flat (B-flat).

28

f

dim.

p

Musical score for measures 28-31. The system consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. Measure 28 features a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamic markings of *f*, *dim.*, and *p* are present in measures 28, 29, and 30 respectively. The key signature has one flat (B-flat).

32

35 II: 4'

38

dim. *pp*

II

munter (♩=60)

I: 8' *mf*

4

f

Ped: 16'

7

Musical score for measures 7-9. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 7 features a piano (*p*) dynamic. Measure 8 has a sharp sign (#) above the first note. Measure 9 includes a fermata over the final note.

10

Musical score for measures 10-12. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 10 features a mezzo-forte (*mf*) dynamic. Measure 12 ends with a fermata.

13

Musical score for measures 13-16. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 13 features a forte (*f*) dynamic. Measure 16 ends with a fermata.

17

Musical score for measures 17-19. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Measure 19 features a fermata over the final note.

First system of musical notation, measures 1-21. It features a treble and bass clef with complex rhythmic patterns and dynamic markings.

Second system of musical notation, measures 22-24. Measure 22 includes a triplet of eighth notes in the treble clef. Measure 23 features a forte (*ff*) dynamic marking. The system concludes with a double bar line.

Third system of musical notation, measures 25-28. Measure 25 includes a *cresc.* (crescendo) marking. The system concludes with a double bar line.

Fourth system of musical notation, measures 29-31. It continues the melodic and harmonic development of the piece.

Fifth system of musical notation, measures 32-35. Measure 32 is marked *fff*. Measure 33 includes the tempo instruction *largo* (labeled as *lansam* in the image) with a quarter note equal to 70 (♩ = 70). Measure 34 is marked *p* (piano). Measure 35 is marked *simile*. The system concludes with a double bar line.

35

Musical score for measures 35-37. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). Measure 35 features a complex melodic line in the treble with many beamed notes and a bass line with chords. Measure 36 continues the melodic development. Measure 37 shows a melodic phrase in the treble and a bass line with a *pp* dynamic marking.

38

Musical score for measures 38-41. The system consists of three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat. Measure 38 has a melodic line in the top staff and a bass line with chords. Measure 39 continues the melodic line. Measure 40 features a melodic phrase in the top staff and a bass line with a *p* dynamic marking. Measure 41 ends with a melodic phrase in the top staff and a bass line with a *rit.* marking.

tempo I

42

Musical score for measures 42-45. The system consists of two staves. The top staff is in treble clef, and the bottom is in bass clef. The key signature has one flat. Measure 42 features a melodic line in the top staff with a *simile* marking and a bass line with a *f* dynamic marking. Measure 43 continues the melodic line. Measure 44 features a melodic phrase in the top staff and a bass line with a *f* dynamic marking. Measure 45 ends with a melodic phrase in the top staff and a bass line with a *f* dynamic marking.

46

Musical score for measures 46-48. The system consists of two staves. The top staff is in treble clef, and the bottom is in bass clef. The key signature has one flat. Measure 46 features a melodic line in the top staff with a *cresc.* marking and a bass line with a *cresc.* marking. Measure 47 continues the melodic line. Measure 48 ends with a melodic phrase in the top staff and a bass line with a *cresc.* marking.

49

Musical score for measures 49-52. The system consists of two staves. The top staff is in treble clef, and the bottom is in bass clef. The key signature has one flat. Measure 49 features a melodic line in the top staff with a *p* dynamic marking and a bass line with a *p* dynamic marking. Measure 50 continues the melodic line. Measure 51 features a melodic phrase in the top staff and a bass line with a *p* dynamic marking. Measure 52 ends with a melodic phrase in the top staff and a bass line with a *p* dynamic marking.

53

ff

This system contains measures 53, 54, and 55. The right hand features a melodic line with a sharp sign on the second measure and a flat sign on the fifth measure. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* (fortissimo) is placed in the right hand at the beginning of measure 55.

56

This system contains measures 56, 57, and 58. The right hand has a melodic line with various accidentals and slurs. The left hand continues with eighth-note accompaniment. The system concludes with a whole rest in both hands.

59

fff *ffff*

This system contains measures 59, 60, and 61. The right hand features a melodic line with slurs and accents. The left hand has a complex accompaniment of eighth notes. Dynamic markings of *fff* (fortississimo) and *ffff* (fortissimissimo) are present. The system ends with a double bar line.

Intrada pour la cathédrale

Daniel Strządała

I: 16', 8', 4', 2 $\frac{2}{3}$ ', 2', Mixtur, II/I, III/I
II: 8', 4', 2', Scharff, Krummhorn 8'
III: 8', 4', Trompette harmonique 8'
Ped.: 16', 10 $\frac{2}{3}$ ', 8', 4', 2', Hintersatz, Posaune 16', Trompete 8', I/Ped., II/Ped., III/Ped.

A* **Maestoso** ($\text{♩} = \text{ca } 45$)

ff marcato

7

12

* Utwór składa się z odcinków A, B, C, D oraz cody *ad libitum*. Jeżeli zachodzi taka konieczność, można pominąć odcinki B, C lub/ oraz *codę*. Wykonanie odcinków A i D jest obowiązkowe.

B

III *mf* *sim.* I *ff*

23 *allargando* **C** *a tempo* III: + Clairon 4' *quasi fanfara*

II *f* *quasi fanfara*** *f*

29 *rit.*

I *ff*

a tempo *quasi fanfara* I: + Span. Tromp. 8' *più ff*

II *f* III *f* *quasi fanfara* *più ff*

** Cytat pieśni „Panowanie Twoje trwa”

39

Musical score for measures 39-44. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures and melodic lines in the upper staves, with a more rhythmic and harmonic foundation in the lower staves.

45

Musical score for measures 45-49. The score continues with piano accompaniment. It includes dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs. The texture remains dense with overlapping melodic and harmonic lines.

50

Musical score for measures 50-54. This section includes a woodwind entry: **III: + Fagott 16'**. The piano accompaniment features prominent chords and melodic fragments, with dynamic markings like *mf* and *ff*. The lower Bass staff shows a steady harmonic accompaniment.

55

Musical score for measures 55-59. This section is marked **allargando**. It includes a brass entry: **I: + Trompete 16'**. The piano accompaniment features a *cresc.* (crescendo) marking. The music is characterized by wide intervals and a slower, more expressive feel.

D a tempo

Musical score for measures 41-50. The score is in G minor (three flats) and 3/4 time. It features a piano accompaniment with a **Tutti** dynamic and **fff** (fortissimo) intensity, marked **marcato**. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A **tr** (trill) is indicated above a note in measure 49.

Musical score for measures 51-60. The piano accompaniment continues with a **tr** (trill) in measure 59. The right hand features more complex rhythmic patterns and melodic lines.

Musical score for measures 61-70. The score includes a **rit.** (ritardando) marking in measure 69. The piano accompaniment has a **tr** (trill) in measure 68. The right hand has a **VI** (sixteenth) marking in measure 69. The left hand has **V** (fifth) and **VI** (sixth) markings in measure 69.

Musical score for the **CODA (ad lib.)** section, measures 76-80. The score is in G minor and 3/4 time. It features a piano accompaniment with a **VI** (sixteenth) marking in measure 76. The right hand has a **VI** (sixteenth) marking in measure 76. The left hand has a **V** (fifth) marking in measure 76. The section concludes with a double bar line.

Prawykonywanie własne:
Archikatedra Chrystusa
Króla w Katowicach
26.11.2017

...Et verbum caro factum est...

Michał Schäfer

senza metrum

II: Flöte 4'

corlamente

Musical notation for Flute 4, starting with a fermata and a melodic line.

II

4" 3" 3" 2"

12"

$\text{♩} = \text{ca } 60$

accelerando →

I: Flöte 8'

Musical notation for Flute 8, including a box with rhythmic markings (4", 3", 3", 2") and a 12" interval, followed by a tempo change to ca 60 and an accelerando instruction.

→ presto possibile ad libitum

Musical notation for Flute 4, starting with a fermata and a melodic line.

Musical notation for Flute 8, starting with a fermata and a melodic line.

presto possibile ad libitum

Musical notation for Flute 4, including a box with rhythmic markings and a tempo change to presto possibile ad libitum.

senza metrum
presto, con virtuosismi

I: + Traversflöte 4'

legato

The first system of the musical score features three staves. The top staff is a grand staff with a treble clef and a double line, containing a melodic line with various accidentals and slurs. The middle staff is a grand staff with a treble clef, containing a more complex melodic line with slurs and accents. The bottom staff is a grand staff with a bass clef, containing a bass line with a few notes and a sharp sign. A box labeled 'I: + Traversflöte 4'' is positioned above the top staff, and a box labeled 'Subbass 16', Bassflöte 8'' is positioned above the bottom staff. An arrow points from the word 'legato' to the top staff.

The second system of the musical score features three staves. The top staff is a grand staff with a treble clef and a double line, containing a melodic line with various accidentals and slurs. The middle staff is a grand staff with a treble clef, containing a more complex melodic line with slurs and accents. The bottom staff is a grand staff with a bass clef, containing a bass line with a few notes and a sharp sign.

The third system of the musical score features three staves. The top staff is a grand staff with a treble clef and a double line, containing a melodic line with various accidentals and slurs. The middle staff is a grand staff with a treble clef, containing a more complex melodic line with slurs and accents. The bottom staff is a grand staff with a bass clef, containing a bass line with a few notes and a sharp sign.

The fourth system of the musical score features three staves. The top staff is a grand staff with a treble clef and a double line, containing a melodic line with various accidentals and slurs. The middle staff is a grand staff with a treble clef, containing a more complex melodic line with slurs and accents. The bottom staff is a grand staff with a bass clef, containing a bass line with a few notes and a sharp sign.

System 1: Treble and bass staves with a grand staff. The treble staff contains a melodic line with a descending sequence of notes. The bass staff contains a bass line with a similar descending sequence. A vertical dashed line is present in the first measure of the bass staff, and another is in the final measure. The system concludes with a double bar line.

System 2: Treble and bass staves with a grand staff. The treble staff continues the melodic line. The bass staff features a more active bass line with some chromatic movement. A vertical dashed line is present in the final measure of the bass staff. The system concludes with a double bar line.

System 3: Treble and bass staves with a grand staff. The treble staff continues the melodic line. The bass staff features a more active bass line with some chromatic movement. A vertical dashed line is present in the final measure of the bass staff. The system concludes with a double bar line.

System 4: Treble and bass staves with a grand staff. The treble staff continues the melodic line. The bass staff features a more active bass line with some chromatic movement. A vertical dashed line is present in the final measure of the bass staff. The system concludes with a double bar line.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The melody in the treble clef features a series of eighth and quarter notes, with some accidentals. The bass clef part provides a harmonic accompaniment with similar rhythmic patterns.

Second system of musical notation, continuing the piece. It features the same three-staff layout as the first system. The melodic line in the treble clef continues with a similar rhythmic and melodic pattern, while the bass clef part maintains the accompaniment. The key signature and time signature remain consistent.

Third system of musical notation. The notation continues across the three staves. The treble clef part shows some chromatic movement and rests, while the bass clef part continues with a steady accompaniment. The overall texture remains consistent with the previous systems.

Fourth system of musical notation, the final system on the page. It includes the same three-staff layout. The music concludes with a final cadence in the treble clef and a sustained bass line. The key signature and time signature are maintained throughout.

Musical score system 1. The system consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. The time signature is 4/4. The music features a melodic line in the top staff and a bass line in the bottom staff. A box highlights the first measure of the top staff. The text "presto possibile ad libitum" is written above the middle staff. The text "corlamente" is written below the bottom staff. A box below the bottom staff contains the text: "- Subbass 16', Bassflöte 8' + Octave 4'".

Musical score system 2. The system consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. The time signature is 4/4. The music features a melodic line in the top staff and a bass line in the bottom staff. A box highlights the first measure of the top staff. The text "presto possibile ad libitum" is written above the middle staff. A box below the bottom staff contains the text: "- Subbass 16', Bassflöte 8' + Octave 4'".

Musical score system 3. The system consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. The time signature is 4/4. The music features a melodic line in the top staff and a bass line in the bottom staff. The text "presto possibile ad libitum" is written above the middle staff.

Musical score system 4. The system consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. The time signature is 4/4. The music features a melodic line in the top staff and a bass line in the bottom staff. The text "portato" is written above the top staff. The text "+ Blockflöte 2'" is written in a box below the middle staff. The text "+ Subbass 16', Bassflöte 8'" is written in a box below the bottom staff.

System 1: Treble and bass staves. Treble clef has sixteenth-note runs with fingerings 6, 7, 6, 7, 7, 6, 7, 6. Bass clef has a simple accompaniment line.

System 2: Treble and bass staves. Treble clef has sixteenth-note runs with fingerings 7, 6, 7, 6, 6, 7, 6, 7. Bass clef has a simple accompaniment line.

System 3: Treble and bass staves. Treble clef has sixteenth-note runs with fingerings 6, 6, 7, 6, 7, 6, 7, 6. Bass clef has a simple accompaniment line. A large oval is drawn under the bass staff.

System 4: Treble and bass staves. Treble clef has sixteenth-note runs with fingerings 7, 7, 6, 7, 6, 6. Bass clef has a simple accompaniment line. A large oval is drawn under the bass staff.

♩ = ca 60-80

Musical score for the first system. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff contains piano accompaniment with triplets and quintuplets. The middle staff contains piano accompaniment with triplets. The bottom staff contains a bass line with sustained notes and a triplet.

con rigore

♩ = ca 50-60
ardente

Musical score for the second system. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff contains piano accompaniment with triplets. The middle staff contains piano accompaniment with triplets. The bottom staff contains a bass line with sustained notes. A box labeled "Tutti, (-Vox humana 8')" is positioned above the middle staff.

molto rall.

♩ = ca 60-80

Musical score for the third system. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff contains piano accompaniment with quintuplets and triplets. The middle staff contains piano accompaniment with quintuplets and triplets. The bottom staff contains a bass line with sustained notes and a triplet.

presto
con rigore

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The music consists of eighth-note chords and single notes. The bass staff has a few notes, including a whole note chord at the end of the system.

System 2: Treble and bass staves. Treble clef, key signature of two sharps. The music continues with eighth-note chords and single notes. The bass staff has a few notes, including a whole note chord at the end of the system.

System 3: Treble and bass staves. Treble clef, key signature of two sharps. The music continues with eighth-note chords and single notes. The bass staff has a few notes, including a whole note chord at the end of the system.

System 4: Treble and bass staves. Treble clef, key signature of two sharps. This system features complex rhythmic patterns with many sixteenth notes. Fingerings are indicated by numbers 3, 5, and 5. The bass staff has a few notes, including a whole note chord at the end of the system.

maestoso

$\text{♩} = \text{ca } 60$

Musical score for the first system, featuring piano accompaniment with triplets and a 'Tutti' marking.

Musical score for the second system, featuring piano accompaniment with a triplet marking.

presto, con rigore

toccare

Musical score for the third system, featuring piano accompaniment with a 'Tutti' marking and organ specifications.

- Bourdon 16', Mixtur, Trompete 8',
Krummhorn 8', Vox humana 8'

Tutti - Bombarde 16', - I/Ped, -II/Ped

Musical score for the fourth system, featuring piano accompaniment.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The grand staff features complex chordal textures with many accidentals. The bass staff has a few notes, including a half note G2 and a quarter note F#2.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The music continues with similar complex textures. The bass staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, 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G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, 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E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D37

presto possibile

This system features a grand staff with two treble clefs and one bass clef. The first two treble staves contain a melodic line with eighth and sixteenth notes, and a supporting line with chords and eighth notes. The bass staff contains a simple eighth-note accompaniment. A thick black bar is placed over the right side of the first two staves, with the text "presto possibile" written above it.

con rigore

This system continues the piece with a grand staff. The first two treble staves feature a more complex melodic line with many sixteenth notes and slurs. The bass staff provides a steady accompaniment with eighth notes. A repeat sign is present at the beginning of the first two staves.

senza metrum

$\text{♩} = \text{ca } 60$

presto possibile

This system is marked "senza metrum" (without meter) and includes a tempo indication of a quarter note equal to approximately 60 beats per minute. It features a grand staff with a complex, rapid melodic line in the first two treble staves, including many sixteenth notes and slurs. The bass staff has a few notes. A thick black bar is placed over the first two staves, with the text "presto possibile" written above it.

This system shows the continuation of the rapid melodic line from the previous system in the first two treble staves. The bass staff is mostly empty, with a few notes at the end. A thick black bar is placed over the first two staves.

mistico, angelicamente

♩ = ca 54 - 60

II: Viola di Gamba 8', Hohlflöte 8'

sempre legato

Subbass 16'

- Subbass 16'
+ Octave 4' (lub Flöte 4')

First system of musical notation. The piano part consists of two staves with triplets of eighth notes in the right hand and chords in the left hand. The solo part is on a single staff with eighth and sixteenth notes.

aggressivamente

I: + Quinte 2 $\frac{2}{3}$ ', Octave 2'

Second system of musical notation. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The solo part has a more active melodic line with accents. A box contains the text: "I: + Quinte 2 $\frac{2}{3}$ ', Octave 2'".

- Octave 4'
+ Subbass 16', Bassflöte 8'

Third system of musical notation. The piano part has sustained chords in the right hand and moving bass lines in the left hand. The solo part continues with eighth and sixteenth notes.

Fourth system of musical notation. The piano part features chords in the right hand and a bass line in the left hand. The solo part has a melodic line with accents. A box with the letter 'I' is present.

legato → portato

presto possibile, ad libitum

= ca 60

- Subbass 16'
+ Octavbass 8', Octave 4'

+

- Quinta $2\frac{2}{3}$ '
Octave 2'

senza metrum
corlamente

P.G.

I: + Flöte 8'

Lumière de L'aube

Profesorowi Stanisławowi Krompcowi dedykuję, z wyrazami uznania i podziwu...

Michał Schäfer

grave (♩ = 80)

The first system of the musical score consists of three staves. The top staff is in bass clef with a 4/4 time signature. It features a series of chords, each with a half note underneath, all grouped under a single slur. A first ending bracket labeled 'I' spans the first four measures, with a double bar line and repeat sign at the end. The dynamic marking *fff* is placed below the first measure. The middle and bottom staves also contain chords with half notes, mirroring the top staff's structure.

The second system begins at measure 8. The top staff is in bass clef with a 4/4 time signature. It contains a series of chords with half notes, some of which are beamed together. A *non legato* marking is placed below the first measure. The system concludes with a 2/4 time signature change, indicated by a double bar line and a box containing the word *decresc.*. The middle and bottom staves continue with chords and half notes.

The third system begins at measure 15. The top staff is in bass clef with a 4/4 time signature. It features a continuous, flowing line of notes, primarily eighth notes, with a *sempre legato* marking. Above the first few measures, the performance instruction *con virtuosismo, senza metrum, ad libitum* is written. The middle and bottom staves contain chords and half notes, providing harmonic support for the top staff's line.

System 1: Treble and bass clefs. Treble clef contains a melodic line with eighth notes and a dotted quarter note. Bass clef contains a rhythmic accompaniment of eighth notes. A vertical dashed line is present at the end of the system.

16

System 2: Treble and bass clefs. Treble clef features a melodic line with a slur over the first two measures. Bass clef has a rhythmic accompaniment. A vertical dashed line is present at the end of the system.

18

System 3: Treble and bass clefs. Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment.

20 **senza metrum**

$\text{♩} = \text{ca } 60$

System 4: Treble and bass clefs. Treble clef has a melodic line with a slur. Bass clef has a rhythmic accompaniment. The system ends with a 3/4 time signature change.

22

System 5: Treble and bass clefs. Treble clef has a melodic line with a slur and a repeat sign. Bass clef has a rhythmic accompaniment. The text **presto possibile ad libitum** is written below the bass clef.

toccare (♩ = ca 80)

24

28

ardente (♩ = ca 60)

32

35 *sempre legato*

38 *sempre legato*

42

sempre legato

lontian (♩ = ca 60)

45

II

sempre legato

II: Traversflöte 4',
Nasard 2 2/3' lub Piccolo 2'

Subbass 16'

51

3

56

I: 8' bez Prinzipal 8'

I

+ Bassflöte 8'

61

3

+ Octave 4'

66 *con animazione* (♩ = ca 70)

Musical score for measures 66-68. The score is in 6/8 time and consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. A box labeled "+ II/I" is placed above the first measure of the top staff. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

Musical score for measures 69-71. The score is in 6/8 time and consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music continues with complex rhythmic patterns.

♩ = ca 70

Musical score for measures 72-73. The score is in 4/4 time and consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. A box labeled "Tutti" is placed above the middle staff in measure 73. The music features long, sustained notes in the upper register.

Musical score for measures 74-76. The score is in 4/4 time and consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. A box labeled "wyłączyć dmuchawę" (mute) is placed above the top staff in measure 75. A box labeled "włączyć dmuchawę II: Hohlflöte 8'" (unmute II: Hohlflöte 8') is placed above the top staff in measure 76. The music features sustained notes in the upper register.

78 **lentamente e misteriosamente**

Musical score for measures 78-84. The score is written for piano and includes a subbass part. The tempo is *lentamente e misteriosamente*. The piano part features a melody with triplets and slurs. The subbass part consists of sustained chords. A box labeled "Subbass 16', II/P" is located below the subbass staff.

sempre legato

Subbass 16', II/P

85

$\text{♩} = \text{ca } 60$

Musical score for measures 85-89. The score is written for piano and includes a subbass part. The tempo is *lento* with a metronome marking of $\text{♩} = \text{ca } 60$. The piano part features a melody with a first ending bracket labeled "I" and a section marked "+Nasard 2 2/3'". The subbass part consists of sustained chords. A box labeled "+Nasard 2 2/3'" is located above the piano staff.

I

+Nasard 2 2/3'

90

sempre legato

Musical score for measures 90-91. The score is written for piano and includes a subbass part. The tempo is *lento*. The piano part features a melody with a slur and a section marked "sempre legato". The subbass part consists of sustained chords.

sempre legato

92

Musical score for measures 92-93. The score is written for piano and includes a subbass part. The piano part features a melody with a slur. The subbass part consists of sustained chords.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff contains a melodic line with a long slur over the first two measures. The grand staff contains a complex accompaniment with many sixteenth notes. The bottom staff contains a few notes with a slur.

95

Second system of musical notation, starting at measure 95. It follows the same three-staff layout as the first system. The melodic line in the treble staff continues with a slur. The accompaniment in the grand staff is dense with sixteenth notes. The bottom staff has a few notes with a slur.

Third system of musical notation. It follows the same three-staff layout. The melodic line in the treble staff has a slur. The accompaniment in the grand staff continues with sixteenth notes. The bottom staff has a few notes with a slur.

98

Fourth system of musical notation, starting at measure 98. It follows the same three-staff layout. The melodic line in the treble staff has a slur. The accompaniment in the grand staff continues with sixteenth notes. The bottom staff has a few notes with a slur.

101

102

103 **con fuoco e rigore** (♩ = ca 80-90)
toccare

portato

I: + Flöte 8', Flöte 4'
 II: + Flöte 4'

+II/I

+Bassflöte 8'

105

Musical score for measures 105-106. The system consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. It features a complex texture of chords and moving lines. The middle staff is a grand staff (treble and bass clefs) with a similar complex texture. The bottom staff is a bass clef with a sparse accompaniment of chords and single notes.

107

Musical score for measures 107-108. The system consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a complex texture of chords and moving lines. The middle staff is a grand staff (treble and bass clefs) with a similar complex texture. The bottom staff is a bass clef with a sparse accompaniment of chords and single notes.

109

Musical score for measures 109-110. The system consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a complex texture of chords and moving lines. The middle staff is a grand staff (treble and bass clefs) with a similar complex texture. The bottom staff is a bass clef with a sparse accompaniment of chords and single notes.

111

Musical score for measures 111-112. The system consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a complex texture of chords and moving lines. The middle staff is a grand staff (treble and bass clefs) with a similar complex texture. The bottom staff is a bass clef with a sparse accompaniment of chords and single notes.

113

Musical score for measures 113-114. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a complex texture with dense chords and arpeggiated patterns. The bass clef staff contains sparse notes, including rests and a few chords.

115

Musical score for measures 115-116. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff continues with dense harmonic textures. The bass clef staff features a prominent melodic line with a slur and a fermata over a pair of notes.

117

Musical score for measures 117-118. The system consists of three staves: a grand staff and a separate bass clef staff. A box labeled "+ Flöte 2'" is present in the upper left of the grand staff. The grand staff features complex textures with many chords and arpeggiated patterns. The bass clef staff contains sparse notes with slurs and accents.

119

Musical score for measures 119-120. The system consists of three staves: a grand staff and a separate bass clef staff. The grand staff continues with complex textures and arpeggiated patterns. The bass clef staff contains sparse notes with slurs and accents.

121

Musical score for measures 121-122. The piece is in A major (three sharps). The right hand features a complex texture of chords and arpeggios. The left hand has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the right hand. The bass clef part has a dynamic marking of *f* and includes a *v* (accents) marking.

123

Musical score for measures 123-124. The right hand continues with dense chordal textures. The left hand features a rhythmic pattern of eighth notes with accents (*v*). A dynamic marking of *fff* (fortissimo) is present in the right hand.

125

Musical score for measures 125-126. The right hand continues with dense chordal textures. The left hand features a rhythmic pattern of eighth notes with accents (*v*).

127

Musical score for measures 127-128. The right hand continues with dense chordal textures. The left hand features a rhythmic pattern of eighth notes with accents (*v*) and includes a *v* (accents) marking.

129

Musical score for measures 129-130. The system consists of three staves. The top two staves are grand staff notation (treble and bass clefs). The bottom staff is a single bass clef. The music features a complex rhythmic pattern with many beamed notes and rests. A large slur is present in the bottom staff, spanning across several measures.

131

Musical score for measures 131-132. The system consists of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. The music continues with complex rhythmic patterns. A large slur is present in the bottom staff, spanning across several measures.

133

Musical score for measures 133-135. The system consists of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. The music features a descending sequence of chords. The instruction "poco a poco decrescendo" is written below the first two staves, with a dashed line extending across the measures. The instruction "rall." is written above the top staff in the third measure. Brackets with the number "7" are placed below the first two staves in each measure, indicating a seven-measure phrase.

136

139 **Lentamente e in modo mistico**

+ Viola di Gamba 8'
Hohlflöte 8'

Subbass 16', II/P

146

151

Prwykonanie: Michael Utz
Opactwo Benedyktyńskie
Brauweiler
14.07.2018

Tryptyk eucharystyczny

I. Adoremus in aeternum

Michał Dużniak

lento a piacere

Musical score for measures 1-6. The piece is in 3/4 time. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef. The tempo is *lento a piacere*. The first measure is marked with a box containing the Roman numeral I and the dynamic *p legato*. The melody in the right hand features several triplet markings (3) and a fermata over the final note. The left hand provides harmonic support with chords and some moving lines. A second box containing the Roman numeral II is placed below the left hand staff in the fifth measure. The dynamic *p* is also indicated below the left hand staff in the fifth measure.

Musical score for measures 7-14. The right hand continues with the treble clef and one flat key signature. The left hand continues with the bass clef. The tempo remains *lento a piacere*. The right hand features more triplet markings (3) and a fermata over the final note of the first measure. The left hand continues with harmonic support. A box containing the Roman numeral I is placed above the right hand staff in the eighth measure, and a box containing the Roman numeral II is placed below the left hand staff in the eighth measure.

Musical score for measures 15-22. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef. The tempo changes to *lentissimo* for measures 15-18 and then to *moderato* for measures 19-22. The time signature changes from 3/4 to 2/4 at measure 19. The right hand features triplet markings (3) and a fermata over the final note of the first measure. The left hand continues with harmonic support. A box containing the Roman numeral I is placed above the right hand staff in the nineteenth measure. The dynamic *mp* is indicated below the left hand staff in the nineteenth measure.

Musical score for measures 23-30. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef. The tempo is *moderato*. The right hand features a fermata over the final note of the first measure. The left hand continues with harmonic support.

31

Musical score for measures 31-39. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key with a 7/8 time signature. It features complex rhythmic patterns with many beamed eighth and sixteenth notes, and frequent chromaticism. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The separate bass staff is also in bass clef.

40

Musical score for measures 40-47. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music continues with complex rhythmic patterns and chromaticism. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The separate bass staff is also in bass clef.

48

Musical score for measures 48-56. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measures 48-53 feature long, sustained chords in the grand staff. At measure 54, there are triplets in the grand staff, marked with a dynamic of *mf*. The separate bass staff continues with rhythmic patterns. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The separate bass staff is also in bass clef.

57

poco a poco stringendo

Musical score for measures 57-63. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is marked *f* and features a driving, rhythmic pattern in the grand staff. The separate bass staff has a few notes. The grand staff has a treble clef on the top staff and a bass clef on the bottom staff. The separate bass staff is also in bass clef.

63

Musical score for measures 63-68. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a melodic line with eighth notes and a bass line with chords. A *cresc.* marking is present above the grand staff. The separate bass staff contains a simple bass line with quarter notes.

69 **allegro**

Musical score for measures 69-74. The system consists of three staves. The grand staff features a *ff* dynamic marking. The bass clef staff contains a rhythmic pattern of eighth notes with triplet markings (3) above the first four measures.

75

allargando

Musical score for measures 75-82. The system consists of three staves. The grand staff features a *dim.* dynamic marking. The bass clef staff contains a melodic line with a trill (*tr*) in the final measure.

83

Musical score for measures 83-88. The system consists of three staves. The grand staff features a *mf* dynamic marking. The bass clef staff contains a rhythmic pattern of eighth notes with triplet markings (3) above the first four measures and a trill (*tr*) in the final measure.

91

moderato

mp

tr

II p

100

tempo ad libitum

(II) p

III pp

108

111

I

mp

119

126

Musical score for measures 126-132. The treble staff features a complex melodic line with many accidentals. The bass staff provides harmonic support with chords and some melodic fragments.

133

Musical score for measures 133-139. The treble staff continues with intricate melodic patterns. The bass staff has a more active role with moving lines.

140 *lento* *tempo I*

Musical score for measures 140-146. Measure 140 is marked *lento*. At measure 141, the tempo changes to *tempo I*. The score includes first and second endings (I and II) and dynamic markings *p*. Triplets are used in measures 141, 142, 143, 144, and 145.

147

Musical score for measures 147-154. The treble staff features chords and melodic lines. The bass staff has a steady accompaniment. First and second endings (I and II) are present at the end of the section.

155 *rit.* *lentissimo*

Musical score for measures 155-161. The tempo is marked *rit.* and *lentissimo*. Dynamic markings *pp* and *ppp* are used. The music is characterized by slow-moving chords and melodic lines.

Prawykonanie własne:
Kościół Marii Panny
w Legnicy
17.09.2025

I: Cornett 5f
II: Flöte 8', Salizional 8'
III: Gamba 8', Vox coelestis 8'
Ped.: (32'), 16', III/P

II. Processio

#b znaki chromatyczne
obowiązują jedną nutę

grave

Musical score for measures 1-3. The top system consists of a grand staff with treble and bass clefs, both containing whole rests. The bottom system is a single bass clef staff with a sequence of eighth notes: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B

13

Musical score for measures 13-15. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with complex chordal textures and some melodic lines. The middle staff is a grand staff with mostly whole notes and rests. The bottom staff is a single bass clef staff with a steady eighth-note bass line.

16

Musical score for measures 16-18. The system consists of three staves. The top staff features dense, sustained chordal textures in the grand staff. The middle staff is a grand staff with rests. The bottom staff continues the eighth-note bass line from the previous system.

19

Musical score for measures 19-21. The system consists of three staves. The top staff has a melodic line starting in measure 20 with a slur and a fermata, marked *espressivo*. The middle staff has a grand staff with rests and a large chordal texture in measure 21. The bottom staff continues the eighth-note bass line.

22

Musical score for measures 22-24. The system consists of three staves. The top staff has a melodic line with slurs and a fermata. The middle staff has a grand staff with rests and a large chordal texture in measure 24. The bottom staff continues the eighth-note bass line.

25 rit. . .

tempo di corale

30 II

34 espressivo
e tempo rubato

I

38

I

3

II: Prinzipal 8'

5 5 3 5 5

6 3 6

42

3 3 6

44

tempo ad libitum

II

48

III: Oboe 8'

mp legato molto espressivo

II: Flöte 8', Salizional 8'

Subbass 16', II/Ped.

3 3

52

3 3 3

56

III

59

pp

(+ 32')

Prawykonanie własne:
Kościół Marii Panny w Legnicy
17.09.2025

III. Te Deum

♯♭ znaki chromatyczne
obowiązują jedną nutę

quasi recitativo molto improvvisando

I *fff* legato

rit. a tempo

III

rit. misterioso

III *pp*

II *pp*

II

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a melodic line in the treble clef and a complex accompaniment in the grand and bass staves. A dynamic marking *pp* is present below the bass clef staff. A Roman numeral **III** is enclosed in a box below the grand staff.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with a melodic line in the treble clef and accompaniment in the grand and bass staves. A tempo marking *, moderato* is placed above the treble clef staff. A dynamic marking *mf* is enclosed in a box below the grand staff. A Roman numeral **I** is enclosed in a box below the grand staff.

Third system of musical notation. It consists of two staves: a treble clef staff at the top and a grand staff (treble and bass clefs) at the bottom. The music features a melodic line in the treble clef and accompaniment in the grand staff.

Fourth system of musical notation. It consists of two staves: a treble clef staff at the top and a grand staff (treble and bass clefs) at the bottom. The music features a melodic line in the treble clef and accompaniment in the grand staff. A tempo marking *stringendo* is placed above the treble clef staff. A box containing a quarter note followed by an equals sign and a quarter note ($\text{♩} = \text{♩}$) is placed above the treble clef staff. Roman numerals **II** and **III** are enclosed in boxes below the grand staff. A dynamic marking *p* is placed below the grand staff.

Fifth system of musical notation. It consists of two staves: a treble clef staff at the top and a grand staff (treble and bass clefs) at the bottom. The music features a melodic line in the treble clef and accompaniment in the grand staff.

Sixth system of musical notation. It consists of two staves: a treble clef staff at the top and a grand staff (treble and bass clefs) at the bottom. The music features a melodic line in the treble clef and accompaniment in the grand staff.

più mosso

Musical score system 1. It features a grand staff with a treble clef and two bass clefs. The first measure contains a bass line with chords and a fermata. The second measure has a treble clef with a fermata and a bass line with chords. A first ending bracket labeled 'I' spans the second measure, with a dynamic marking of *mp*. A second ending bracket labeled 'II' spans the first measure. A final bass line with a fermata and a dynamic marking of *mp* is located below the system.

Musical score system 2. It features a grand staff with a treble clef and two bass clefs. The first measure has a treble clef with a fermata and a bass line with chords. The second measure has a treble clef with a fermata and a bass line with chords. The third measure has a treble clef with a fermata and a bass line with chords. The fourth measure has a treble clef with a fermata and a bass line with chords.

Musical score system 3. It features a grand staff with a treble clef and two bass clefs. The first measure has a treble clef with a fermata and a bass line with chords. The second measure has a treble clef with a fermata and a bass line with chords. The third measure has a treble clef with a fermata and a bass line with chords. The fourth measure has a treble clef with a fermata and a bass line with chords. A first ending bracket labeled 'I' spans the fourth measure, with a dynamic marking of *f*.

Musical score system 4. It features a grand staff with a treble clef and two bass clefs. The first measure has a bass line with chords and a dynamic marking of *f*. The second measure has a bass line with chords. The third measure has a bass line with chords. The fourth measure has a bass line with chords. A first ending bracket labeled 'I' spans the second measure. A second ending bracket labeled 'II' spans the third and fourth measures.

stringendo

Musical score system 5. It features a grand staff with a treble clef and two bass clefs. The first measure has a bass line with chords and a dynamic marking of *f*. The second measure has a bass line with chords. The third measure has a bass line with chords. The fourth measure has a bass line with chords. A first ending bracket labeled 'I' spans the first measure. A second ending bracket labeled 'II' spans the second, third, and fourth measures.

Musical score system 1. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with a second ending bracket labeled 'II' over the final two measures. The bottom staff contains a complex accompaniment with many chords and moving lines. A first ending bracket labeled 'I' is located below the first measure of the bottom staff.

Musical score system 2. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with a tempo marking 'vivo' above the first measure. The bottom staff contains a complex accompaniment with many chords and moving lines. A first ending bracket labeled 'I' is located below the first measure of the bottom staff, with a dynamic marking 'ff' below it. A separate bass staff is positioned below the grand staff, containing a few notes with a dynamic marking 'ff' below it.

Musical score system 3. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with many chords and moving lines. The bottom staff contains a complex accompaniment with many chords and moving lines.

Musical score system 4. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with many chords and moving lines. The bottom staff contains a complex accompaniment with many chords and moving lines.

Musical score system 5. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with many chords and moving lines. The bottom staff contains a complex accompaniment with many chords and moving lines.

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The music features complex chordal textures with many accidentals (sharps and flats) and some chromatic movement in the bass line.

Second system of a piano score, continuing from the first. It features two staves with dense chordal accompaniment and a single bass line staff below, which contains a few notes and rests.

Third system of a piano score, continuing the dense chordal texture. It consists of two staves with complex harmonic structures.

Fourth system of a piano score, continuing the dense chordal texture. It consists of two staves with complex harmonic structures.

Fifth system of a piano score. It begins with a *rit.* (ritardando) marking. A box above the staff contains the instruction: **III: Fl. 8' ; II: Fl. 8'** and **Ped.: Fl. 4'**. The system concludes with the instruction **ad libitum**. The final measure shows a **III p** dynamic marking in the treble staff and a **II p** dynamic marking in the bass staff.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features several triplet markings (indicated by a '3' above the notes) and various rhythmic patterns. The bass staff contains a melodic line with some triplet markings.

Second system of a musical score, continuing from the first. It features a grand staff and a bass staff. The grand staff includes triplet markings and a melodic line. The bass staff continues the melodic line from the previous system.

Third system of a musical score, starting with the tempo marking **allegro**. It features a grand staff and a bass staff. The grand staff includes a **mf** dynamic marking and a **III** fingering instruction. The bass staff includes a **f** dynamic marking and a **II** fingering instruction.

Fourth system of a musical score, continuing the **allegro** section. It features a grand staff and a bass staff. The grand staff includes a **II** fingering instruction. The bass staff continues the melodic line.

Fifth system of a musical score, continuing the **allegro** section. It features a grand staff and a bass staff. The grand staff includes a **II** fingering instruction. The bass staff continues the melodic line.

System 1: Treble and bass staves. Treble clef has a key signature of one flat and a common time signature. The bass clef has a key signature of one flat. A box labeled 'III' is positioned above the treble staff. The music consists of eighth and sixteenth notes in both hands.

System 2: Treble and bass staves. Treble clef has a key signature of one flat. A box labeled 'II' is positioned above the treble staff. The music consists of eighth and sixteenth notes in both hands.

System 3: Treble and bass staves. Treble clef has a key signature of one flat. A box labeled 'I' with a dynamic marking *f* is positioned above the treble staff. The music consists of eighth and sixteenth notes in both hands.

System 4: Treble and bass staves. Treble clef has a key signature of one flat. A box labeled 'II' is positioned above the treble staff, and a box labeled 'I' is positioned below the bass staff. A dynamic marking *piu f* is placed between the staves. The music consists of eighth and sixteenth notes in both hands.

System 5: Treble and bass staves. Treble clef has a key signature of one flat. The music consists of eighth and sixteenth notes in both hands.

System 1: Treble clef with chords and accidentals; Bass clef with a melodic line of eighth notes; Grand staff with a simple bass line.

System 2: Treble clef with chords and accidentals; Bass clef with a melodic line of eighth notes; Grand staff with a simple bass line.

System 3: Treble clef with chords and accidentals; Bass clef with a melodic line of eighth notes; Grand staff with a simple bass line. A first ending bracket labeled 'I' and 'ff' spans the final two measures of the system.

System 4: Treble clef with chords and accidentals; Bass clef with a melodic line of eighth notes; Grand staff with a simple bass line. The dynamic marking 'ff' is placed below the grand staff at the end of the system.

System 1: Treble and Bass clefs. Treble clef contains a sequence of chords and melodic fragments. Bass clef contains a sequence of chords and a single note.

System 2: Treble and Bass clefs. Treble clef contains a sequence of chords and melodic fragments. Bass clef contains a sequence of chords and a single note.

System 3: Treble and Bass clefs. Treble clef contains a sequence of chords and melodic fragments. Bass clef contains a sequence of chords and a single note.

System 4: Treble and Bass clefs. Treble clef contains a sequence of chords and melodic fragments. Bass clef contains a sequence of chords and a single note.

System 1: Treble clef (top), Bass clef (middle), Bass clef (bottom). The top staff contains a melodic line with eighth and sixteenth notes, including a flat (b) and a sharp (#). The middle staff contains a chordal accompaniment with dotted rhythms. The bottom staff contains a bass line with eighth and sixteenth notes, including a flat (b).

System 2: Treble clef (top), Bass clef (middle), Bass clef (bottom). The top staff continues the melodic line with eighth and sixteenth notes and various accidentals. The middle staff continues the chordal accompaniment. The bottom staff continues the bass line with eighth and sixteenth notes.

System 3: Treble clef (top), Bass clef (middle), Bass clef (bottom). The top staff continues the melodic line. The middle staff features a sequence of chords with flats (b) and double flats (bb). The bottom staff continues the bass line with eighth and sixteenth notes.

System 4: Treble clef (top), Bass clef (middle), Bass clef (bottom). The top staff continues the melodic line. The middle staff features a sequence of chords with flats (b) and double flats (bb). The bottom staff continues the bass line with eighth and sixteenth notes.

quasi recitativo

fff

molto improvisando lento rit.

rit.

Prawykonanie własne:
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