

Polska i norweska muzyka XX i XXI wieku na fortepian



Pod redakcją
Ewy Murawskiej



Akademia Muzyczna
im. Ignacego Jana Paderewskiego
w Poznaniu

Poznań 2023
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Publikacja powstała w ramach projektu pt.: *Kultura 3.0. Współczesna rola kultury w budowaniu społeczeństwa zintegrowanego* finansowanego z funduszy MF EOG pochodzących z Islandii, Liechtensteinu i Norwegii oraz środków krajowych.



Ministerstwo Kultury
i Dziedzictwa Narodowego

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**Pod redakcją
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Partnerzy w projekcie:

Uniwersitet Agder (Kristiansand, Norwegia), Menntaskóli í tónlist (Reykjavík, Islandia), Skien kulturskole (Skien, Norwegia), Zespół Państwowych Szkół Muzycznych im. G. Bacewicz w Koszalinie, Stowarzyszenie „Wschód Kultury” (Lublin)

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Wspólnie działamy na rzecz Europy zielonej, konkurencyjnej i sprzyjającej integracji społecznej.

Wstęp

Niniejsza publikacja stanowi pokłosie projektu *Kultura 3.0. Współczesna rola kultury w budowaniu społeczeństwa zintegrowanego*, którego celem jest zmniejszenie różnic społecznych i ekonomicznych w EOG oraz wzmacnianie trójstronnych relacji pomiędzy partnerami w sektorze edukacji poprzez wspólną realizację działań: konferencji, seminariów, szkoleń i sesji muzycznych oraz przygotowanie rezultatów trwałych (w tym: publikacji, płyt CD oraz literatury muzycznej).

Grupa partnerska projektu składa się z sześciu instytucji z Polski, Norwegii i Islandii: Akademii Muzycznej im. I.J. Paderewskiego w Poznaniu, Uniwersytetu Agder (Norwegia), Skien kulturskole (Norwegia), Menntaskóli í tónlist (Islandia), Zespołu Państwowych Szkół Muzycznych im. G. Bacewicz w Koszalinie oraz Stowarzyszenia „Wschód Kultury”. Projekt jest zarządzany w międzynarodowym gronie, na czele którego stoją: prof. Ewa Murawska i prof. Jørn Eivind Schau.

Projekt jest realizowany przez Akademię Muzyczną im. Ignacego Jana Paderewskiego w ramach wygranej grantu z programu Kultura, Działanie II – Poprawa dostępu do kultury i sztuki w III naborze (rok 2022). Fundusze EOG reprezentują wkład Islandii, Liechtensteinu i Norwegii w tworzenie Europy zielonej, konkurencyjnej i sprzyjającej integracji społecznej.

Jednym z celów projektu *Kultura 3.0 [...]* jest opracowanie produktów do praktycznego stosowania przez szkoły i instytucje edukacyjne oraz do nauki przez osoby prywatne. Oświata musi cechować się inkluzyjnością i dostępnością oraz powinna opierać się na szacunku i otwartości. Projekt kładzie zatem szczególny nacisk na kwestię inkluzji społecznej w edukacji.

Kierownikami projektu są muzycy i pedagodzy, którzy mocno wierzą, że muzyka i sztuka to uniwersalne dobra wydobywające wartości kulturowe, którymi należy się dzielić. Głównie z tego powodu niniejsza publikacja jest wydana również pismem Braille'a, ponieważ chcemy, aby kompozycje z Polski i Norwegii były dostępne dla osób z dysfunkcją wzroku. Także w tym celu dołączono do wydania kod QR, pod którym zarejestrowane zostały utwory zawarte w publikacji. Wykonują je dr Maria Rutkowska oraz dr Hanna Lizinkiewicz, wykładowczynie Akademii Muzycznej im. I.J. Paderewskiego w Poznaniu.

Mamy nadzieję, że przedłożona przez nas propozycja muzyczna spotka się z pozytywnym odbiorem oraz stanie się przyczynkiem do głębszego zapoznania się z kulturą polską i norweską. A przede wszystkim – będzie ona praktycznym wprowadzeniem do piękna tych kultur dla dzieci i młodzieży, bez względu na ich ograniczenia.

Ewa Murawska

Polska i norweska muzyka XX i XXI wieku na fortepian: komentarz merytoryczny do utworów zawartych w publikacji

Prezentujemy Państwu publikację zawierającą 21 krótkich utworów na fortepian skomponowanych przez Ewę Fabiańską-Jelińską oraz Konrada Mikala Øhrna. Kompozycje te zostały zebrane z myślą o najmłodszych adeptach sztuki muzycznej, cierpiących na niepełnosprawność wzroku.

Ewa Fabiańska-Jelińska jest absolwentką Akademii Muzycznej w Poznaniu, gdzie uzyskała dyplom z wyróżnieniem w klasie kompozycji i teorii muzyki. W swojej pracy artystycznej skupia się przede wszystkim na tworzeniu muzyki kameralnej i solowej, a także na edukacji muzycznej dzieci i młodzieży. Prowadzi zajęcia w ramach Akademii Muzycznej w Poznaniu oraz na kursach i warsztatach dla nauczycieli i pedagogów. Jej utwory były wielokrotnie nagradzane na festiwalach i konkursach muzycznych.

Konrad Mikal Øhrn to norweski kompozytor i pianista. Studiował w Konserwatorium Muzycznym w Oslo. W jego twórczości odnaleźć można dzieła solowe, kameralne i chóralne, wykorzystujące szeroki wachlarz technik kompozytorskich. Jest profesorem kompozycji w Instytucie Muzyki Klasycznej i Pedagogiki Muzycznej na Wydziale Sztuk Pięknych Uniwersytetu w Agder, gdzie pracuje od 1990 roku.

Prezentowany zbiór miniatur fortepianowych posiada wysoki walor edukacyjny i artystyczny. Zróżnicowanie utworów pod względem trudności wykonawczych i interpretacyjnych pozwala na rozwijanie umiejętności muzycznych na różnych poziomach zaawansowania. Natomiast różnorodność stylistyczna i formalna miniatur wspiera budowanie dojrzałej wrażliwości muzycznej.

Kompozycje Konrada Mikala Øhrna, w większości oparte na języku tonalnym, są skierowane do młodszych uczniów – zaznajamiają ich z podstawowymi rodzajami faktury fortepianowej, typowymi dla muzyki klasycznej i popularnej (np. *Ballada* czy *Chorał*). W dwóch kompozycjach norweski kompozytor sięga po skalę spoza systemu dur-moll – *Twilight hour* oparta jest na modusie frygijskim, zaś *Turkish polka* zawiera fragmenty skali cygańskiej.

Bardziej wymagające kompozycje Ewy Fabiańskiej-Jelińskiej cechują się dynamicznymi zmianami struktur dźwiękowych. Wykonując jej *Mazurki*, uczeń poznaje elementy XX-wiecznego języka muzycznego – harmonikę sekundowo-kwartową i paraleizmy struktury akordowej, a jednocześnie zdobywa doświadczenie w wykonawstwie stylizacji polskich tańców ludowych. Warto zaznaczyć, że dwie kompozycje w tym zbiorze powstały w oparciu o technikę dodekafoniczną (*Kaczka dziwaczka* oraz *In twelve-tone style*).

W publikacji znalazły się zarówno utwory nawiązujące do tradycyjnych form, jak i te opatrzone programowymi tytułami lub powstałe do poezji dziecięcej. Menuet, gawot i rondo należą do kanonu form wprowadzających każdego młodego instrumentalistę w meandry wykonawstwa większych dzieł cyklicznych. Przez wzgląd na adresatów tego zbioru, na podkreślenie zasługuje ilustracyjność utworów, takich jak *From the Alps*, gdzie prosty motyw melodyczny powtarzany jest niczym echo w różnych rejestrach fortepianu. Rozwija nie tylko wrażliwość na barwę dźwięku, lecz może również pomóc wyobrazić sobie przestrzeń i gradację wysokości górskich szczytów. Wartość dodaną wnosi również cykl *Sześć Mazurków*, które będąc dźwiękowym komentarzem słynnych wierszy Jana Brzechwy, mogą posłużyć jako wzmocnienie przekazu treści literackiej.

Dziecko dotknięte utratą lub niepełnosprawnością tak istotnego zmysłu, jakim jest wzrok, dzięki praktykowaniu muzyki zdobywa narzędzia komunikacji niezbędne do lepszego poznawania świata. Czynne doświadczanie gry na instrumencie pozytywnie wpływa na rozwój emocjonalny, społeczny i kognitywny osób niewidomych. Dlatego różnorodność stylistyczna, optymalność poziomu trudności, a przede wszystkim atrakcyjność zebranych w niniejszej książce miniatur fortepianowych pozwalają wierzyć, iż rozwój ten będzie mógł przebiegać w możliwie najlepszy, a przy tym przyjemny i satysfakcjonujący dla dziecka sposób.

Krzysztof Bździel

27 II 2023 r.

Konrad Mikal Øhrn

1 Two friends

Allegro moderato

Konrad M. Øhrn

4 3
1 2

3

p

4 3
1 2 3

4

p

Musical score for piano, page 17, measures 5-11. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 5 starts with a forte dynamic (f) and features a repeating pattern of eighth-note chords. Measure 6 begins with a half note followed by eighth-note chords. Measures 7-11 continue the eighth-note chord pattern. Measure 11 concludes with a half note. Fingerings are indicated above the notes: measure 5 (1, 2), measure 6 (3), measure 7 (2), measure 8 (2), measure 9 (2), and measure 10 (1, 3).

Musical score for piano, page 10, measures 26-27. The score consists of two staves. The top staff (treble clef) starts with a forte dynamic (F) and includes fingerings: 2, 3, 1, 5, 1. The bottom staff (bass clef) starts with a half note followed by a fermata. Measure 26 ends with a repeat sign and a bass clef. Measure 27 begins with a dynamic of p . The bass staff continues with eighth-note patterns. The score is bound by a large brace on the left side.

Musical score for piano, page 10, system 36. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features eighth-note patterns and sustained notes. Measure 36 begins with a measure of two eighth notes followed by a measure of three eighth notes. Measures 37-39 show eighth-note patterns with grace notes and sustained notes. Measures 40-42 continue with eighth-note patterns and sustained notes. Measures 43-45 show eighth-note patterns with grace notes and sustained notes. Measure 46 begins with a measure of two eighth notes followed by a measure of three eighth notes. Measures 47-49 show eighth-note patterns with grace notes and sustained notes. Measures 50-52 continue with eighth-note patterns and sustained notes. Measures 53-55 show eighth-note patterns with grace notes and sustained notes. Measures 56-58 show eighth-note patterns with grace notes and sustained notes. Measures 59-61 show eighth-note patterns with grace notes and sustained notes. Measures 62-64 show eighth-note patterns with grace notes and sustained notes. Measures 65-67 show eighth-note patterns with grace notes and sustained notes. Measures 68-70 show eighth-note patterns with grace notes and sustained notes. Measures 71-73 show eighth-note patterns with grace notes and sustained notes. Measures 74-76 show eighth-note patterns with grace notes and sustained notes. Measures 77-79 show eighth-note patterns with grace notes and sustained notes. Measures 80-82 show eighth-note patterns with grace notes and sustained notes. Measures 83-85 show eighth-note patterns with grace notes and sustained notes. Measures 86-88 show eighth-note patterns with grace notes and sustained notes. Measures 89-91 show eighth-note patterns with grace notes and sustained notes. Measures 92-94 show eighth-note patterns with grace notes and sustained notes. Measures 95-97 show eighth-note patterns with grace notes and sustained notes. Measures 98-100 show eighth-note patterns with grace notes and sustained notes.

2 Twilight hour

E - phrygian

Konrad M. Øhrn

Andante

This section starts with a treble clef, 6/8 time, and dynamic *mp*. The melody consists of eighth-note patterns with fingerings (1, 2, 3, 5; 4, 2; 3, 2, 1; 2, 3, 2, 1) and sixteenth-note chords in the bass. Measures 4-6 show a transition to 8/8 time.

This section continues with 8/8 time. It features eighth-note patterns with fingerings (5; 4, 3, 2, 1; 5) and sixteenth-note chords in the bass. Measure 11 includes a dynamic change to *mf*.

This section concludes with 8/8 time. It features eighth-note patterns with fingerings (10, 3, 2, 1; 5; 4, 3, 2, 1; 5) and sixteenth-note chords in the bass. Measure 17 ends with a dynamic *mp*.

3 Call the cows

Konrad M. Øhrn

Moderato

This section starts with a treble clef, 4/4 time, and a dynamic of *mf*. The melody consists of eighth-note patterns with grace notes. The bass part provides harmonic support. Measure 5 ends with a forte dynamic (*p*) followed by a measure of rests.

This section begins with a treble clef, 4/4 time, and a dynamic of *f*. The melody features sixteenth-note patterns with grace notes. The bass part continues to provide harmonic support. Measure 10 ends with a dynamic of *f*.

This section starts with a treble clef, 4/4 time, and a dynamic of *mf*. The melody consists of eighth-note patterns with grace notes. The bass part provides harmonic support. Measure 15 ends with a dynamic of *p*.

This section begins with a treble clef, 4/4 time, and a dynamic of *f*. The melody features sixteenth-note patterns with grace notes. The bass part continues to provide harmonic support. Measure 20 ends with a dynamic of *p*.

4 From the Alps

Konrad M. Øhrn

Andante

mp

mf

p

mp

mf

p

mp

5 *3* *4* *2*

5 *1* *4*

5 *1* *4* *2* *3* *1*

p

4 *2*

5 *3*

4 *1*

4 *2*

5 *3*

4 *1*

mf

mp

p

pp

pp

pp

5 Polka ordinary

Allegro scherzando

Konrad M. Øhrn

6 Chorale

Konrad M. Øhrn

Andante

1 2 3 4 5
1 2 3 4 5
1 2 3 4 5
1 2 3 4 5

9

9 10 11 12 13 14 15 16

17

17 18 19 20 21 22 23 24
ritardando

25

25 26 27 28 29 30 31 32
mf a tempo p

33

33 34 35 36 37 38 39 40
mf p p

7 Midsummer dance

Konrad M. Øhrn

Allegro spirituoso

7 Midsummer dance

Konrad M. Øhrn

Allegro spirituoso

mp

mf

f

pp

ritardando

8 Conversation

Andante tranquillo

Konrad M. Øhrn

The sheet music consists of four staves of musical notation for piano. The top staff is treble clef, 4/4 time, dynamic *p*, and includes fingerings (2, 4), (1, 5), (1, 5), (2, 4), (1, 5). The second staff is bass clef, 4/4 time, dynamic *mf*, and includes fingerings (2, 1), (4, 5), (3, 1), (2, 3, 4). The third staff is treble clef, 4/4 time, dynamic *mp*, and includes fingerings (2, 1), (4, 5), (3, 1), (2, 3, 4). The bottom staff is bass clef, 4/4 time, dynamic *subito p*, and includes fingerings (1, 2, 3, 5), (2, 4, 5), (3, 1), (2, 3, 4). The music continues with measures 6 through 14, each staff showing a different pattern of chords and fingerings. Measure 10 features a dynamic *pp*. Measure 14 ends with a dynamic *pp* and a *ritardando*.

9 Evening song

Andante cantabile

Konrad M. Øhrn

3 legato
mp

1 4 3 1 5 2 3 1 5 2 3 1

Sempre $\mathcal{R}\mathfrak{o}$.

4 1 2 2 1 3 4 5 5 5 4

5 1 2 2 3 5 1 5 1 5 3 2 1 5 2 2, 1, 4, 2 3, 1

poco ritardando
a tempo

5 1 4 1 2 3 2 5 1 2 1 3 1 4 2 1 5 3 2, 1, 5 1, 4, 2, 1, 5 2

14

5 1 4 1 2 3 1 5 3 4 2 1 2 1 4 2 1 5 3 5 2 1

10 Turkish polka

Allegro energico

Konrad M. Øhrn

Konrad M. Oehm

f

1 5 4 3 2 4 5 1

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic (*p*). Measure 9 features a melodic line with grace notes. Measure 10 concludes the section.

Musical score for piano, page 12, measures 4-5. The score consists of two staves. The top staff (treble clef) shows a melodic line with various note values and rests, accompanied by harmonic chords indicated by Roman numerals (I, II, V, VI) above the notes. The bottom staff (bass clef) provides harmonic support with sustained notes. Measure 4 begins with a dotted half note followed by an eighth note and a sixteenth note. Measure 5 begins with a quarter note followed by a sixteenth note and a eighth note.

Musical score for piano, page 16, measures 16-17. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 16 starts with a forte dynamic (*f*). The right hand plays eighth-note patterns with fingerings: (5, 2), (5, 1), (2, 5, 1), (3, 2), (4, 2), (4, 1), (4, 1), (4, 1), (5, 1). The left hand provides harmonic support with sustained notes. Measure 17 continues with eighth-note patterns: (2), (4, 2), (4, 1), (4, 1), (4, 1), (5, 1). The dynamic changes to *fz* at the end of measure 17.

21

To Coda Φ

29

37

43

cantabile

mp

50

58

2.

Dal § al ♩ Coda

f

ff

ff

11 Ballad

Konrad M. Øhrn

Andante

Konrad M. Smith

legato

p

Musical score for piano, page 10, measures 6-7. The score consists of two staves. The upper staff is in treble clef and shows a melodic line with various note values (eighth and sixteenth notes) and rests. Measure 6 ends with a fermata over the last note. Measure 7 begins with a dynamic marking *mf*. The lower staff is in bass clef and provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 6 and 7 are indicated above the staves.

The image shows a page of sheet music for piano, page 11. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Fingerings are indicated above the notes in both staves. The music consists of several measures of sixteenth-note patterns.

21

a tempo

3 1 5 1 4 1 3 1 5 1 3 1 5 1 3 1

4 1 1 3 4 1 5 1 5 1 3 1 5 1 3 1

5 1 4 1 1 3 4 1 5 1 5 1 3 1 5 1 3 1

1 3 4 1 5 1 5 1 3 1 5 1 3 1 5 1 3 1

1 3 4 1 5 1 5 1 3 1 5 1 3 1 5 1 3 1

1 3 4 1 5 1 5 1 3 1 5 1 3 1 5 1 3 1

26

30

34

12 In twelve-tone style

Konrad M. Øhrn

Allegro

10

14

18

13 Minuet in rondo form

At the French court

Konrad M. Øhrn

Allegro

mf

mp

mf

p

f

Ewa Fabiańska-Jelińska

Gawot

Moderato giocoso

$\text{♩} = \text{ca } 85$

Piano

This section shows the first five measures of the piano part. The key signature changes from G major (no sharps or flats) to A major (one sharp). Measure 1 starts with a dynamic *mp*. Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 features a melodic line with a sustained note. Measure 5 concludes with a sixteenth-note pattern.

Ewa Fabiańska-Jelińska

6

This section shows the next five measures. The key signature remains A major. Measure 6 begins with a dynamic *mf*. Measures 7 and 8 continue the eighth-note patterns. Measure 9 includes a dynamic *f*. Measure 10 ends with a sixteenth-note pattern.

11

This section shows the next five measures. The key signature changes to E major (three sharps). Measure 11 has a sustained note. Measures 12 and 13 feature eighth-note patterns. Measure 14 includes a dynamic *f*. Measure 15 ends with a sixteenth-note pattern.

15 rall.

This section shows the final five measures. The key signature changes to B major (five sharps). Measure 15 starts with a dynamic *rall.*. Measures 16 and 17 feature eighth-note patterns. Measure 18 includes a dynamic *mp*. Measure 19 ends with a sixteenth-note pattern.

MENUET

Ewa Fabiańska-Jelińska

Andantino cantabile

Piano

$\text{♩} = \text{ca } 70$

mf

5

8 rit.

Tempo primo

mp

p

12

rit.

Tempo primo

8va

mp

mf

18

22

25

Meno mosso

Ewa Fabiańska-Jelińska
2012

Sześć Mazurków do wierszy Jana Brzechwy:

- I. Siedmiomilowe buty
- II. Kaczka Dziwaczka
- III. Kłótnia rzek
- IV. Leń
- V. Psie smutki
- VI. Tańcowała igła z nitką

I. Siedmiomilowe buty

ca 1'15

Allegretto giocoso
♩=ca 110

Piano

Ewa Fabiańska-Jelińska
2012

6

10 ♩=90 espressivo

(portato)

p

rit.

12

mp

mf

p

Tempo primo

(♩=ca 110)

pp

18

21

Meno mosso

24

26

$\text{♩} = \text{ca } 90$

28

30

rall.

II. Kaczka Dziwaczka

ca 1'00

Andante a capriccio

$\text{J} = \text{ca } 80$

Ewa Fabiańska-Jelińska

Piano

Measure 1: piano enters with eighth notes. Measure 2: piano continues with eighth notes. Measure 3: piano continues with eighth notes. Measure 4: piano continues with eighth notes. Measure 5: piano ends with eighth notes.

Measure 6: piano enters with eighth notes. Measure 7: piano continues with eighth notes. Measure 8: piano continues with eighth notes. Measure 9: piano continues with eighth notes. Measure 10: piano ends with eighth notes.

Measure 10: piano enters with eighth notes. Measure 11: piano continues with eighth notes. Measure 12: piano continues with eighth notes. Measure 13: piano continues with eighth notes. Measure 14: piano ends with eighth notes.

14

mp

18

mf

Tempo primo risoluto

(♩ = ca 80)

20

f

8^{vb}

rall.

22

8^{va}

8v

(klaster)

* wg serii: g-fis-d-cis-c-a-h-ais-gis-f-e-dis

III. Kłótnia rzek

ca 1'15

Allegro feroce

Ewa Fabiańska-Jelińska

$\text{♩}=\text{ca } 125$

Piano

7

Tempo primo

11 rit. G.P. ($\text{♩}=\text{ca } 125$)

15

Meno mosso

19 rit. $\text{♩}=\text{ca } 100$

23

27

rit. (♩= ca 100)

risoluto

f

ff

Tempo primo
(♩=ca 125)

31

mf

mp

Meno mosso risoluto

34

rit.

rall.

f

sostenuto

mf

IV. Leń

ca 1'30

Largo pesante

$\text{♩} = \text{ca } 40$

Ewa Fabiańska-Jelińska

Piano

legato

p

mp

f

mf

9 **Più mosso**

f

rit. $\text{♩} = \text{ca } 60$

10

mp

12 **Più mosso**

mf

14 rit. **Meno mosso scherzando**

f

17 **rall.**

V. Psie smutki

Andante triste rubato

Ewa Fabiańska-Jelińska

ca 1'30

$\text{♩} = \text{ca } 70$

Piano

pp legato

p

4

mp

rit.

7

(♩ = ca 70)

mf

10

mf

14

mp

16

Meno mosso

19

mf

21

Più mosso

f

23

rit.

8va

1

Tempo primo tranquillo

26 (♩= ca 70)

Musical score for piano, page 10, measures 1-3. The score consists of two staves. The top staff (treble clef) has a dynamic marking *pp*. The bottom staff (bass clef) shows a melodic line with eighth-note patterns. Measure 1: Treble staff is silent. Bass staff: E, F, G, A, B, C, D. Measure 2: Treble staff is silent. Bass staff: E, F, G, A, B, C, D. Measure 3: Treble staff: B, C, D, E, F, G, A. Bass staff: silent.

Musical score for piano, page 10, system 29. The score consists of two staves. The upper staff is in treble clef, 4/4 time, and starts with a dynamic of *mf*. It features a melodic line with various note heads and stems. The lower staff is in bass clef, 4/4 time, and shows sustained notes with stems pointing right. The page number 10 is at the top left, and the system number 29 is at the top left of the staves.

rall.

Musical score for piano, page 10, measures 30-31. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 30 begins with a melodic line in the treble staff, followed by a bass line in the bass staff. Measure 31 continues the melodic line in the treble staff and introduces a harmonic line in the bass staff. The score includes dynamic markings *mp* and *p*, and measure numbers 30 and 31.

VI. Tańcowała igła z nitką

Ewa Fabiańska-Jelińska

Vivace con grazia

♩ = ca 190

Piano

mp

mp

7

p

13

mf cantabile

17

p

20

mf

23

Tempo primo
(♩=190)

26

f

rit.

mp

30

f

p

8va

33

Tempo primo
(♩=190)

rit.

mf

36

40

Treble clef, one sharp, tempo 40.

44

Treble clef, one sharp, dynamic mf.

48 rit.

Treble clef. Bass clef. rit.

Tempo primo risoluto

(♩ = ca 190)

52

Treble clef, dynamic f.

56

Treble clef, dynamic p.

60

f

mf

64

giocoso

68

f

mp

72

mf

75

f

ff

Lista nagrań

Do publikacji został dołączony kod QR, który zapewnia dostęp do wymienionych poniżej nagrań.

Konrad M. Øhrn:

1. Two friends
2. Twilight hour
3. Call the cows
4. From the Alps
5. Polka ordinary
6. Chorale
7. Midsummer dance
8. Conversation
9. Evening song
10. Turkish polka
11. Ballad
12. In twelve-tone style
13. Minuet in rondo form

Ewa Fabiańska-Jelińska:

Gawot

Menuet

Sześć mazurków do wierszy Jana Brzechwy:

- I. Siedmiomilowe buty
- II. Kaczka Dziwaczka
- III. Kłótnia rzek
- IV. Leń
- V. Psie smutki
- VI. Tańcowała igła z nitką

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Wykonawcy:

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dr Maria Rutkowska (utwory E. Fabiańskiej-Jelińskiej)

Realizacja nagrania:

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Partnerzy:



Stowarzyszenie
Wschód Kultury

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Helena Jakubowska, Towarzystwo Muzyczne im. Edwina Kowalika



The Polish and Norwegian music of the XX and XXI centuries for the piano



Edited by
Ewa Murawska



The Ignacy Jan Paderewski
Academy of Music
in Poznań

Poznań 2023
ISMN 979-0-801527-56-1

This publication has been prepared in the framework of the project „Culture 3.0. The contemporary role of culture in building an integrated society”, financed by MF EOG funds, originating from Iceland, Liechtenstein and Norway as well as domestic sources.



Ministry of Culture and National Heritage
Republic of Poland

Iceland Liechtenstein Norway grants



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We work together towards creating a green, competitive and socially inclusive Europe.

Introduction

This publication is one of the lasting results of the project „Culture 3.0. The contemporary role of culture in building an integrated society”, which aims to reduce social and economic inequalities in the EOG and to strengthen the trilateral relations between partners in the education sector through joint implementation of activities: conferences, seminars, music courses and sessions as well as preparation of lasting results, such as publications, CD production and music literature.

The project partner group consists of six institutions from Poland, Norway and Iceland: I.J. Paderewski Academy of Music in Poznań, University of Agder (Norway), Skien kulturskole (Norway), Menntaskóli í tónlist (Iceland), G. Bacewicz Complex of State Music Schools in Koszalin and „East of Culture” Association (Lublin). The project is managed by an international group headed by Prof. Ewa Murawska and Prof. Jørn Eivind Schau.

The project is implemented by the I.J. Paderewski Academy of Music in Poznań as part of the grant won by the program „Culture, Action II – improving accessibility to culture and arts” in the third call (year 2022). The EOG funds represent the contribution of Iceland, Liechtenstein and Norway to creating a green, competitive and socially inclusive Europe.

One of the objectives of „Culture 3.0” program is preparing products suitable for practical use by schools and education centres as well as individuals. Education must be inclusive and accessible, based on respect and open attitude. That is why the project is particularly focused on social inclusion in education.

The project has been managed by musicians and pedagogues who strongly believe that music and art are universal goods that bring out cultural values to be shared with others. This is one of the reasons why the publication has been prepared in braille, as we wish to make the Polish and Norwegian compositions accessible to people with visual impairment. The QR code attached to the publication also serves this purpose, providing access to the compositions included in the booklet. All the pieces have been performed by Maria Rutkowska, Ph.D. and Hanna Lizinkiewicz, Ph.D., lecturers at the I.J. Paderewski Music Academy in Poznań.

We hope that our musical proposal will get a favourable welcome and contribute towards inspiring a deeper insight into the Polish and Norwegian culture. Above all, may it become a practical introduction to the beauty of these cultures for children and young people, regardless of their limitations.

Ewa Murawska

The Polish and Norwegian music of the XX and XXI centuries for the piano: a substantive commentary on the works included in the publication

We present to you a publication containing 21 short pieces for piano composed by Ewa Fabiańska-Jelińska and Konrad Mikal Øhrn. These compositions have been selected as suitable for the youngest students of the art of music, suffering from visual impairment.

Ewa Fabiańska-Jelińska graduated with honours from the Academy of Music in Poznań in the class of composition and music theory. In her artistic work, she focuses primarily on creating chamber and solo music, but also on music education of children and youth. She conducts classes at the Music Academy in Poznań and also runs courses and workshops for teachers and pedagogues. Her compositions were frequently awarded prizes at music festivals and competitions.

Konrad Mikal Øhrn is a Norwegian composer and pianist. He studied at the Music Conservatory in Oslo. His works comprise solo, chamber and choral pieces, created with a wide range of composition techniques. He is professor of composition at the Institute of Classical Music and Music Pedagogy at the Faculty of Fine Arts of the University of Agder, where he has been working since 1990.

The presented collection of piano miniatures has a high educational and artistic value. Differentiation of works in terms of performance and interpretation difficulties allows for the development of musical skills at different levels of advancement. On the other hand, the stylistic and formal diversity of these miniatures supports the growth of musical maturity and sensitivity.

Konrad Mikal Øhrn's compositions, mostly based on the tonal language, are designed for younger students, familiarising them with the basic forms of piano texture, typical of classical and popular music (such as Ballad or Choral). In two compositions, the Norwegian composer reaches out to the scales outside the major-minor system, namely, „Twilight hour” is based on the Phrygian modus, while „Turkish polka” contains elements of the Gypsy scale.

Ewa Fabiańska-Jelińska's more demanding compositions are characterised by dynamic changes in sound structures. By performing her „Mazurkas”, the student gets familiar with the elements of the 20th-century music language - second-fourth harmonics and parallelisms of the chord structure, and at the same time gains experience in performing stylisations of Polish folk dances. It is worth mentioning that two compositions in this collection, namely, „Kaczka dziwaczka” and „In twelve-tone style” are based on the dodecaphonic technique.

The publication includes both works referring to traditional forms, as well as those with programmatic titles or created to children's poetry. The minuet, the gavotte and the rondo belong to the canon of forms that introduce every young instrumentalist into the meanders of performing larger cyclic works. Having in mind the addressees of this collection, it is necessary to point out the illustrative nature of works such as „From the Alps”, where a simple melodic motif is repeated like an echo in various registers of the piano. It not only stimulates sensitivity to timbre, but can also help imagine the space and gradation heights of mountain peaks. Added value is also brought by the cycle of „Six Mazurkas”, which, being a sound commentary to the famous poems by Jan Brzechwa, can also reinforce the message of the literary content.

Owing to the practice of music, a child affected by the loss or impairment of such an important sense as sight, acquires the communication tools necessary to better explore the world. The active experience of playing an instrument has a positive effect on the emotional, social and cognitive development of blind people. Therefore, the stylistic diversity, optimal level of difficulty, and above all, the attractiveness of the piano miniatures collected in this book, lead us to believe that this development will take place in the best possible way, and at the same time, prove pleasant and satisfying for the child.

Krzysztof Bździel

February 27, 2023

Konrad Mikal Øhrn

1 Two friends

Allegro moderato

Konrad M. Øhrn

Sheet music for piano, page 1. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Dynamics: *p*, *pp*. Fingerings: 4, 3, 1, 2; 4, 3, 1, 2, 3; 3; 4. Measure numbers: 1, 2.

Sheet music for piano, page 1. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Dynamics: *mf*. Fingerings: 5; 1, 3, 1; 3. Measure number: 9.

Sheet music for piano, page 1. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Dynamics: *f*. Fingerings: 1, 5, 2, 5, 3, 5, 2; 5, 2, 1, 3. Measure number: 17.

Sheet music for piano, page 1. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Dynamics: *p*, *p*. Fingerings: 5, 2, 3, 1, 5, 1; 2, 3, 1, 5, 2, 1, 3. Measure number: 26.

Sheet music for piano, page 1. Treble and bass staves. Key signature: 2 sharps. Time signature: 2/4. Dynamics: *mf*. Fingerings: 5, 2, 3, 1, 5, 1; 2, 3, 1, 5, 2, 1, 3. Measure number: 36.

2 Twilight hour

E - phrygian

Konrad M. Øhrn

Andante

This section starts with a treble clef, 6/8 time, and dynamic *mp*. The melody consists of eighth-note patterns with fingerings (1, 2, 3, 5; 4, 2; 3, 2, 1; 2, 3, 2, 1) and sixteenth-note chords in the bass. Measures 4-6 show a transition to 8/8 time.

This section continues with 8/8 time. It features eighth-note patterns with fingerings (5, 4, 3, 2, 1; 5, 4, 3, 2, 1; 5, 4, 3, 2, 1) and sixteenth-note chords in the bass. Measure 11 includes a dynamic *mf*.

This section concludes with 8/8 time. It features eighth-note patterns with fingerings (10, 3, 2, 1; 5, 4, 3, 2, 1; 5, 4, 3, 2, 1) and sixteenth-note chords in the bass. Measure 17 includes a dynamic *mp*.

3 Call the cows

Konrad M. Øhrn

Moderato

This section starts with a treble clef, 4/4 time, and a dynamic of *mf*. The melody consists of eighth-note patterns with grace notes. The bass part provides harmonic support. Measure 5 ends with a forte dynamic (*p*) followed by a measure of rests.

This section begins with a treble clef, 4/4 time, and a dynamic of *f*. The melody features sixteenth-note patterns with grace notes. The bass part continues to provide harmonic support. Measure 10 ends with a dynamic of *f*.

This section starts with a treble clef, 4/4 time, and a dynamic of *mf*. The melody consists of eighth-note patterns with grace notes. The bass part provides harmonic support. Measure 15 ends with a dynamic of *p*.

This section begins with a treble clef, 4/4 time, and a dynamic of *f*. The melody features sixteenth-note patterns with grace notes. The bass part continues to provide harmonic support. Measure 20 ends with a dynamic of *p*.

4 From the Alps

Konrad M. Øhrn

The image shows five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of *mp*. The second staff starts with *mf*. The third staff begins with *p*. The fourth staff begins with *p*. The bottom staff begins with *pp* and ends with *ppp*.

Staff 1: Dynamics: *mp*, *p*. Fingerings: 2, 3, 1; 4, 2, 3, 1; 5, 1.

Staff 2: Dynamics: *mf*, *mp*. Fingerings: 3; 4, 2, 1.

Staff 3: Dynamics: *p*, *mp*. Fingerings: 5, 1; 5, 1.

Staff 4: Dynamics: *p*. Fingerings: 5, 3, 4, 2; 5, 1, 4; 5, 1, 4, 3, 1.

Staff 5: Dynamics: *mp*, *p*, *pp*, *ppp*. Fingerings: 4, 2, 3, 1; 5, 3; 4, 1; 4, 2, 3, 1; 5, 3, 4, 1.

5 Polka ordinary

Allegro scherzando

Konrad M. Øhrn

6 Chorale

Konrad M. Øhrn

Andante

9

17

25

33

7 Midsummer dance

Konrad M. Øhrn

Allegro spirituoso

7 Midsummer dance

Konrad M. Øhrn

Allegro spirituoso

mp

mf

f

pp

ritardando

8 Conversation

Andante tranquillo

Konrad M. Øhrn

The sheet music consists of four staves of musical notation for right-hand solo performance. The first staff begins with a dynamic of p and a marking of *legato*. The second staff starts with *Sempre con Ped.*, followed by mf . The third staff begins with *legato* and p , followed by *subito p*. The fourth staff begins with p and *mf*. Fingerings are indicated above the notes throughout the piece. Dynamics include p , mf , mp , pp , and *ritardando*. The music is in common time, with various note values including eighth and sixteenth notes.

9 Evening song

Andante cantabile

Konrad M. Øhrn

3 legato
mp
1 4 3 1 5 2 3 1 5 2 3 1

Sempre $\mathcal{R}\mathcal{D}$.

4 1, 2, 2, 1
3, 4, 5, 5, 5, 4

5, 1, 2, 2, 3, 5, 1
5, 1, 5, 3, 2, 1, 5, 2
2, 1, 4, 2, 3, 1, 5

poco ritardando
a tempo
10 5, 4, 2, 3, 2, 5, 1
5, 1, 4, 1, 5, 3, 2, 1, 3, 1, 2, 1, 5, 1, 5, 2, 1, 2, 5, 1, 4, 2, 3, 1, 5

14 5, 1, 4, 1, 5, 3, 2, 1, 4, 2, 3, 1, 2, 1, 4, 2, 3, 1, 5
15 5, 2, 1

10 Turkish polka

Allegro energico

Konrad M. Øhrn

A musical score for piano, featuring two staves. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. The score consists of eight measures. Measure 1: Treble staff has a fermata over the first note, followed by a rest. Bass staff has eighth-note pairs. Measure 2: Treble staff has a rest, followed by eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff starts with a sixteenth note (numbered 1), followed by eighth notes (numbered 5). Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth notes (numbered 4, 3). Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth notes (numbered 2). Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth notes (numbered 4, 5). Bass staff has eighth-note pairs. Measure 7: Treble staff has a sixteenth note (numbered 2), followed by eighth notes (numbered 1). Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth notes (numbered 5). Bass staff has eighth-note pairs. Dynamics include **f** (fortissimo) at the beginning of measure 1, **mf** (mezzo-forte) in measure 3, and **>** (acciaccatura) in measure 7.

Musical score for piano, page 7, measures 4-5. The score consists of two staves. The top staff is in treble clef, B-flat major, and 4/4 time. The bottom staff is in bass clef, A-flat major, and 4/4 time. Measure 4 starts with a forte dynamic. Measure 5 begins with a piano dynamic.

Musical score for piano, page 12, measures 4-5. The score consists of two staves. The top staff (treble clef) has measure 4 starting with a dotted half note (3), followed by eighth notes (2), a sixteenth-note cluster (1), a sixteenth-note cluster (3), a sixteenth-note cluster (4), a sixteenth-note cluster (5), another sixteenth-note cluster (3), and a sixteenth-note cluster (2). Measure 5 starts with a sixteenth-note cluster (5). The bottom staff (bass clef) has measure 4 starting with a quarter note (4), followed by eighth notes (1), eighth notes (4), eighth notes (1), eighth notes (4), eighth notes (1), eighth notes (4), and eighth notes (1). Measure 5 starts with a quarter note (5).

Sheet music for piano, page 16. The top staff shows a melodic line with fingerings: 5, 2; 5, 1; 2, 5, 2, 1; 3, 2; 4, 2; 4, 1; 4, 1; 4, 1; 5, 1. The bottom staff shows harmonic notes with fingerings: 2, 4, 2, 4, 1. Dynamic markings include a forte dynamic *f* in the upper staff and a crescendo dynamic *fz* in the lower staff.

This image shows a page of sheet music for piano and right hand. The page begins with measure 21, which features a treble clef, a key signature of one flat, and a common time signature. The right hand part consists of two staves. The top staff starts with a sixteenth-note pattern (3, 2, 5, 3) followed by eighth notes (3, 1) and sixteenth-note groups (4, 2). A dynamic marking *f* with a hairpin leads into a sustained note. The bottom staff continues the sixteenth-note pattern from the top staff. Measures 22 through 25 show sustained notes with grace notes above them. Measure 26 begins with a sixteenth-note pattern (3, 5, 2) followed by eighth notes (1, 2) and sixteenth-note groups (1, 1, 1). The right hand concludes with a series of eighth-note chords. The text "To Coda" is written at the end of the page, followed by a large circle with a vertical line through it.

29

37

43

cantabile

mp

50

58

2.

Dal § al ♩ Coda

f

ff

ff

11 Ballad

Konrad M. Øhrn

Andante

3/4
legato
5 2 1
mp
2
2 1

6
2
mf

11
3 1
2 5 4 3
1 1 2
4 1 3 4 5
2
1 1 1
2

16
ritardando
4
5 3 1
2
3 4
5 4 2

21
a tempo
3
5
4
1 3 4 5
3
5
3

26

30

34

12 In twelve-tone style

Konrad M. Øhrn

Allegro

1 4 2 3
2 4 1 5 1
2 4 5 1 4
2 4 5 1 2

3 1 2 4 1
4 1 4 2 3
3 2 4 1 5 1
2 1 4 5 4

1 2 4 5 2 1
2 1 4 5 2 1
2 3 1 5
2 1 5 4

2 4 3 1 5 2 1
2 4 3 1 5 2 1
2 3 1 5
2 1 5 4

2 4 3 1 5 2 1
2 4 3 1 5 2 1
2 3 1 5
2 1 5 4

4 3 1 2 5 4
3 1 2 5 4
3 1 2 5
3 1 2 5

13 Minuet in rondo form

At the French court

Konrad M. Øhrn

Allegro

mf

mp

mf

p

f

Ewa Fabiańska-Jelińska

Gawot

Moderato giocoso

$\text{♩} = \text{ca } 85$

Piano

This section shows the first five measures of the piano part. The key signature changes from G major (no sharps or flats) to A major (one sharp). Measure 1 starts with a dynamic *mp*. Measures 2-4 show eighth-note patterns with various accidentals. Measure 5 ends with a fermata over the bass note.

Ewa Fabiańska-Jelińska

6

This section shows measures 6 through 10. The key signature remains A major. Measure 6 begins with *mf*. Measures 7-10 feature eighth-note patterns with slurs and dynamic markings *mp*, *f*, and *mf*.

11

This section shows measures 11 through 15. The key signature changes to E major (three sharps). Measures 11-14 show eighth-note patterns with slurs and dynamics *f* and *mp*. Measure 15 concludes with a forte dynamic *f*.

15 rall.

This section shows measures 15 through 19. The key signature changes to B-flat major (two flats). Measures 15-18 show eighth-note patterns with slurs and dynamics *mp* and *f*. Measure 19 concludes with a forte dynamic *f*.

MENUET

Ewa Fabiańska-Jelińska

Andantino cantabile

Piano

$\text{♩} = \text{ca } 70$

mf

1

2

3

4

5

5

6

7

8

rit.

8

Tempo primo

mp

p

mp

9

10

11

12

13

14

15

rit.

15

8va

Tempo primo

mp

mf

16

17

18

18

22

25

Meno mosso

Ewa Fabiańska-Jelińska
2012

„Six Mazurkas” to the poems by Jan Brzechwa:

- I. Siedmiomilowe buty
- II. Kaczka Dziwaczka
- III. Kłótnia rzek
- IV. Leń
- V. Psie smutki
- VI. Tańcowała igła z nitką

I. Siedmiomilowe buty

ca 1'15

Allegretto giocoso
♩=ca 110

Piano

Ewa Fabiańska-Jelińska
2012

6

10 ♩=90 espressivo

(portato)

p

rit.

12

mp

mf

p

Tempo primo

(♩=ca 110)

pp

18

21

Meno mosso

24

26

$\text{♩} = \text{ca } 90$

28

30

rall.

II. Kaczka Dziwaczka

ca 1'00

Andante a capriccio

$\text{J} = \text{ca } 80$

Ewa Fabiańska-Jelińska

Piano

Measure 1: piano enters with eighth notes. Measure 2: piano continues with eighth notes. Measure 3: piano continues with eighth notes. Measure 4: piano continues with eighth notes. Measure 5: piano ends with eighth notes.

Measure 6: piano enters with eighth notes. Measure 7: piano continues with eighth notes. Measure 8: piano continues with eighth notes. Measure 9: piano continues with eighth notes. Measure 10: piano ends with eighth notes.

Measure 10: piano enters with eighth notes. Measure 11: piano continues with eighth notes. Measure 12: piano continues with eighth notes. Measure 13: piano continues with eighth notes. Measure 14: piano ends with eighth notes.

14

mp

18

mf

Tempo primo risoluto

(♩ = ca 80)

20

f

3/4

8^{vb}

rall.

22

8^{va}

3/4

8^{va}

(klaster)

* wg serii: g-fis-d-cis-c-a-h-ais-gis-f-e-dis

III. Kłótnia rzek

ca 1'15

Allegro feroce

Ewa Fabiańska-Jelińska

$\text{♩}=\text{ca } 125$

Piano

7

Tempo primo

11 rit. G.P. ($\text{♩}=\text{ca } 125$)

15

Meno mosso

19 rit. $\text{♩}=\text{ca } 100$

23

rit. (♩= ca 100)

27

Tempo primo
(♩=ca 125)

31

Meno mosso risoluto

34

rit. rall.

36

IV. Leń

ca 1'30

Largo pesante

$\text{♩} = \text{ca } 40$

Ewa Fabiańska-Jelińska

Piano

1

2

3

4

5

6

7

9 **Più mosso**

f

rit. $\text{♩} = \text{ca } 60$

10

mp

12 **Più mosso**

mf

14 rit. **Meno mosso scherzando**

f

17 **rall.**

V. Psie smutki

Andante triste rubato

Ewa Fabiańska-Jelińska

ca 1'30

$\text{♩} = \text{ca } 70$

Piano

pp legato

p

4

mp

rit.

7

(♩ = ca 70)

mf

10

mf

14

mp

Musical score for piano, page 14. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one flat (B-flat). Measure 14 starts with a half note on the treble staff followed by eighth-note pairs. Measure 15 begins with a half note on the bass staff followed by eighth-note pairs.

16

Meno mosso

Meno mosso

Musical score for piano, page 16. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one flat (B-flat). Measure 16 starts with a half note on the treble staff followed by eighth-note pairs. Measure 17 begins with a half note on the bass staff followed by eighth-note pairs.

19

mf

mf

Musical score for piano, page 19. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one flat (B-flat). Measure 19 starts with a half note on the treble staff followed by eighth-note pairs. Measure 20 begins with a half note on the bass staff followed by eighth-note pairs.

21

Più mosso

f

Più mosso

f

Musical score for piano, page 21. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Measure 21 starts with a half note on the treble staff followed by eighth-note pairs. Measure 22 begins with a half note on the bass staff followed by eighth-note pairs.

23

rit.

8va

1

Tempo primo tranquillo

26 (♩= ca 70)

Musical score for piano, page 26, measures 1-3. The score consists of two staves. The top staff is in treble clef and has dynamic markings *p* and *pp*. The bottom staff is in bass clef. Measure 1: Treble staff is silent. Bass staff: A single eighth note followed by a sixteenth-note pattern of B, A, C, B. Measure 2: Treble staff is silent. Bass staff: A sixteenth-note pattern of B, A, C, B followed by a sixteenth-note pattern of D, C, E, D. Measure 3: Treble staff: A sixteenth-note pattern of E, D, F, E followed by a sixteenth-note pattern of G, F, A, G. Bass staff: A sixteenth-note pattern of B, A, C, B followed by a sixteenth-note pattern of D, C, E, D.

Musical score for piano, page 10, system 29. The score consists of two staves. The upper staff is in treble clef, 4/4 time, and starts with a dynamic of *mf*. It features a melodic line with various note heads and stems. The lower staff is in bass clef, 4/4 time, and shows sustained notes with stems pointing right. The page number 10 is at the top left, and the system number 29 is at the top left of the staves.

rall.

Musical score for piano, page 10, system 30. The score consists of two staves. The top staff is in treble clef, G major (one sharp), common time, and measures 30-31. It features eighth-note patterns with grace notes. The bottom staff is in bass clef, C major (no sharps or flats), common time, and measures 30-31. It features eighth-note chords. Measure 31 concludes with a fermata over the bass note.

VI. Tańcowała igła z nitką

Ewa Fabiańska-Jelińska

Vivace con grazia

♩ = ca 190

Piano

mp

mp

p

mf cantabile

p

mf

23

Tempo primo
(♩=190)

26

f

rit.

mp

30

f

p

8va

33

Tempo primo
(♩=190)

rit.

mf

36

40

Musical score page 40. The top staff shows a treble clef and a key signature of one sharp. The music consists of eighth-note patterns with grace notes and a long sustained note. The bottom staff shows a bass clef and consists of sustained notes.

44

Musical score page 44. The top staff shows a treble clef and a key signature of one sharp. The music consists of eighth-note patterns with grace notes and a dynamic marking 'mf'. The bottom staff shows a bass clef and consists of sustained notes.

48 rit.

Musical score page 48. The top staff shows a treble clef and a key signature of one sharp. The music consists of eighth-note patterns with grace notes. The bottom staff shows a bass clef and consists of sustained notes. A 'rit.' (ritardando) instruction is present above the top staff.

Tempo primo risoluto

(♩ = ca 190)

52

Musical score page 52. The top staff shows a treble clef and a key signature of one flat. The music consists of eighth-note patterns with grace notes and a dynamic marking 'f'. The bottom staff shows a bass clef and consists of sustained notes.

56

Musical score page 56. The top staff shows a treble clef and a key signature of one sharp. The music consists of eighth-note patterns with grace notes and a dynamic marking 'p'. The bottom staff shows a bass clef and consists of sustained notes.

60

f

mf

64

giocoso

68

f

mp

72

mf

75

f

ff

List of recordings

Note: On the last page of this publication you can find the QR code which provides access to the records listed below.

Konrad M. Øhrn:

1. Two friends
2. Twilight hour
3. Call the cows
4. From the Alps
5. Polka ordinary
6. Chorale
7. Midsummer dance
8. Conversation
9. Evening song
10. Turkish polka
11. Ballad
12. In twelve-tone style
13. Minuet in rondo form

Ewa Fabiańska-Jelińska:

Gawot

Menuet

„Six Mazurkas” to the poems by Jan Brzechwa:

- I. Siedmiomilowe buty
- II. Kaczka Dziwaczka
- III. Kłótnia rzek
- IV. Leń
- V. Psie smutki
- VI. Tańcowała igła z nitką

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Music performers:

Konrad Mikal Øhrn’s compositions were performed by Hanna Lizinkiewicz, Ph.D.,
Ewa Fabiańska-Jelińska’s compositions – by Maria Rutkowska, Ph.D.

Sound production:

Michał Łaszewicz, M.A.



Partners:



Stowarzyszenie
Wschód Kultury

Project partners:

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