



L'istesso tempo

19 *sempre legato*

*pp* *poco a poco cresc.* *p (sempre cresc.)*

22

*mp*

25

*mf (sempre cresc.)*

28

*f* *crescendo e poco accelerando*

33

*ritenuto* *a tempo* *sf* *f marcato* *sf* *sff*

(attacca)

ca 1'

# II.

Con moto, ma cantabile

mano destra

*p sempre legato*

*sempre p*

15 *L'istesso tempo*

*f (sempre), sonore*

*Leg. (sempre)*

20 *ritenuto*

26 *a tempo*

*ritenuto*

*lunga*

*p dolce*

*sf*

*p dolce*

*sf*

*sf*

*lunga*

*Leg. \* Leg. \* Leg. \* Leg. \* Leg. \* Leg.*

### III.

Allegro

*mano sinistra*

3 3 3 *simile*

*mf*  
Ped. \* *simile*

7

13

*mp (subito)* *sempre poco crescendo*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

19

*mf* *sempre crescendo*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

25

*sfp* *cresc.* *sfp*

Ped. (*sempre*) \* Ped. \* Ped. \* Ped. \* Ped. (*sempre*)

30

*cresc.* *sfp*

\* Ped. \* Ped. \* Ped. \* Ped. (sempre) \* Ped. \*

35

*molto crescendo e poco accelerando* *ff* *p poco dim.* *a tempo*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. (sempre)

41

*pp* *sub. f con forza* *sub. p dolce*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

48

*f con forza* *p dolce* *f con forza* *p molto cresc.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

54

*sf* *ff*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

# Wehikuł czasu

na fortepian

## Time Machine

for Piano

Waldemar KRÓL

**A**

*ff* *pp* *fff* *fff*

Rea

**B**  $\text{♩} = 100$

**C**  $\text{♩} = 100$

*ff* *p* *pp* *fff*

Rea

*Glissando* *Glissando* *Glissando* *Glissando*

**D**

**E**  $\text{♩} = 60$

Rea

**F**

**G**  $\text{♩} = 90$

Rea

(H)

(I) Allegro

*mf*

*legato*

(J)

(K) Andante

*p*

*f*

*ritenuto*

(L)

(M) Poco rubato

*p molto legato*

*mf*

*mf*

*pp*

The musical score consists of three main sections labeled N, O, and P, followed by a larger section R.

- Section N:** A single note on a treble clef staff, marked with a circled 'N' above it.
- Section O:** A piano introduction with two staves. The top staff has 'x' marks above notes, and the bottom staff has 'x' marks below notes. Dynamics range from *p* to *ff*. A dashed line above the staff is labeled *accelerando*.
- Section P:** Two staves with *fff* dynamics and *ped.* markings.
- Section R:** A complex piece with two staves. Dynamics range from *fff* to *pp*. It includes markings for *8va* and *lunga*.

#### Uwagi wykonawcze:

- przed wykonaniem utworu zdjąć pulpit z fortepianu
- nuty z zamalowanymi kwadratowymi główkami - klastera całą dłońią
- odcinki:
  - A - wykonać na wciśniętym prawym pedale;
  - B - rytm wykonywany stopami o podłogę (nuty wyższe - stopa prawa, niższe - lewa);
  - C - xx - dowolne struny (dwie wysokości dźwięku) szarpane palcami wewnątrz instrumentu przy wciśniętym prawym pedale; glissanda w prawej ręce wykonywane po strunach wewnątrz instrumentu - "przeskakując" elementy konstrukcyjne ramy; glissando w lewej ręce po klawiaturze;
  - D, F, H, I, L, N - "przełączniki" wehikułu: w celu imitacji przełączania urządzenia należy się wyposażyć w dowolny przedmiot to umożliwiający; powinien to być przedmiot wydający krótki odgłos, podobny np. do "pstryknięcia"; doskonale do tego nadaje się np. automatyczna pieczętka (wysuwająca się samoistnie podczas użycia); przedmiot ten można umieścić w zasięgu ręki, np. nad klawiaturą, w miejscu gdzie zwykle znajduje się podstawa pulpitu; za pomocą tego przedmiotu "przełączać wehikuł" wg zapisanego rytmu;
  - E, G, I, K, M - wykonywać w stylu epoki (odpowiednio: średniowiecza, baroku, klasycyzmu, romantyzmu, impresjonizmu); ostatnie dźwięki tych odcinków "zawiesić" na pedale do rozpoczęcia następnego odcinka ("przełącznika");
  - O - część do dowolnej realizacji przez wykonawcę; następstwo krótkich, ostrych, przypadkowych dźwięków (imitacja muzyki współczesnej); *accelerando*, *crescendo*;
  - P, R - analogicznie do odcinka A; ostatni znak w odcinku;
  - R - zamknąć wieko klawiatury przy zatrzymanym brzmieniu dźwięków na prawym pedale; wstać i dopiero po chwili puścić pedał (koniec utworu).

#### Remarks for Performers

- before the performance of the piece, it is necessary to remove the music-stand from the piano
- blackended square noteheads denote clusters played with the whole palm
- individual sections:
  - A - play with the right pedal depressed;
  - B - rhythm performed with feet tapping the floor (higher notes - the right foot, lower notes - the left foot);
  - C - xx - optional strings (two pitches) plucked with fingers inside the instrument, with the right pedal depressed; glissandi in the right hand played on strings inside the instrument - "jumping over" the constructional elements of the frame; glissando in the left hand played on the keyboard;
  - D, F, H, I, L, N - "switches" of the vehicle: for the purpose of imitating the switching of a device, it is necessary to be equipped with any object capable of obtaining it; it should be an object producing a brief noise similar, for instance, to "snapping one's fingers"; an automatic stamp will serve the purpose perfectly (it can push oneself forward spontaneously while being used); this object can be placed within reach, e.g. above the keyboard, at the base of the music-stand; with the aid of that object "switch the vehicle" according to the written rhythm;
  - E, G, I, K, M - perform in the style of different epochs (medieval, baroque, classical, romantic, impressionist styles, respectively); the last notes of these sections should be "sustained" on the pedal up to the beginning of the following section ("switch");
  - O - the movement to be realized at the performer's discretion; a succession of short, strident, accidental notes (imitation of contemporary music); *accelerando*, *crescendo*;
  - P, R - similarly to the section A; the last sign in the section;
  - R - shut the lid of the keyboard while sustaining the sounds with the use of the right pedal; stand up and after a while release the pedal (at the end of the piece).



# Miniaturki na fortepian

## Miniatures for Piano

### 1. Uśmiech / Smile

Eugeniusz GŁOWSKI

*♩=88*  
*giocondo*

ianoforte

*mf* *f*

8

*mp* *ff*

8<sup>vb</sup> ca 20"

Musical score for 'Uśmiech / Smile' in 4/8 time. The piece is marked 'giocondo' with a tempo of 88. It features a piano introduction with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The score includes a repeat sign at the end of the first system and a fermata over the final chord.

### 2. Silny charakter / Strong Character

*♩=84*  
*deciso*

*ff*

8

*p*

ca 40"

Musical score for 'Silny charakter / Strong Character' in common time. The piece is marked 'deciso' with a tempo of 84. It begins with a fortissimo (ff) dynamic and features a piano introduction with dynamics ranging from fortissimo (ff) to piano (p). The score includes a repeat sign at the end of the first system and a fermata over the final chord.

## 3. Modlitwa / Prayer

$\text{♩} = 69$   
*con grazia*

7

12 *rall.* *a tempo*

ca 1'

## 4. Stop agresji / Stop for Agression

$\text{♩} = 112$   
*risoluto*

*f* *mp* *f*

7

7

*p* *f*

Musical score for measures 7-10. The piece is in 4/4 time, with a key signature of one sharp (F#). Measures 7 and 8 are in 4/4 time, while measures 9 and 10 are in 3/4 time. The score features a piano (*p*) dynamic in measures 7-8 and a forte (*f*) dynamic in measures 9-10. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

11

11

*mp* *mf* *p*

*meno mosso*

Musical score for measures 11-14. The tempo is marked *meno mosso*. Measures 11 and 12 are in 4/4 time, while measures 13 and 14 are in 3/4 time. The dynamics are mezzo-piano (*mp*) in measure 11, mezzo-forte (*mf*) in measure 12, and piano (*p*) in measure 13. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

16

16

*pp* *f* *mp*

Musical score for measures 16-19. Measures 16 and 17 are in 4/4 time, while measures 18 and 19 are in 3/4 time. The dynamics are pianissimo (*pp*) in measure 16, forte (*f*) in measure 17, and mezzo-piano (*mp*) in measure 18. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

22

22

*mf* *f* *sf sf* ca 50"

Musical score for measures 22-25. Measures 22 and 23 are in 4/4 time, while measures 24 and 25 are in 3/4 time. The dynamics are mezzo-forte (*mf*) in measure 22, forte (*f*) in measure 23, and fortissimo (*sf sf*) in measure 24. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A tempo marking *ca 50"* is present at the end of the system.

## 5. Na łące / On the Meadow

$\text{♩} = 76$   
*amabile*

*mf* *mp*

8 *p* *pp*

ca 35"

The score for '5. Na łące / On the Meadow' is in 3/4 time with a tempo of 76 beats per minute. It is marked 'amabile'. The first system (measures 1-7) features a melody in the right hand and a bass line in the left hand. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The second system (measures 8-14) continues the piece, with dynamics becoming piano (p) and then pianissimo (pp). The piece concludes with a fermata over the final note.

## 6. Reklama / Advertisement

$\text{♩} = 92$   
*fresco*

*f* *p*

7

ca 20"

The score for '6. Reklama / Advertisement' is in 2/4 time with a tempo of 92 beats per minute. It is marked 'fresco'. The first system (measures 1-6) features a melody in the right hand and a bass line in the left hand. The dynamics are marked forte (f). The second system (measures 7-12) continues the piece, with dynamics marked piano (p). The piece concludes with a fermata over the final note.

## 7. Zaduma / Meditation

$\text{♩} = 96$   
*misterio*

7

*8va*

ca 25"

Detailed description: This is a piano score for 'Zaduma / Meditation'. It is in 3/4 time with a tempo of 96 beats per minute. The key signature has one sharp (F#). The score consists of two systems. The first system has five measures. The second system starts with a measure number '7' and has five measures. The piece concludes with a double bar line. A dynamic marking 'p.' is present in the first measure of the second system. An 8va marking is placed above the final measure of the second system.

## 8. Grotteska / Grotesque

$\text{♩} = 104$   
*scherzando*

5

*8va*

1. *8va*

2.

*Fine*

*ff*

*8vb*

Da capo con ripetizioni  
al Fine

ca 20"

Detailed description: This is a piano score for 'Grotteska / Grotesque'. It is in 3/4 time with a tempo of 104 beats per minute. The key signature has two flats (Bb, Eb). The score consists of two systems. The first system has four measures. The second system starts with a measure number '5' and has four measures. The piece concludes with a double bar line. Dynamic markings include 'p.' in the first measure of the first system and 'ff' in the first measure of the second system. An 8va marking is placed above the first measure of the second system. A first ending bracket labeled '1. 8va' covers the last two measures of the second system, and a second ending bracket labeled '2.' covers the final measure. The word 'Fine' is written at the end of the second system. An 8vb marking is placed below the final measure of the second system.

# Miniatury dziecięce

na fortepian

## Children Miniatures

for Piano

### 1. Marsz żołnierzyków / Toy Soldiers' March

Paweł ŁUKOWIEC

Tempo di marcia

Pianoforte

*p*

*sempre staccato*

11

*p*

*mp*

20

*mf*

28

*mp*

*mf*

37

*mp*

*mp*

*sempre staccato*

45

*mf*

*mf*

*sempre staccato*

53

*rit.*

*meno mosso*

*p*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

61

*rit.*

*a tempo*

*mf*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

68

*p*

*poco a poco accelerando e crescendo*

74

*ff*

*Gua*

## 2. Sen kotka na zapiecku / Cat's Dream on the Stove

$\text{♩} = 70$   
*delicatamente*  
*p*  
*con ped. sinistra*

1. *ped.* \* 2. *ped.* \* 3. *ped.* \* 4. *ped.* \* 5. *ped.* \* 6. *ped.* \*

7  $\text{♩} = 90$   
*con brio*  
*mp*  
*senza ped.*

8. *ped.* \* 9. *ped.* \* 10. *ped.* \* 11. *ped.* \* 12. *senza ped.*

12

15



18 *meno mosso*  
8<sup>va</sup>  
*p*  
Ped. con ped. sinistra \* Ped. \*

21 (8<sup>va</sup>)  
*p*  
Ped. \* Ped. \* *sfz* Ped. \* Ped. \*

25 (8<sup>va</sup>) *con brio*  
*mp*  
Ped. \* Ped. \* Ped. \* *senza ped.*

29

32

35 *meno mosso* *piu mosso*  
*8va*  
*p* *mf*  
Ped. \*

38 *meno mosso* *piu mosso* *meno mosso*  
*8va*  
*p* *mf* *p*  
Ped. \* Ped. \* Ped. \* Ped. \*

43 *8va*  
Ped. \* Ped. \* Ped. \* Ped. \*

47 *8va* *rit.* *lento* *morendo*  
Ped. \* Ped. \* Ped. \*

50 *8va* *ppp*  
Ped. \* Ped. \* Ped. \*