

VANCE, DAVID NATHANIEL, D.M.A. Song Sets by Beethoven, Berg, and Lutoslawski: Transcriptions for Trombone and Piano Within a Lecture Recital. (2015) Directed by Dr. Randy Kohlenberg. 76 pp.

- I. Solo Recital: Sunday, April 28, 2013, 7:30 p.m., UNCG Recital Hall. *Sonata Concertante*, (Walter Hartley); *Romanza Appassionata*, (Carl Maria von Weber); *Ballade for Bass Clarinet*, (Eugène Bozza); *Sonatine*, pour Trombone et Piano (Jacques Castérède); *Cinq melodies de Venise*, op. 58 (Gabriel Fauré).
- II. Solo Recital: Sunday, March 2, 2014, 3:30 p.m., UNCG Recital Hall. *Red Dragonfly*, (Amy Riebs Mills); *Sieben frühe Lieder*, (Alban Berg); *Capriccio da camera*, Op. 35 (Bernhard Krol).
- III. Solo Recital: Sunday, November 16, 2014, 1:30 p.m., UNCG Recital Hall. *Fanfare*, (John Kenny); *Sonata*, for trombone and piano (Eric Ewazen); *Fünf Lieder*, (Witold Lutoslawski); *Fandango*, for trumpet, trombone and piano, (Joseph Turrin).
- IV. Lecture Recital: Friday, February 27, 2015, 3:30 p.m., UNCG Organ Hall. *Drei Gesänge von Goethe*, "Mit einem gemalten Band," (Ludwig von Beethoven); *Sieben frühe Lieder*, "Die Nachtigall," (Alban Berg); *Fünf Lieder*, "Dzwony cerkiewne," (Witold Lutoslawski).
- V. D.M.A. Recital Document. SONG SETS BY BEETHOVEN, BERG, AND LUTOSLAWSKI: TRANSCRIPTIONS FOR TROMBONE AND PIANO WITHIN A LECTURE RECITAL. The purpose of this project was to transcribe and adapt idiomatic songs for the trombone and present the songs in a lecture recital that demonstrated the efficacy of the vocal works as literature for the trombone. The song sets chosen for this project represent three different periods of music composition, from Romantic to mid-twentieth century. The Romantic song set of *Drei Gesänge von Goethe* by Ludwig von Beethoven was chosen to best display the melodic and vocal quality of the trombone. *Sieben frühe Lieder* by Alban Berg was chosen to demonstrate the chromatic capability of the trombone as a melodic instrument. The tonal and dynamic ranges of the trombone, as well as its rhythmic and articulation abilities were exercised in *Fünf Lieder* by Witold Lutoslawski.

SONG SETS BY BEETHOVEN, BERG, AND LUTOSLAWSKI:  
TRANSCRIPTIONS FOR TROMBONE AND PIANO  
WITHIN A LECTURE RECITAL

by

David Nathaniel Vance

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The University of North Carolina at Greensboro  
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Approved by

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## APPROVAL PAGE

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## CHAPTER I

### INTRODUCTION

From its earliest existence, the trombone was capable of playing melodic lines chromatically. The trombone, also known as the *sackbut*, had a sound that blended well with voices and functioned well within vocal ensembles. The tone emitted from the trombone was affected by the shape and taper of the instrument. Furthermore, with the ability of the performer to articulate, the trombone was able to emulate melodic lines compatible with the diction of vocal lines. Although instrumentation was not typically specified until the time of Giovanni Gabrieli (c.1554/1557-1612) and other composers, indications that the trombone was assigned to vocal works does not exist. That trombonists performed as paid members of the choral ensembles in cathedrals is corroborated in several sources including *The Orchestra at San Petronio in the Baroque Era* (1976).<sup>1</sup>

Although associated with vocal ensembles, the trombone was scored in choral-like ensembles even in works as recent as the symphonies by Ludwig von Beethoven (1770-1827). From the beginning of through the middle of the twentieth century, trombone teachers and performers began to rediscover and recognize the vocal-like capabilities of the instrument. At the conclusion of the twentieth century, however, the number of original compositions for the trombone in the style of solo songs was limited.

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<sup>1</sup> Eugene Enrico, *The Orchestra at San Petronio in the Baroque Era* (University of California: Smithsonian Institution Press, 1976).

Emory Remington (1892-1971), who is among the most renowned trombone pedagogues of the twentieth century, incorporated into his teaching the concept of the vocal style of tone production through the use of *legato* articulation and purity of *timbre*.<sup>2</sup> An influential method for trombonists seeking to perform in this vocal style was produced by Joannes Rochut (1881-1952), principal trombonist in the Boston Symphony, who compiled a three-volume set of song literature *Melodious Etudes for Trombone* (1928) transcribed from the vocalises of Marco Bordogni (1789-1856).<sup>3</sup> The popularity of the sound produced from playing these vocalises and other similar works was embraced in many genres including the symphony orchestra.

As a result of this new style of sound production, conductors began to seek trombonists who had studied performance with Remington and similar teachers, and these trombonists became members of orchestras primarily because of the purity of their tone and their ability to articulate clearly. Unfortunately, relatively few works for voice were transcribed for the trombone until trombonists themselves began to identify, transcribe, and edit them.<sup>4</sup> Allen Ostrander (1909-1994), a forty-year member of the New York Philharmonic Orchestra and a former student of Remington, identified suitable songs that could be performed on the trombone, transcribed them, and sought publication,

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<sup>2</sup> Donald Hunsberger, *The Remington Warm-Up Studies* (New York: Accura Music, 1980).

<sup>3</sup> Johannes Rochut, *Melodious Etudes for Trombone* (New York: Carl Fischer, 1978).

<sup>4</sup> John Colgrove, "Emory Remington (1891-1971), William Cramer (1917-1989), and Robert Marsteller (1918-1975): A Description of Trombone Teaching Techniques and a Discussion of Their Influence Upon Trombone Teaching Methodology" (DMA diss., University of North Carolina at Greensboro, 1999).

including the *Melodious Etudes for Bass Trombone* published by Carl Fischer.<sup>5</sup> Alan Raph (1933), a freelance composer and bass trombonist associated with the Joffrey Ballet, also contributed to the available trombone song repertoire from the vocal literature. Raph compiled *Coloratura Arias for Instrumental Solo*, (Carl Fischer) that is transcribed for bass clef instruments.<sup>6</sup> From the mid-twentieth through the first fifteen years of the twenty-first century, virtually all song literature for the trombone has been transcribed from the vocal repertoire or even the opuses of other instruments. Although song literature transcribed for the trombone has become more readily available in the twenty-first century, including works such as Gustav Mahler's *Lieder eines fahrenden Gesellen* (1885) and *Songs of Travel* (1904) from Ralph Vaughan Williams, additional transcriptions of song sets are warranted.

### Statement of Purpose

The purpose of this project was to transcribe and edit three song cycles from vocal literature that adapt idiomatically for the trombone and to perform them in a lecture recital. The presentation of a lecture recital included the performance of the selected works along with a discussion of how the style of each work contributes to the body of trombone literature along with pertinent background information.

The document is intended to present the purpose of the project, the selection of the works and why each was chosen, a general description of each work and pertinent

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<sup>5</sup> Allen Ostrander, *Melodious Etudes for Bass Trombone* (New York: Carl Fischer, 1970).

<sup>6</sup> Lloyd E. Bone Jr. and Eric Paull, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington: Indiana University Press, 2007), 234.

background information. In the following Chapters 2, 3, and 4, the transcribed and edited versions of the songs are presented. Each set includes the background of the composition followed by a discussion of the transcription and editing process as it pertains to each individual song. This is followed in Chapter 5 by a summary of the project, conclusions, and suggestions for additional study, and how each set contributes to the body of trombone literature. Included in the document are prepared copies of the solo scores. Copies of original vocal scores are included for references in Appendix A (Beethoven, *Drei Gesänge von Goethe* Score), C (Berg, *Sieben frühe Lieder* "Die Nachtigall" Score), and E (Lutoslawski, *Fünf Lieder* Score). Presenting theoretical analyses or an extensive historical perspective for these works is beyond the scope of this project.

The works were selected for the project according to the following criteria: (1) Each set represented a contrasting musical style and period including the Romantic period, twentieth-century transition period, and the mid-twentieth century. (2) Each set of works transcribed idiomatically for performances on the trombone with piano. (3) Each set of songs presented musical problems that served to advance the performance abilities and musicianship of the performer. The works chosen for the project were: *Drei Gesänge von Goethe*, op. 83 (1810) by Ludwig von Beethoven (1770-1827), *Sieben frühe Lieder* (1907) by Alban Berg (1885-1935), *Fünf Lieder* (1957) by Witold Lutoslawski (1913-1994).

## Methodology

The process for completing the dissertation involved score and linguistic study. During this study, recognized authorities in voice and trombone, collaborative piano artists, transcriptionists, and native language speakers were consulted for accuracy, clarity and pronunciation of the song cycle transcriptions. In addition, recordings of singers were compared to determine characteristic style and approach. Copyright approval was secured for the use of one of the Berg *Sieben frühe Lieder* as well as the entire Lutoslawski *Five Songs*. The Beethoven song set is public domain.

## Transcribing and Editing

Through transcription and editing, the trombone solo parts were constructed and trombone articulation was determined based upon the implications in vocal diction. As well, notes were rebeamed, and multiple measure rests were combined. Time signature changes, where possible for ease of performance, were suggested in the recital document. These editorial changes assisted the performer with following the perceived meter of the song. The piano scores are unchanged from the original editions which include the vocal parts. A lecture recital was presented featuring the transcribed and edited music on Friday February 27, 2015, at 3:30 p.m. in the Organ Hall at the University of North Carolina at Greensboro.

## Introduction to Transcription

When transcribing from a vocal edition to a version for trombone without spoken language, the implications of the native language were considered as being related to the articulation and phrasing of the trombone part. Musical notation from vocal parts is sometimes rebeamed to facilitate reading for instrumentalists. In consideration of these parameters, the transcriptions necessitated an adaptation of notes, articulation, rebeaming, and suggestions of time signature changes among other factors.

In preparation, the first task to complete the transcription was score study for aural comprehension of the language. Although the words of the songs are written in various languages, a substantial amount of information about the text can be conveyed through a recording of the song. The second task involved the use of translations to decipher meaning and musical intent from which decisions were made regarding articulation and phrasing for the transcriptions.

## CHAPTER II

### *DREI GESÄNGE VON GOETHE*, OP. 83 (1810), LUDWIG VON BEETHOVEN

#### Compositional Background

Beethoven was born on December 17, 1770. Sometime after his death in 1827, historians began to categorize his body of compositions into three distinct periods that related directly to events in his life. The formative years in his birthplace of Bonn brought forth a body of comparatively less memorable pieces. *Drei Gesänge von Goethe* was written at the end of Beethoven's middle period.<sup>7</sup> Beethoven's late period began with limited compositional output. During that time, he suffered from severe health problems due to lead poisoning, and his deafness began to take its toll.<sup>8</sup> As well during this period, Beethoven managed to create some of his most innovative works in the repertoire.<sup>9</sup>

*Drei Gesänge von Goethe* is representative of the Romantic style in words and musical style with diatonic melodies. The first song *Wonne der Wehmut* or "Joy of Sadness" addresses how a person's tears affect their worldview.<sup>10</sup> The second song, *Sehnsucht* or "Longing," offers the sentimentality of the period in a musical style with

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<sup>7</sup> Joseph Kerman, et al, "Beethoven, Ludwig van," Grove Music Online, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026> (accessed September 19, 2014).

<sup>8</sup> Maynard Solomon, *Beethoven* (New York: Schirmer Books, 1977), 221.

<sup>9</sup> Russell Martin, *Beethoven's Hair* (New York: Broadway Books, 2001), 202-204, 224-227, 234-238.

<sup>10</sup> Emily Ezust, "Joy of Sadness" (original English translation), The Lied, Art Song, and Choral Text Archive, accessed December 5, 2014, <http://www.lieder.net>.

phrasing that ebbs and flows.<sup>11</sup> Finally, the third song *Mit einem gemalten Band* or "With a Painted Ribbon," addresses a ribbon that should keep two lovers together. The words of the song describe a ribbon with which one lover wishes to tie a bouquet of flowers around the other, to make her happy.

### Drei Gesänge von Goethe, Op. 83, No. 1

I. Wonne der Wehmut (The Blissful Melancholy) Ludwig von Beethoven  
trans. David N. Vance

**Andante espressivo**

Trombone

The musical score for Trombone is written in bass clef, 2/4 time, and D major. It consists of 23 measures. The tempo is marked **Andante espressivo**. The score includes various dynamics and performance markings: *p* (measures 1-5), *sf* (measures 8, 9, 10), *p* (measure 10), *pp* (measure 11), *cresc. sf* (measures 13-14), *sf* (measures 14-15), *rit.* (measure 15), *a tempo* (measures 16-17), *cresc. f dim.* (measures 17-18), and *p* (measures 18-20, 21-22). There are also hairpins indicating dynamics changes between measures 10-11 and 18-19.

Figure 1. *Drei Gesänge von Goethe*, Op. 83, No. 1 "Wonne der Wehmut"  
Transcribed by David N. Vance. Public Domain.

<sup>11</sup> Ibid., "Longing".



## Transcription and Editing Process

Beginning in measures 1 and 2 of the transcription of *Wonne der Wehmut*, the dynamics and articulation remained the same, whereas the dotted-sixteenth and thirty-second notes were rebeamed together (Figure 1). The notes were beamed separately in the score, and the rebeaming created notation that followed the meter more closely. In measures 3 and 4, the eighth-note and sixteenth-note figures were beamed together to more accurately reflect the 2/4 meter of the song. The following six measures contained separately beamed eighth notes and sixteenth notes. The notes in these measures were rebeamed to more accurately reflect the meter for the trombonist.

In measures 8 and 9, *sforzandi* were added to reinforce the words *öde*, *tot*, and *Welt*, which spoke of the “desolate” and “dead” “World” respectively.<sup>12</sup> These reflected *sforzandi* in the piano accompaniment and were effective in conveying the somber language with the trombone. The five following measures were rebeamed completely, as the meter was not apparent from the notes in the vocal edition. In the transcription, the duple meter is more conducive to reading for a trombonist. In measure 15, instead of a separate sixteenth note at the end of the measure, the last note was rebeamed to the preceding sixteenth notes, but it was set apart by different phrase markings, which also musically indicated the consonant at the end of the word *Liebe*.

In the last eight measures of the piece, six measures were rebeamed to indicate the meter again. In measure 20 of the original part, the last sixteenth note was separated from

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<sup>12</sup> Ibid., "Joy of Sadness".

the preceding notes again to indicate the pronunciation of the word *unglücklicher*, however this makes the rhythm more difficult to read for the trombonist. Instead, the sixteenth notes are beamed to reflect the 2/4 meter of the song. Finally in measure 22, the word *Trocket* was beamed together to ensure consistency with the former iteration of that rhythm in measure 4.

# Drei Gesänge von Goethe, Op. 83, No. 2

## Sehnsucht (Longing)

Ludwig von Beethoven

trans. David N. Vance

**Allegretto**

Trombone

2 3 4 5 6 7 8 9 10 11 12 14 15 16 17 18 19 20 21 22 23 24 26 27 28 29 30 31 32 33 34 35 36 38 39 40 41 42 43 44 45 46 47

*rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo*

Figure 2. *Drei Gesänge von Goethe*, Op. 83, No. 2 "Sehnsucht." Mm. 1-47.  
Transcribed by David N. Vance. Public Domain.

2

Drei Gesänge von Goethe

The image shows a musical score for the piece "Sehnsucht" from "Drei Gesänge von Goethe". The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It consists of three staves of music. The first staff starts at measure 48 and ends at measure 53. The second staff starts at measure 54 and ends at measure 56, with a "rit." (ritardando) marking above measure 56. The third staff starts at measure 57 and ends at measure 59, with an "a tempo" marking above measure 57 and a fermata over measure 59. The music features a steady eighth-note accompaniment with melodic lines in the upper voice.

Figure 2 (cont). *Drei Gesänge von Goethe*, Op. 83, No. 2 "Sehnsucht." Mm. 48-60.  
Transcribed by David N. Vance. Public Domain.

In the second song, *Sehnsucht*, the song followed a simple five-verse structure (Figure 2). This structure facilitates a concise description of the transcription. For each twelve-measure verse, every unbeamed eighth note was beamed in groups of three to reflect the 6/8 meter. The fifth verse, however, contained a key change, but the thematic material remained the same.

Specific attention was devoted to the language in measures 10, 22, 34, 46, and 57, to make decisions about how the measure was to be beamed, as well as placement of slur marks to reflect the text of the song in the trombone part. In measure 10, the basic beamed form of the vocal part was kept, with the exception of rebeaming the sixteenth notes together. Slur markings were placed to indicate how the words *ich* and *wohl* should be articulated.

In measures 22, 34 and 46, an identical format to the former verses was used for the beaming of notes, as both the phrase fragments *es an mich*, and *sich der Gang* were expressed in a musical phrase more accurately. The last iteration of the motif occurring in measure 57 was also beamed the same. This fifth and final verse is to be played with slightly more liberty given to the time, due to the grace-note ornamentation over the word *beglückt* "happy." This verse in the key of B-Major concludes the song.

### Drei Gesänge von Goethe, Op. 83, No. 3

Mit einem gemalten Band (With a Painted Ribbon) Ludwig von Beethoven

trans. David N. Vance

Trombone

legato *p* leichtlich, nicht geschliffen

*cresc.* *p*

*p* *cresc.*

*f* *p*

*cresc.* *f* *fp*

*cresc.* *p* *p*

*geschliffen*

Figure 3. *Drei Gesänge von Goethe*, Op. 83, No. 3 "Mit einem gemalten Band." Mm. 1-38. Transcribed by David N. Vance. Public Domain.

Musical score for the bass line of "Mit einem gemalten Band" (Mm. 39-47) from Goethe's "Drei Gesänge". The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff (measures 39-40) features a melodic line with a slur over measures 39 and 40. The second staff (measures 41-42) begins with a dynamic marking of *mf* and a tempo marking of *Adagio*. It contains a complex rhythmic pattern with sixteenth notes and a fermata over measure 41. A hairpin crescendo is shown above the staff, leading to a dynamic marking of *f* at measure 42. The tempo marking changes to *Tempo I*. The third staff (measures 43-44) starts with a dynamic marking of *pp* and features a melodic line with a slur over measures 43 and 44. The fourth staff (measures 45-47) continues the melodic line with a slur over measures 46 and 47, ending with a double bar line.

Figure 3 (cont). *Drei Gesänge von Goethe*, Op. 83, No.3 "Mit einem gemalten Band." Mm. 39-47. Transcribed by David N. Vance. Public Domain.

The final song is in ternary form (A-B-A<sup>1</sup>). Beginning with the A-section (measures 1-10), beams were connected to the eighth-note scalar passages pertaining to the words: *Blumen* (measure 2), *leichter* (measure 4), *Frühlings* (measure 6), to indicate both the meter of the song as well as to imply visually that the previous words should be phrased in a connected style on the trombone (Figure 3).

In the B-section (measures 11-27), slurs were added to the trombone transcription to indicate places without slurs written in the score that would guide the trombonist to make a proper musical decision regarding the articulation of the German words: *deine* (measure 11), *ihrer* and *Munterkeit* (measures 16-17).

In measure 18, one grace note was subtracted from the triplet sixteenth-note figure for clarity on the trombone. From measures 19-20, each set of four eighth notes was beamed together for cleanliness and the two note slurs were kept as they were. Measures 21-25 presented vocal diction challenges, for which again the addition of the slur indicated where to connect the following words on the trombone: *Einen* and *geliebtes* (measure 21), *belohnt* (measure 22), again *Einen* (measure 23), and again *geliebtes* (measure 24).

In the A<sup>1</sup>-section (measures 28-end) slurs again were added in measure 29 to bind the words *pfindet* and *reiche* for the trombonist. Slurs were used to notate every time the word *Rosenband* “Rose Ribbon” appears (measures 35-36, 37-38, 46-47), as this word is important to the poem.



## CHAPTER III

### *SIEBEN FRÜHE LIEDER* (1907), ALBAN BERG

#### Compositional Background

Berg came into musical maturity in 1903 when he began his study with Arnold Schoenberg. The composition of *Sieben frühe Lieder: Nacht, Schilflied, Die Nachtigall, Traumgekrönt, Im Zimmer, Liebesode, and Sommertage*, began in 1905. These lieder marked the beginning of Berg's shift from traditional tonality to a lack of dependence upon it. Berg also used the whole-tone scale which was intended to create a feeling of tonal suspension in the listener.<sup>13</sup>

Berg's opera *Wozzeck* (1922) marked the completion of his transformation to an atonal composer. Nevertheless, tonality never completely disappeared in his music as Berg continued to use it as an expressive tool. This use of tonality is evident in *Sieben frühe Lieder*.<sup>14</sup>

In addition to weaker tonality, Berg's music employed rhythmically dissonant devices. Hector Berlioz lamented that melody and harmony hitherto had dictated rhythm. Berlioz wrote: “. . . to find rhythmic and durational techniques comparable to those used in Berg's music, one must go back to the Renaissance composers; composers with whom,

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<sup>13</sup> Douglas Jarman, *The Music of Alban Berg* (Berkeley: University of California Press, 1979), 19.

<sup>14</sup> *Ibid.*, 16-17.

in this and other respects, Berg has much in common.” *Sieben frühe Lieder* was among Berg’s compositions that featured rhythmic devices and rhythmic independence.<sup>15</sup>

Berg wrote *Sieben frühe Lieder* at the beginning of his career, a period during which he was very much influenced by music of the Romantic period.<sup>16</sup> The seven songs all are based upon poems by different writers. Due to copyright restrictions, only one song was transcribed and included in the recital document, but the potential exists for transcribing the other songs.

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<sup>15</sup> Ibid., 19.

<sup>16</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 146.

# Sieben frühe Lieder: 3. Die Nachtigall

Alban Berg  
trans. David Vance

**Trombone**

Zart bewegt  $\text{♩} = 96$

etwas zögernd

subdiv. *p*

a tempo e poco a poco cresc.

*f* allargando

*p* sotto voce

più p, ma poco a poco cresc.

*pp* *mf* *accel.*

Tempo I

etwas zögernd

*mf*

a tempo e poco a poco cresc.

*f* allargando

a tempo

Figure 4. *Sieben frühe Lieder* "Die Nachtigall." Copyright 1956.  
Transcribed by David N. Vance. Used with permission.

## Transcription and Editing Process

The Neoromantic style of composition Berg employs is evident in *Die Nachtigall*. *Die Nachtigall* is in ternary form (A-B-A<sup>1</sup>), with diatonic melodies and traditional harmonies. Beginning in measure 1, the eighth-note accompaniment in the piano firmly roots the trombone player metrically for the entrance on the third beat (Figure 4).

The A-section of the song (measures 1-15) presents eighth notes all unbeamed. In measures 2, 4, 7, 9, and 13, the measures end with eighth notes that accompany the phrase fragments: *es hat die*, *die ganze*, *von ihrem*, *in Hall und*, and *sen aufgesprungen*. In all cases, the eighth notes were beamed together on the fourth beat, and the first of those three eighth notes was treated like a pickup note, as they all occur on a beat with less emphasis. In cases where more eighth notes occur in the measure (measures 7 and 9), the eighth notes were beamed together in duple time, indicating the 3/4 meter, which is more conducive to reading for the trombonist. The remainder of the phrase markings and notes in the rest of the A-section adapt idiomatically for the trombone.

In the B-section of the piece (measures 16-25), eighth notes continue to appear separated, giving a weaker visual cue to the meter in the vocal part. In every case, the eighth notes were rebeamed again in a duple grouping, indicating the 3/4 meter. This arrangement paralleled the pronunciation of the German language and the meter of the song.

Finally in the A<sup>1</sup>-section of the song (measures 26-end), similar issues were presented with eighth notes as were in the first A-section. In measures 27, 29, 32, 34, and

38, the eighth notes were rebeamed in duple time to match up with the words *es hat die, die ganze, da sind von ihrem, da sind in Hall und, and sen aufgesprungen*, respectively. The song concludes with a piano coda after the melodic line ceases in the voice.

## CHAPTER IV

### *FÜNF LIEDER* (1957), WITOLD LUTOSLAWSKI

#### Compositional Background

Lutoslawski was the youngest of three boys. His father was executed during the Bolshevik Revolution when Lutoslawski was at an early age, so his mother raised the children. Lutoslawski began his music study at an early age. He was educated in Poland for five years, where he studied math, then music composition, with the piano as his primary instrument.<sup>17</sup>

Due to the prevalence of communism in Poland, Lutoslawski struggled there to succeed as a creative composer. As a result of the political climate, he turned to writing more practical music in the form of children's songs and piano etudes. An alias was also used by Lutoslawski to write popular music for compensation.<sup>18</sup>

Lutoslawski wrote his first symphony while his musical style was still evolving after World War II, and under the influence of Communist propaganda. During the 1950s, Lutoslawski reconciled his personal style of music which was a unique style of twelve-tone music infused with traditional folk song, and thus, he achieved more success in his compositions. Lutoslawski composed *Fünf Lieder* during a time when twelve-tone

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<sup>17</sup> Gwizdalanka, Danuta, "Biography," A Witold Lutoslawski Resource, <http://www.lutoslawski.org.pl/en/biography.html> (accessed September 19, 2014).

<sup>18</sup> Ibid.

compositional technique was already established by the Second Viennese School.<sup>19</sup>

Lutoslawski's treatment of the tone row, especially in works such as *Fünf Lieder*, was innovative.

Lutoslawski used his mature style of composition in *Fünf Lieder*. This period was a time of change during which creativity and experimentalism surfaced again in Poland.<sup>20</sup>

*Fünf Lieder: Morze, Wiatr, Zima, Rycerze, Dzwony cerkiewne*, was a group of songs finished in 1957 with text by Kazimiera Iłakowiczówna.<sup>21</sup> In the original score of *Fünf Lieder*, the measure numbers continue consecutively throughout all five songs. For the purpose of clarity, each trombone transcription is numbered individually in each figure.

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<sup>19</sup> Robert Sherrane, "The Twentieth Century: Arnold Schoenberg & the Second Viennese School," Music History 102: a Guide to Western Composers and their music, <http://www.ipl.org/div/mushist/twen/schoenberg.html> (accessed March 3, 2015).

<sup>20</sup> Ibid.

<sup>21</sup> Andrzej Chłopecki, "Lutoslawski – A Project Fulfilled," A Witold Lutoslawski Resource, <http://www.lutoslawski.org.pl/en/essay,2.html> (accessed September 17, 2014).

# Five Songs: I. Morze

## The Sea

Witold Lutoslawski

trans. David Vance

Con moto ma quieto  $\text{♩} = 76$

Trombone

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

*pp*

*poco cresc.*

*mp* *p* *poco cresc.*

*mf* *p*

*dim.*

*pp*

Figure 5. *Fünf Lieder* "Morze." Copyright 1963.

Transcribed by David N. Vance. Used with permission.



## Transcription and Editing Process

The first song, *Morze* or “The Sea,” was written for Marya Freund, an early twentieth-century soprano who lived in Paris and worked with many of the composers of the time. At the outset of the song (Figure 5), the triplet pattern pervades the entire duration in the piano accompaniment, which metrically roots the listener in an implied 9/8 time signature. This is juxtaposed with text in the vocal line in duple time.

The vocal line begins in measure 5 of the song, with a two measure motif that is repeated 4 times and is developed melodically each time it appears. Accents are placed in the transcription to represent various vocal emphases in the Polish language. In measure 5, the first eighth note (upbeat of 1) is accented, and in contrast, the downbeat of measure 6 is accented. The same motif that is repeated in measures 7-8, but in measure 7, the first eighth note is not accented, and the second downbeat of measure 8 is accented, due to the changing text. Measures 15-22 of the vocal part are sung in a more ethereal feel with less rhythmic stress on various syllables, and more emphasis on the simple quarter-note pulse. The remainder of the song adapts idiomatically for the trombone.

# Five Songs: II. Wiatr

Furioso ♩. = 64

## The Wind

Witold Lutoslawski

trans. David Vance

Trombone

1  
2  
3  
4  
5  
6

7  
8  
9  
10  
11  
12  
13  
14  
15

16  
17  
18  
19  
20  
21  
22  
23  
24  
25

26 PLAY  
27  
28  
29  
30  
31

32  
33  
34  
35  
36  
37  
38  
39

40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50

51  
52  
53  
54  
55  
56  
57

58  
59  
60  
63  
64  
65

*f*

*meno f*

Piano Cue

*f*

*ff*

*ff dim.*

*mf fine trombone*

Figure 6. *Fünf Lieder* "Wiatr." Copyright 1963.

Transcribed by David N. Vance. Used with permission.

The second song, *Wiatr* or "The Wind," as well as the other three, were written for Nadia Boulanger, a French composition teacher based in Paris, who taught many of the leading composers of the twentieth century. Although Lutoslawski was an admirer, he never had the opportunity to study with Boulanger.<sup>22</sup> The song begins with an indiscriminately long tone for the solo part, and the pianist must set the tempo (Figure 6). The piano enters by playing eighth notes on the second triplet beat of the first 5/8 measure.

Following the first word *wiatr*, the eighth-note line with words that personify the wind follows at a strikingly fast tempo. In measure 6, the Polish word *włożył* "dressed-up" necessitates a slurring of the first two notes, which on trombone can be accomplished by a longer first note and a slightly shorter second note with a softer tongue articulation.

In the following piano interlude before the second trombone entrance the piano score has 2 measures of 3/8 time followed by single measures in 2/4, 3/8, 3/4, 3/8, 2/4, however, the piano is mostly moving in a triplet eighth-note pattern. As a performance note, the trombonist can think of these resting measures differently to aid in counting. As such, the two measures of 3/8 would be followed by a clear 2/4 measure, then four more resting measures of 3/8 before reverting back into a 2/4 meter again before the trombone entrance.

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<sup>22</sup> Zbigniew Skowron, "Witold Lutoslawski - a classic of XXth-century music," Culture.pl, <http://culture.pl/en/article/witold-lutoslawski-a-classic-of-xxth-century-music> (accessed February 22, 2015).

Moving toward the second trombone entrance, breath planning is paramount, as there is no clear break after measure 30. Also, in the repeated motif in measures 26-27, as well as measures 28-29, an implied break appears after the first quarter note of each motif as indicated by the words of the part. After measure 29, the vocal line continues for 18 measures with no perceptible break. In the words of the vocal part, there is a comma after measure 34 and a word break between measures 37 and 38, both of which are excellent places to breathe before the coming high note G1 in measure 41.

An appropriate place to breathe is also before the high note in measure 42, as the word *Ach!* is a one-word sentence and an exclamation. In measure 56, slurs are placed over the first and second set of eighth notes to indicate the connection of words. The same treatment is applied to the first set of eighth notes in measure 57 to connect the last word of the song.

# Five Songs: III. Zima

## Winter

Witold Lutoslawski  
trans. David Vance

Quietissimo  $\text{♩} = 88$

Trombone

subdiv. sempre *pp*

8 Piano Cue PLAY

13

17

22

25 *rf* 26 27 *rf* 28 29 30

31 32 33 34

Figure 7. *Fünf Lieder* "Zima." Copyright 1963.

Transcribed by David N. Vance. Used with permission.

The third song, *Zima* or “Winter,” is slow with an eighth-note tempo at 88 MM (Figure 7). Upon transcribing this, close attention was devoted to the text for various articulations, phrasing and breathing. The interplay between the piano and the vocal part is sparse, which is a texture that is appropriate for the subject matter of the song. Piano cues were added to measures 9 and 10 to assist the performer with the entrance before measure 11.

In measure 17, a slur line was placed over the word *śniegi*, which appears later in the score with the same notation (quarter, eighth) and a slur marking. This maintains consistency throughout the song, and aids the performer in making musical decisions about connecting notes. A slur was also added over the word again in measure 19.

Decisions about articulation were made in measures 21 and 22. To achieve proper articulation of the word *oziebi* in measure 21, the last eighth note and syllable “bi” was separated from the former syllable. In the following measure, the syllable “łni” necessitates a grace note be played to sound in the style of the voice, given the slow tempo. After the chromatic solo measure 24, *rinforzandi* were added to the quarter notes in 26 and 27 that due to the syllables: “bia-le” and “zo-we,” indicate that the trombonist place a breath emphasis on the downbeat of each measure. The remainder of the song adapts idiomatically for the trombone.

# Five Songs - IV. Rycerze

## Knights

Witold Lutoslawski  
trans. David Vance

Un poco meno mosso  $\text{♩} = 160$

Trombone

subdiv. **f**

6 **mf**

12 6/8 Feel

17 **4** 21 G. P. 22 23 24 **2**

Piano Cue

26 **p**

31 32 33 34

35 36 37 38 39 40 **pp**

Figure 8. *Fünf Lieder* "Rycerze." Copyright 1963.  
Transcribed by David N. Vance. Used with permission.

The fourth song, *Rycerze* or “Knights,” is scored in a quick 5/4 meter (Figure 8). Throughout the song, the piano either subdivides eighth notes or triplet quarters. Occasionally, the piano part outlines a half-note triplet pattern that is broken by the 5/4 meter. This pattern occurs several times, but most notably before the second entrance of the trombone at measure 26. This pattern occurs at an important point before the trombone plays. The preceding piano interlude switches from triple to duple time in a complex meter. This interlude goes from a triplet pattern to no sound, to an indeterminately long chord. The broken triplet pattern marks two measures before the re-entry. A grand pause was added to the trombone part in the 1/2 meter measure, as was a cue for the sustained pedal chord in the piano that lasts for two measures.

At the second trombone entry in measure 26, a grace note was added to the quarter on the fifth beat to more accurately reflect the Polish syllable “zwo” in one note. In the interest of practicality, the grace note was placed a semitone between the surrounding notes, so it would not sound like a split tone. This grace note differentiated from the following measure 27, where a staccato marking was added to the last quarter of that measure, which adds lift to the word *wracali*. Finally, divider lines were added in measure 34, to visually appeal to the performer when reading an additive meter (2/4, 3/4, 2/4) which amounts to a measure of 7/4.



# Five Songs: V. Dzwony cerkiewne

## Church Bells

Witold Lutoslawski

trans. David Vance

Soave  $\text{♩} = 132$

Trombone

5 6 7 8 9 10 11 12

subdiv. *p dolceissimo*

13 14 15 16 17 18 19 20 21 22

23 24 25 26 27 29 30 31 32

Piano Cue  
Rude *f*

33 34 35 36 37 38 39 40 41 42 43

44 45 46 47 48 49 50 51 52 53 54 8

*dim.*

Figure 9. *Fünf Lieder* "Dzwony cerkiewne." Copyright 1963.  
Transcribed by David N. Vance. Used with permission.

The fifth song, *Dzwony cerkiewne* or “Church Bells,” contains a duality of moods (Figure 9). Accents were added to the beginning of the words *dzwoony* and *cerkiewne*, which occur on the half note in measure 8, and on the second quarter note in measure 9. This extra weight brings life to the *dolcissimo* first entrance of the trombone.

The second half of *Dzwony cerkiewne* is in stark contrast to the first half. Moving into the contrasting “rude” section, the most important addition was adding the piano cues going into the 3/8 meter change at measures 25-26. Music theorist Harald Krebs would classify the offset triple pattern of the piano as a displacement dissonance (D 3-1) where (1=eighth note).<sup>23</sup> That means the 3/8 pattern in the piano begins one eighth note before the 3/8 time signature change, and it remains unchanged for 12 measures. Knowing this offset part is important for the performer to enter on time, and for effectively creating rhythmic dissonance in the listener. This rhythmic dissonance is appropriate for the text: “But then we also like the sound of the church bells when they are angry, when in their fear of descending night-time they thunder their heads on rooftops.” After the last word is sung, the song ends in harmonic dissonance, slowly fading away.

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<sup>23</sup> Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999), 33-39.

CHAPTER V  
SUMMARY, CONCLUSIONS, AND SUGGESTIONS  
FOR FURTHER STUDY

The trombone from its inception was a chromatic instrument capable of playing melodic lines. Although much of the early music did not demand these capabilities, the trombone already existed in such a capacity. As musical demands increased, the trombone itself did not need to drastically change to be ready for new challenges. Treatises published outlined the chromatic capabilities of the trombone, and performance practice evolved to further utilize these capabilities.

By the twentieth century, the trombone gained more attention and popularity among the musical community as a solo instrument than ever before. During that time, relatively little song literature written for the trombone was available. Therefore, newly transcribed vocal works that are intended to be performed by trombonists are warranted.

Several generations of trombonists were educated in the twentieth century in what is called the vocal style of trombone performance. As schools produced more trombonists playing in this vocal style, this approach was adopted as being the standard and an expectation among conductors and others. In addition, several prominent trombonists produced a small repertory of transcribed vocal literature that fit well within the body trombone literature and became standard repertoire.

The purpose of this project was to contribute works to the repertoire of song literature transcribed for the trombone by editing vocal literature that would adapt idiomatically for the trombone. The results of this project were presented in a lecture recital on Friday February 27, 2015, at 3:30 p.m. in the Organ Hall at the University of North Carolina at Greensboro.

The trombone performer has the inherent ability to create melodic lines with a remarkable similarity to the voice. Despite the similarity of the trombone to the voice, only a limited number of song sets exist composed specifically for the trombone. For the purpose of this document, three song sets were selected that represent the unique vocal qualities inherent in the trombone, and showcase a variety of expressive musical styles that can be achieved on the instrument.

*Drei Gesänge von Goethe* is representative of the Romantic style in both musical composition and words. These transcriptions adapt the vocal style in a manner that is decodable on sight to a trombonist. This adaptation makes Beethoven's music more accessible to trombonists, as well as expands the repertoire. All seven of *Sieben frühe Lieder* are songs worthy of transcription and study for the trombonist. These songs present musical challenges, and melodies that complement the singing quality of the trombone. Each song adapts fluently to performance on the trombone. In transcribing and editing *Fünf Lieder* for trombone and piano, the intent was to expand the repertoire of song literature that was currently available for trombone.

An expansive body of vocal literature exists suitable to be transcribed for the trombone. For example, composers such as Wolfgang Amadeus Mozart, Ludwig von Beethoven, Johannes Brahms, Franz Schubert, Gabriel Fauré, Gustav Mahler, Claude Debussy, and Ralph Vaughan Williams contributed a vast body of songs to the vocal repertoire, much of which could be performed successfully by a trombonist.

Large vocal catalogues exist from thousands of composers ranging from antiquity to the present era. If only major composers were researched for transcription projects, hundreds of songs would be potentially available for adaptation. A wide variety of these songs would adapt idiomatically for the trombone. This recital document is a snapshot of what is available from three different periods of music history. At the beginning of the twentieth century, because song literature was not readily available for the trombone, transcription became a necessity. In the twenty-first century, the trombone repertoire is still served well by the transcription of vocal works.

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APPENDIX A

BEETHOVEN, *DREI GESÄNGE VON GOETHE* SCORE



## Drei Gesänge von Goethe

Der Fürstin von Kinsky gewidmet

## Wonne der Wehmut

Op.83 №1

Andante espressivo

28. Trock-net nicht, trock-net nicht, Tränen der e-wi-gen

Lie - be! Trock-net nicht! Ach nur dem halb getrockneten

Au-ge wie ö-de, wie tot die Welt ihm er-scheint! Trock-net nicht,

*pp*

*sf sf sf dimin. p*

trocknet nicht, Tränen unglück-licher Lie-be, unglück-li-cher Lie - - be!

*ritard.*

*cresc. sf sf ritard.*

*a tempo*

Trock-net nicht, trock-net nicht, Trä - - nen un - glück-li-cher Lie - be!

*a tempo*

*cresc. f dimin. p f*

un - glück-li-cher Lie - be! Trock - net nicht!

*dimin. p*

## Sehnsucht

Op. 83 No 2

Allegretto

Was zieht mir das Herz so? Was

29. *fp*

zieht mich hin - aus? und win - det und schraubt mich aus Zim - mer und Haus? Wie

*f*

*ritard.*

dort sich die Wolken um Felsen verziehn, da möcht ich hin-ü-ber, da möcht ich wohl hin, da

*p ritard.*

*tempo*

möcht ich wohl hin! Nun

*tempo*

*tr*

*cresc.*

*fp*

wiegt sich der Ra-ben ge - sel-li - ger Flug, ich mi-sche mich drun-ter und

fol-ge dem Zug. Und Berg und Ge-mäu-er um - fit - ti - chen wir; sie

*ritard.*  
*non legato* *f* *ritard.*

wei - let da drun-ten, ich spä - he - nach ihr, - ich spä - he nach ihr.

*a tempo* *a tempo* *p*

Da

*tr* *tr* *cresc.* *fp*

kommt sie und wan-delt; ich ei - le so - bald, ein sin-gen-der Vo - gel, zum

*ritard.*

bu - schi - gen Wald. Sie wei - let und hor - chet und lä - chelt mit sich: „Er

*pp* *ritard.*  
*p*

*a tempo*

sin - get so lieb - lich und singt es - an - mich, und singt es an mich.“

*a tempo*  
*p*

Die

*tr.* *tr.* *cresc.* *f*

schei - den - de Son - ne ver - gül - det die Höhn, die sin - nen - de Schö - ne, sie

*pp*

*ritard.*

läßt es ge - sehn. Sie wan - delt am Ba - che die Wie - sen ent - lang, und

*cresc.* *p* *ritard.*

fin - ster und fin - strer um - schlingt sich der Gang, um - schlingt sich der Gang.

*a tempo*

*a tempo*

*p*

Auf ein - mal erschein ich, ein

*tr*

*cresc.*

*f*

*p*

blin - ken - der Stern. „Was glän - zet da dro - ben so nah und so fern?“ Und

*cresc.*

*p*

*f*

hast du mit Stau - nen das Leuch - ten er - blickt, ich lieg dir zu Fü - ßen, da

*ritard.*

*p*

*ritard.*

bin ich be - glückt, - da bin ich be - glückt!

*a tempo*

*a tempo*

*f*

*tr*

*tr*

## Mit einem gemalten Band

Op.83 N°3

Leichtlich und mit Grazie vorgetragen

30.

Klei - ne— Blu - men, klei - ne Blät - ter streu - en

*pp* leichtlich, nicht geschliffen

mir mit leich-ter Hand gu - te jun - ge Früh-lings-göt - ter tän - delnd

*sempre pp* *cresc.* *pp*

auf ein luf - tig Band. Zephir, nimm's auf dei-ne

*pp* *sempre pp*

Flü-gel, schling's um mei-ner Lieb-sten Kleid;

*pp*

und so tritt sie vorden Spie-gel all in ih-rer Mun-ter - keit. Sieht mit

*cresc.* *f* *p* *sempre pp*

Ro - sen sich — um - ge - ben, selbst wie ei - ne Ro - - se jung. Ei - nen Blick, ge - lieb - tes

*cresc.*

Le - ben! und ich bin be - lohnt ge - nung. Ei - nen Blick, ge - lieb - tes Le - ben! und ich

*cresc. f fp cresc.*

bin — be - lohnt ge - nung. Füh - le, füh - le, was dies Herz em -

*p cresc. pp*

pf - det, rei - che frei mir dei - ne Hand, und das Band, das uns ver -

*sempre pp cresc.*

bin - det, sei kein schwa - ches Ro - sen - band, ja, sei kein schwa - ches Ro - sen -

*sempre pp*

band! Füh-le, was dies Herz em-pfin-det, rei-che frei mir dei-ne Hand, und das Band, das uns ver-

*geschliffen* *cresc.*

*Adagio* *Tempo I*

bin *ad libitum* - det, sei kein schwa-ches Ro-sen-band, sei kein

*mf* *dimin.* *p* *leichtlich, nicht geschliffen* *pp*

*dimin.*

schwa-ches Ro-sen-band, kein schwa-ches Ro-sen-band!

*pp*



APPENDIX B

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**Aygün Lausch** <Lausch@universaledition.com>

to me ▾

11/27/14 ☆



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APPENDIX C

BERG, *SIEBEN FRÜHE LIEDER* "DIE NACHTIGALL" SCORE

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# DIE NACHTIGALL

## THE NIGHTINGALE

(Theodor Storm)

Alban Berg

Zart bewegt (♩ = ca 96) etwas zögernd

Das macht, es hat die Nächstigall die ganze  
The night in-gale, which sings to thee throughout the

*weich und ausdrucksvoll*

*p* *sempre espr.*

à tempo e poco a poco cresc.

Nacht gesungen; da sind von ihrem süßen  
night, disclosed; in gardens its sweet melody

*p*

Schall, da sind in Hall und Wälder hall die  
they heard echoing from trees to trees, that

*mp* *mf*

U.E. 8853

allargando

*(f)* *(sotto voce)* *p*

Ro - - - - - sen auf-ge - sprun - - - - - gen. Sie  
 bears a thous-and ros - es. She

*poco f*

Etwas langsamer (♩ = ca 84)

war doch sonst ein wil-des Blut; nun geht sie tief in Sin - nen,  
 used to be a wild young maid, now she in med - i - ta - tion

*zart betönt*

*molto p* *ebenso*

*piu p, ma poco a poco cresc.*

trägt in der Hand den Som-mer-hut und dul - det still der Son-ne' Glut, und  
 walks in the sun and scorns the shade, nor of the wind and rain a - fraid: is it

*zart betönt*

*pp* *poco a poco cresc.* *ebenso* *ebenso*

U.E. 8853

- - - - - accel. - - - - - *mf* - - - - - *mf* - - - - - Tempo I.

weiß nicht, was be - gin - nen. Das macht, es hat die  
 pain or ex - al - ta - tion? The night - in - gale, which

*poco espress.* - - *più* - - - - - *4 3* - - *sempre espr.*

etwas zögernd - - - - -

Nach - - ti - gall die gan-ze Nacht ge - sun - gen;  
 sings to thee throughout the night, dis - clos - es

- - a tempo e poco a poco cresc. - - - - -

da sind von ih - rem sü - - - - - ßen Schall, da sind in Hall und  
 in gard - ens its sweet mel - - - - - o dy, heard ech - o - ing from

U.E. 8853

allargando

Wi - - der - hall die Ro - - sen auf-ge-  
tree to tree, that bears a thous-and

*mf*

a tempo

sprun - - gen.  
ro espr. ses. schwingvoll den Gesang fortsetzend

*cresc.* *p.* di -

poco rit. - - - - Tempo

mi - - nu - - en - - do -

*p.* *p.* *p.* \*

\*) siehe Anmerkung Seite 32 / see note p. 32

APPENDIX D

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**Mittmann, Baerbel** <Baerbel.Mittmann@umusic.com>  
to FPittaluga, me ▾

Jan 13 ☆ ↶ ▾

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APPENDIX E  
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I: AW: AW: Copyright Query

Inbox x



 **Federica Pittaluga** Apr 27 (1 day ago) ☆  
Dear David, sorry for the delay. Please find herewith attached a form with al...

 **David Vance** 6:25 PM (21 hours ago) ☆  
Thank you for your response. My request is to use the Lutoslawski as a refere...

 **Federica Pittaluga** <FPittaluga@halleonardmgb.com> 2:52 AM (12 hours ago) ☆  
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Thank you & kindest regards,

Federica

**Da:** David Vance [mailto:[dnvance@uncg.edu](mailto:dnvance@uncg.edu)]

**Inviato:** martedì 28 aprile 2015 00:25

**A:** Federica Pittaluga

**Oggetto:** Re: I: AW: AW: Copyright Query

...

APPENDIX F

LUTOSLAWSKI, *FÜNF LIEDER* SCORE

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# FIVE SONGS

Text by Kazimiera Iłkiewicz

## 1. Morze · The Sea

A Mme Marya Freund

Witold Lutosławski (1956/57)

Con moto ma quieto (♩ = 76)

Voce

Pianoforte

*pp*

*simile*

5 *pp*

W ko-le - - i, ko - le - i - nie pu - szy - - sty  
A float on fur-rowed wa-ter the fluf - - fy

10

pu - szek ply-nie, a za nim, jak za łó - de - czką łó - de - - czka,  
down drifts on-ward, and af - ter it like small boats in suc - ces - - sion

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15

bia-łe ge - sie i ka - oze pió - re - - czka. Tak ply - na,  
 sno-wy fea - thers of geese and white duck - - lings. So swim - ming,

ply - - - na, tak bie - ga, bie - - - ga, tak ply - na,  
 swim - - - ming and run - ning, run - - - ning, so swim - ming,

20

*poco cresc.* *mp*

ply - - - na, tak bie - ga, bie - - - ga w dół,  
 swim - - - ming and run - ning, run - - - ning on,

*poco cresc.* *mp*

*red.*

25

w dół, do Mo - - rza Śród-zie - mne - - go.  
 on - - - towards white and dis-tant break - - ers.

*p*

*red.*

*p poco cresc.* 30

A to Mo - rze Śród - - zie - - - mne jest błę -  
 And the Me - di - ter - - ra - - - near ap - pears

*poco cresc.*

*mf* 33 *p*

ki - tne a cie - - - - - mne, przy - pływ się w nim po -  
 sky - blue, yet deep - - - - - er, like an un-sleep-ing

*mf* *diminuendo*

ru - sza jak zwier nie - u - - snię - ty i ko -  
 mon - ster the tide moves with - - in it, in the

*poco* *a* *poco*

40

ły - sze się wszyst - ko: pu - - szki, pió - - - rka,  
 swell all is rock - ing down and fea - - - thers,

*p*

dim. 45 pp

ló - dki, pta - ki i o -  
gulls and gan - nets, boats and

*perdendo.*

50

kre - ty.  
bar - ges.

pp mp dim.

*poco a poco*

55

ppp *Lascia vibrare*



# 2. Wiatr · The Wind

A Mlle Nadia Boulanger

Furioso (♩ = 64)

Wia -  
Wind

*f*  
Ped.

65  
tr wło - żył spo - deń - ki z pa - sia - ste - go bar - cha -  
dressed up and all his new - est fi - ne - ry show -

\* Ped. \* Ped.

70  
- nu, mo -  
- ing, is

\* Ped.

75

cu - je się i ko - - - pie do - ko - ła par - ka - nu;  
*strugg-ling now and kick - - - ing the fence with rough blow - ing:*

*meno f*

Red. Red. \*

80

*p cresc.*

Red. \*

85

*f*

„Jak to pło - ci - sko  
 „When I've blown down this

*mf*

Red. *sffz*

zbu-rzę, to wpuszczę tę - dy bu - rzę! Be-  
 rail-ing I'll let the storm rush through here! Once

*poco f*

*mf*

*poco f*

Red. Red. *sffz* Red. Red. *sffz* \*

90

dzie - my w pa - rku wy - ła - my - wać u - li - ce, zry - wać  
 in we'll tear up all the paths in the gar - den, pull down

95

gon - ty i dru - ty, wi - no i o - kien -  
 roof tiles and wires and vine and the creak - ing

100

ni - cę. A - - - -  
 shut - ters. Ah!

105

- - - - - ch! Ja - kież tu  
 Won - der - ful

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110

bę-dzie roz - ko - szne hu - la -  
 fun and such games shall we have

115 *(ff) dim.* *mf*

nie. Kie - dy za - dne - go mu - ru nie zo - sta - nie!  
 there, when all the walls are gone, not one left stand - ing!

*meno f dim. p*

120

*f p 8 mf*

125

*pp 8 ff*

# 3. Zima · Winter

11

A Mlle Nadia Boulanger

Quieto (♩ = 88) *sempre pp*

8 *pp* *legatissimo*

Wszy - scy we - szli do ciep - lych  
All folk hide in their co - sy

130

do - mów, zbo - że śpi w za - cisz - nej sto - do - le:  
hous - es, wheat is in warm gran - a - ries sleep - ing,

135

pa - da - ją bia - łą śnie - gi, bia - łą  
and snows are fall - ing soft - ly, snows are

140

śnie - gi pa - da - ją na po - łą, pa -  
fall - ing so white in the mea - dow, the

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da - ja cie - ple śnie - gi, pa - da - ją za - ci - szne śnie - gi, aż się  
*snows are fall - ing warm - ly, so co - sy the snows are fall - ing, till the*

145

nie - bo o - pró - żni, o - zie - - bi, a zie - mia się na - pe - ni (p) (7) po  
*sky is quite emp - ty and fro - - zen, and earth is thick - ly cov - er - ted*

\* *ped.*

150

brze - - gi. Bę - da pa - da - ły ty - lko śnie - gi bia - ły  
*brim - - ful. On - ly the white snows and snows soft crim - son*

\* *ped.*

155

i śnie - gi ró - zo - we, a po za - cho - dniej  
*are fall - ing by day - light, but af - ter sun - down*

\* *ped.*

zo - rzy ci - che śnie - gi fi - jo - le - to - - - we.  
 qui - et snows will fall and glow deep pur - - - ple.

*Ped.* \*

#### 4. Rycerze · Knights

*A Mlle Nadia Boulanger*

**Impetuoso** (♩ = 216) *f*

Jak ry - ce - rze je - cha - - li na  
 When the knights set out bold - - ly to

*f* *Ped.* \*

165

wo - - jnę, mie - li ko - - nie ba - rdzo  
 bat - - tle, they were rid - - ing high spi -

*Ped.* \*

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nie - spo - ko - - - jne,  
ri - ted char - - - gers

*mf* 170  
je - dne za dru - gi - mi go - ni - ty,  
rac - ing swift - ly af - ter each o - ther,  
zlo - te po - dko - wy gu -  
shed - ding the gol - den wrought

175  
bi  
horse - - - - - ty.  
shoes.

180



185 *p*

Un poco meno mosso (♩=160)

A jak z wo - je - nki wra -  
But when they came home from

190

ca - li, mie - li w ra - nach o - strza zi - mnej sta - li  
fight - ing, they were wound - ed sore - ly by cold steel points,

i za wo - zem szły na pal - cach po ci - chu - tku  
and be - hind the wa - gons tip - toed home in si - lence

195 *pp*

śli - czne ko - nie o - so - wia - ła od smu -  
hand - some hor - ses list - less, si - lent, de - ject - ed.

## 5. Dzwony cerkiewne · · Church Bells

A Mlle Nadia Boulanger

Soave (♩ = 132)

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with a series of eighth notes and rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The word *p dolcissimo* is written below the piano staff. The word *simile* is written above the piano staff. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature, containing a bass line with some rests and notes.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a vocal line with lyrics. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The word *p dolcissimo* is written above the piano staff. The lyrics are:   
 Lu - bi - my dzwo - - - ny ce - rkie - - -  
 We like the bells peal - ing, ring - - -

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains a vocal line with lyrics. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are:   
 wne, kie - dy są śpie - - - wne,  
 ing, from high church sing - - - ing,

215

lu - bi - my, gdy z kra - giej wie - zy  
we like it when from the stee - ple

220

ra - - - - - dość pó da - chach bie - - - - - ży.  
joy leaps a - bove the roof tops.

sub. *f*  
(*p*)  
Rec.

225

*f*

Rude (♩ = ♩)

A - le lu - bi - - my  
But then we al - - so

230a

ta - kże dzwo - ny cer - kie - - wne, kie - dy są  
like the sound of the church bells when they are

235

gnie - - wie, kie - dy ze stra - chu przed nie - zna - ną  
 an - - gry, when in their fear of des - cend - - ing

240

no - cą glo - wa - - mi po da - - chach  
 night - time they thun - - der their heads on

250

grzmo - - - - - cą.  
 roof - - - - - tops.

*ff* *dim.*

255

260

*p*