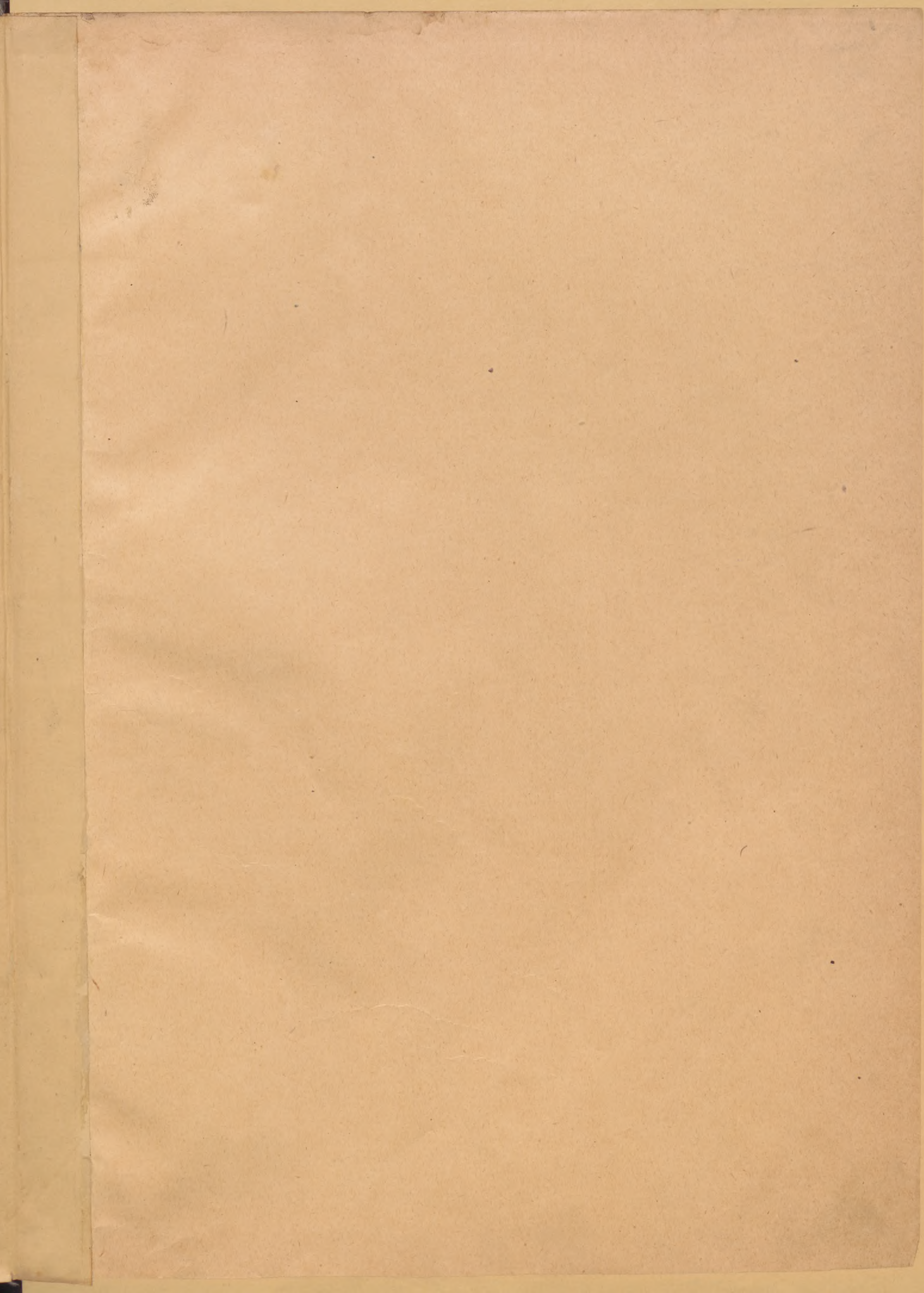
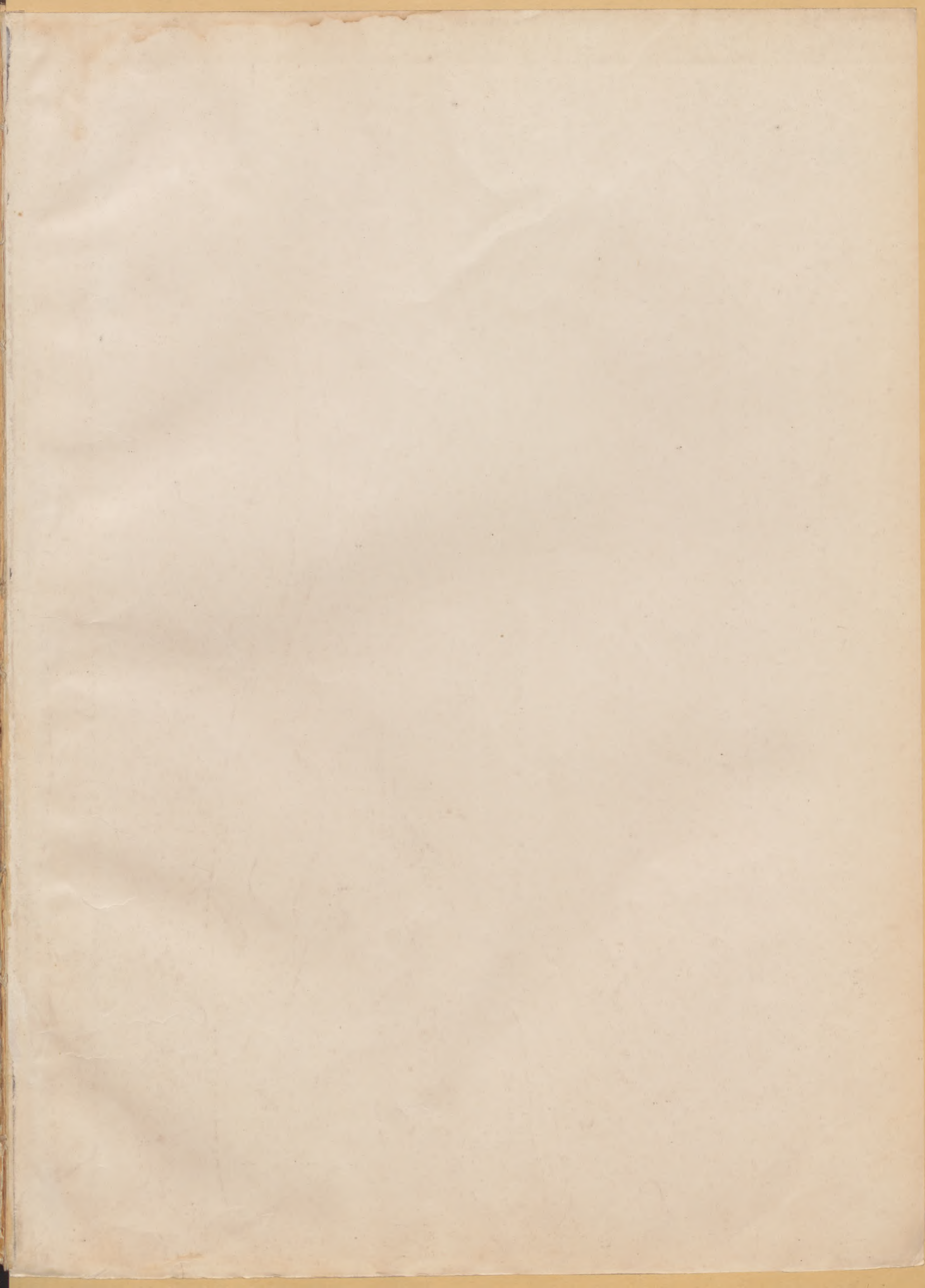
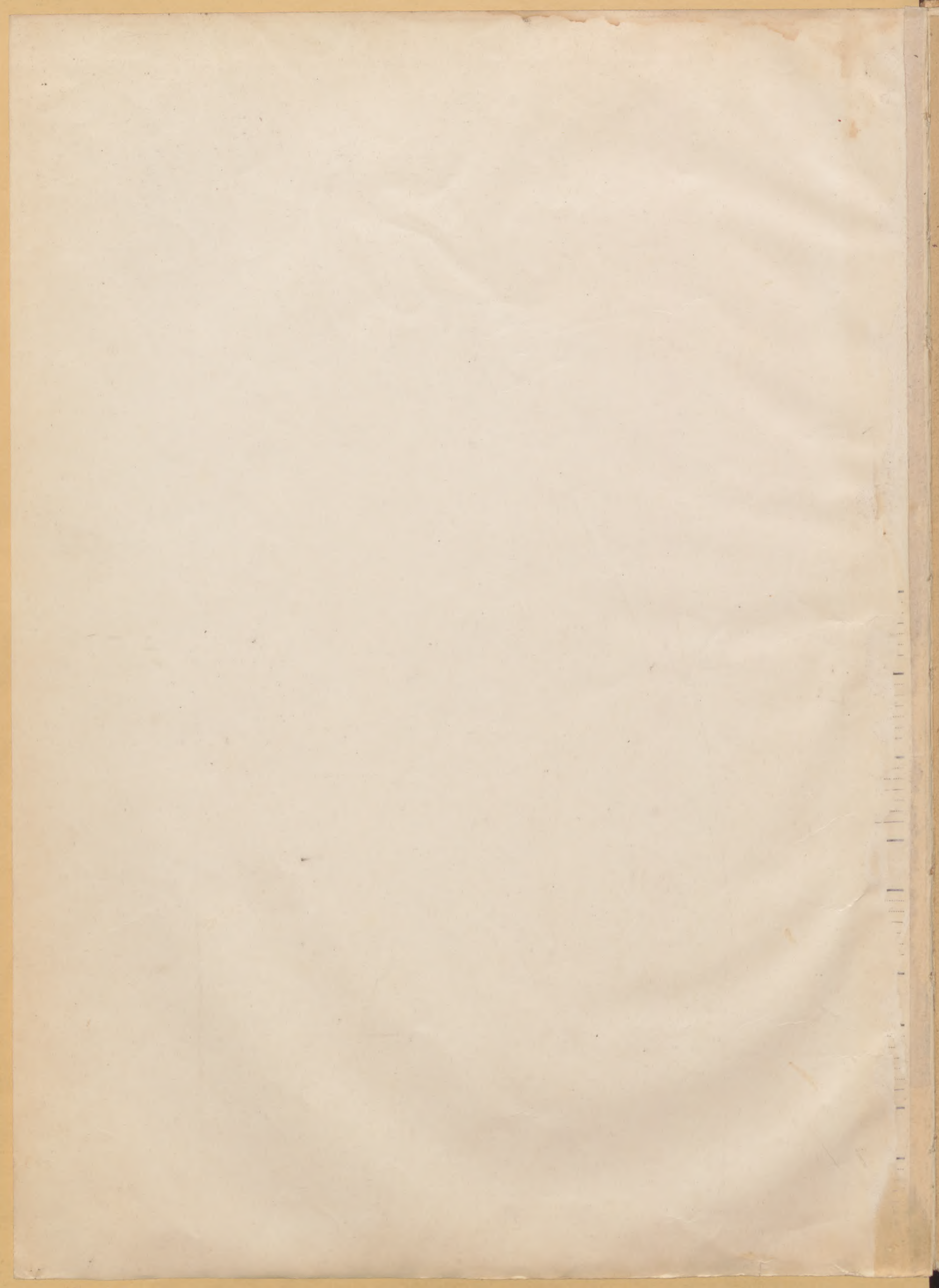


Manuscripta
Bibliothecae Bidgostiensis
III 317

Mazepa.
ART III-IV^{ty}.







Mazepa.

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	b) Medytacya
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	415.
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Rkp. 317

№ 15 Largo ♩ = 76

3 Flauti

♭♭♭ C

Obraz 1. Akt 3^{ci}

Scena 1.

Costume

1 Oboe

♭♭♭ C

Intrakt. ~~Medytacja~~ Medytacja

Corno inglese

♭♭ C

solo espress.
 dimin.

1 Clarinetto in B

♭ C

solo
 dimin.

1 Clarinetto basso in B

♭ C

p solo
 dimin.

Fagotti

♭♭ C

p soli
 dimin.

1. 2. Corni in F

♭ C

a2
 f soli

3. 4. Corni in C

♭ C

unis

1^o chiuso
 pp 3^o

1^o e 2^o Tromboni

♭♭ C

Trombone 3^o e Tuba

♭♭ C

Largo

Tripani in F basso

♭ C

(Tuba astronoma w zamku Wojewody z matem zakratowanym okienkiem.)

(Arpa)

1^{vi} Violini

♭♭ C

2^{da} Violini

♭♭ C

Alti

♭♭ C

Amelja

♭♭ C

Celli

Violoncelli

♭♭ C

f espress.
 dimin.

Contrabassi

♭♭ C

cel

~~A~~ 89

C. an.

Cl.

Cl. bas.

Ob.

Cl. a.

Cl.

Cl. bas.

Ob.

solo

Clarone

H.

H.

C. an.

Cl.

Cl. bas.

Ob.

mf

f

C. an.

Cl.

Cl. bas.

Ob.

mf

f

Clarone

Handwritten musical notation for the first system, including notes, rests, and dynamic markings.

pppp cresc. ed accel. molto

Handwritten musical notation for the second system, including notes, rests, and dynamic markings.

solo b. ppp cresc. ed accel. molto

Clarinetto ordinario in A

Soli

meno f

dimin.

Handwritten blue markings, possibly a large number '4' or a slash.

pppp

rall tempo 1^o

(Kastana idzie w góre)

Handwritten musical notation for the third system, including notes, rests, and dynamic markings.

pppp cresc. ed accel. molto

Handwritten musical notation for the fourth system, including notes, rests, and dynamic markings.

pppp cresc. ed accel. molto

Amel

Just

CS

Cor Anglais

Solo

Solo cresc.

p *pp*

1^o in B.

2^o in A *pp* *cresc.*

Soli

in tempo

to cut

2 Clar.

Recit.

in tempo

Recit.

Recit.

Mud

Recit.

poco animato

Am.

mija druga noc jak nie znam co to sen...

Przygnębienie duszy

Allegro

Molto più lento

Fl.

Cmvl

#0
f

ob
f

f

Fl

chiuse

b0

chiuse

0

Fag

f

f

Fl

Pos

Allegro

Molto più lento

Fl

fp

fp

fp

a2

crede
3

fp

fp

fp

allegro

Fl

fp

fp

fp

più vivo
3

noe Vidmo' straszliwych scen

Zgon, pozadany gosc, Niech padnie krowawy

Fl

fp

f

f

f

f

Fl

336.

a3

fp

fp

fp

fp

fp

fp

Pol

I

c. v. l.

Timp
sol
pp
Sordini

in tempo *dimin*

pf
 cios! O doś meczarni doś, Rozegrał się mój los

a3

pp
 Andante $\downarrow = 50$

Arpa
Andante
Timp

con sordini

p
con sordini

p
con sordini

con sordini

p
con sordini

pp

Ob

Handwritten musical notation for the first system, including a treble clef and various notes and rests.

Corno inglese

Empty musical staves for the second system.

Handwritten musical notation for the third system, including piano (*p*) and piano-piano (*pp*) dynamics.

on/mie nie trwoży, *O, dość mam życia, dość meczarni już,* *Darenniej walce*

Handwritten musical notation for the fourth system, including a treble clef and various notes and rests.

Empty musical staves at the bottom of the page.

oboe con espres.
solo

Cl

Fag

pp

pp

pp

pp

pp

pp

pp

pp

pp

arco

on kres groloiy, Niech grom uderza, dosc zycia burza, Ja smierci chce, ach dosc juz tez,

X 91

Fl

The musical score consists of several systems of staves. The upper system includes vocal staves with lyrics and instrumental staves for flute (Fl) and harp (Arpa). The lower system includes piano accompaniment staves and a timpani (Timp) part. The score is marked with various dynamics such as *pp*, *p*, and *ppp*, and includes performance instructions like *solo* and *1° chiuso*. The lyrics are written in Polish.

per il Cl. 1° (2° sempre in C maggiore)

1° chiuso

Arpa

Timp

ppp

F. Im

Es

Stworco moj, poloż meczarni kres

Adapa

Handwritten musical notation on a grand staff, including treble and bass clefs and various notes.

Handwritten musical notation on a grand staff with dynamic markings *pp* and *bp*.

Handwritten musical notation on a grand staff with a *chiuso* marking.

pp
allargando

Handwritten musical notation on a grand staff with a *cresc.* marking.

p

molto

Handwritten musical notation on a grand staff with a *dolciss.* marking.

Gdzie są te lata, te błogie chwile, Gdzie ja dziewczynka swobodna, mała, W ogródku naszym

7

Handwritten musical notation on a grand staff at the bottom of the page.

Handwritten musical notation on a grand staff. The right-hand part features a melodic line with a triplet of eighth notes and a 'solo' marking. The left-hand part has a bass line with a 'p' dynamic marking. A large blue '06' is written over the first few measures.

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with a '1^o Solo' marking and 'espress.' dynamics. The left-hand part has a bass line with a 'p' dynamic marking and a '2^o Solo' marking.

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with a 'Solo.' marking. The left-hand part has a bass line with a 'p' dynamic marking. A large blue scribble is present over the right-hand part.

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with 'arpeggiando con espr.' and 'Sempre' markings. The left-hand part has a bass line with a 'p' dynamic marking.

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with a 'p' dynamic marking. The left-hand part has a bass line with a 'p' dynamic marking. A large blue 'I.' is written over the first few measures.

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with a 'p' dynamic marking. The left-hand part has a bass line with a 'p' dynamic marking.

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with a 'p' dynamic marking. The left-hand part has a bass line with a 'p' dynamic marking. Below the staff is the Polish text: *i-grajac mile) W barwach rózianych przyjalosc wi-dzia - ta ?*

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with a 'p' dynamic marking. The left-hand part has a bass line with a 'p' dynamic marking.

Handwritten musical notation on a grand staff. The right-hand part has a melodic line with a 'p' dynamic marking. The left-hand part has a bass line with a 'p' dynamic marking. A large blue scribble is present at the bottom right.

342

1^o

con espress.

1^o e 2^{da}

p



chiuso

pp

con espress.

Gdzie są te lata, gdzie te błogie chwile, gdzie ja dziewczynka swobodna, mala w barwach różanych, przy ^{woj} ~~złoty~~ ~~łose~~

arco

X

92

Con espress.

343

colla voce

mf solo

p

1^o

2^o

agitato.

colla voce

colla voce

colla voce

(rit)

oxia-ta!

p colla voce

trem a 2

arco

trem.

Diis te marzenia w pył się rozwiaty, Jam nie diu weczek, mita ponzna

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *f*. A large blue diagonal line is drawn across the first two staves, and a red 'X' is drawn over a portion of the piano accompaniment in the second staff.

crese. e string.

Tutti

Handwritten musical score for the second system, continuing the vocal and piano parts. It features more complex piano accompaniment with chords and triplets. The word *agitato* is written in the lower left of this system.

To jasne exoto troski xoraty, klosc ludaka hanby jwi znacy/nigmo, Ach biednax ja!

Handwritten musical score for the third system, primarily consisting of piano accompaniment with chords and melodic lines. The notation includes slurs and dynamic markings.

dim. in.

dimin.

ff

b b b

p

2da in B.

b b b

b b b

p

poco a poco tornando al tempo 1^o

Tempo

dimin.

pp

b b b

b b b

p

b b b

p

o

Lgon mi nie straszny, *on mi nie trwozy*

dimin.

A

b b b

d.

p

o

OB

1024



346.

Handwritten musical notation on a grand staff. The top staff contains a melodic line with a *dim.* marking and a triplet of eighth notes. The middle staff contains a bass line with a *p* dynamic marking. The bottom staff is mostly empty.

te

Fm

Handwritten musical notation on a grand staff. The top staff is mostly empty. The middle staff contains a bass line with a *p* dynamic marking. The bottom staff is mostly empty.

Tempo

Handwritten musical notation on a grand staff. The top staff contains a melodic line with a *pp* dynamic marking and a triplet. The middle staff contains a bass line with a *pp* dynamic marking and a triplet. The bottom staff contains a bass line with a *dim.* marking and a triplet.

Och dośc mam Źycia, dośc meczarni już
 Darennej walce on kres polo - ży

4

Handwritten musical notation on a grand staff. The top staff contains a melodic line with a *p* dynamic marking. The middle staff contains a bass line with a *p* dynamic marking. The bottom staff is mostly empty.

2^o 3^o

Handwritten musical score for voice and piano. The score is written on aged paper and includes several systems of staves. The top system shows a vocal line and a piano accompaniment. The middle system features a piano solo with complex rhythmic patterns and triplets. The bottom system includes a vocal line with lyrics and a piano accompaniment. The score is marked with various dynamics (p, pp, f) and performance instructions (rit, poco rit).

Niech grom ude- rza dosć życia burz, Przybywaj śmierci, ja tak pragnę cie

348

1^o *colla voce*
f
colla voce
pp

2^o e 3^o *colla voce*
f
colla voce
pp

2 Cl.
in B.

f
colla voce

f
colla voce

rit.

rit.

rit.
solo
3 cor espres.

mf

dim

rit.

solo

Timpani

mf
rit.

rit.

rit.

rit.
dimin.

rit.

1^o solo
p.

1^o solo
p.

rall.

solo
p.

dim
p.
dim.

rit.

solo

rall.

mf
rit.
p.
dim.

rit.

rit.

rit.
dimin.

rit.

dimin.

rit.

segue

Mszexen'skim laurem tyj ordo - bicz mnie!

(W niemej boleści pogrążona, cuci się na odgłos xblizających się kroków)

f
colla voce
arco

rit.

rit.

Scena 9. Duetti

Stanti

Niccolo

Oboi

Clarinetti
in B

Fagotti

Corni in F

Trombe
in A

1. e 2.
Tromboni

Trombone 3.
e Tuba

Timpani
in D-E-A.

1.
Violini

Alti

Amelja

Zbigniew

Violoncelli

Contrabassi

a) Duell

All^o agitato ♩ = M⁶

Fag
Il

Trom
Pau

Timp

senza cord.

senza cord.

senza cord.

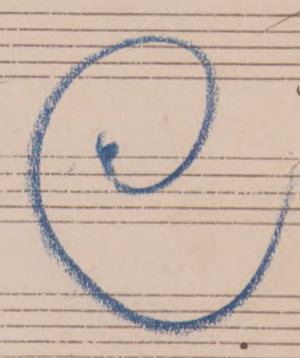
Recit.

Recit. furo.

Ktoś wrzeł... Otak, to on, mój karc, mój świat!

(Zbigniew wchodzi w ubiorze zakonniaka).

senza cord.



Fog

p x d

in tempo

Recit.

big Recit

in tempo

O mie! nie oddalaj się Jam se — ozia twój i Mat, Złolote serce to magnieniem i miłości

A. 94.

35/11

Ob

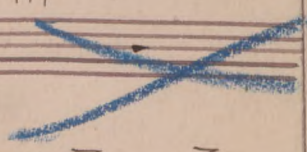
Viol

Fag

Handwritten musical notation for Oboe, Violin, and Bassoon. The Oboe part is marked *a2*. The Violin part is marked *f* and *a2*. The Bassoon part is marked *f* and *a2*. There are various notes, rests, and dynamic markings.

Tuba

Tuba *pp*



Handwritten musical notation for the piano accompaniment. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features complex rhythmic patterns and dynamic markings such as *f* and *molto dimin.*

Handwritten musical notation for the vocal line. It includes a treble clef and a key signature of one sharp. The lyrics are written below the notes. A large blue 'X' is drawn over the first part of the staff.

Handwritten musical notation for the vocal line, continuing from the previous section. The lyrics are written below the notes. The music includes dynamic markings like *f* and *molto dimin.*

technie, Przyszedłem umrzeć tu Sęca w pierw chacie

Przełłac'cie! La co'ito?

E

F

B

Fl

1^o
p

Fl

1^o
p

(poco rit.) a tempo

pp
crescendo
a tempo
(poco rit.) p

Viol. 1

Viol. 2

Crema by Storke-cyssa

La co? i ona py-ta!

pp
crescendo
(poco rit.) a tempo.

mi Obygniewie? *Wszak jeśli grzeszną myśl ja na sumieniu mam, Jedynym*

R95 a2

Handwritten musical score for strings and woodwinds. The score is written on multiple staves. The woodwind section includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Fag), and Trombone (Tuba). The string section includes parts for Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. III), and Cello (Vcl. IV). The score features various musical notations including notes, rests, and dynamic markings such as *rall.*, *ff*, and *crec.*. There are also some blue ink annotations and markings throughout the score.

Largo *string. assai*

Handwritten musical score for vocal parts. The lyrics are written below the notes. The lyrics include: "celem jej tyś tylko sam, ach tylko sam (oburzony) Przekleństwo! hań - ba ci!". The score includes dynamic markings such as *rall.*, *ff*, and *crec.*, and some blue ink annotations.

Handwritten musical score for the basso continuo (c. CB). The score is written on a single staff and includes dynamic markings such as *rall.* and *crec.*. There are also some red ink annotations and markings.

a tempo

Handwritten musical notation for the first system, consisting of five staves. The notation includes various clefs (treble and bass), key signatures (one sharp and one flat), and rests. The first two staves are grouped with a brace on the left. The third and fourth staves are also grouped with a brace. The fifth staff is a single line.

Oboe

a tempo

App

Handwritten musical notation for the second system, consisting of two staves. The notation includes clefs, key signatures, and notes with dynamics like *pp* and *cresc.*. There are also some markings above the notes, possibly indicating articulation or phrasing.

Violin

Handwritten musical notation for the third system, consisting of a single staff with notes and rests.

A ten zamuro-wany Co z glodu kona tam, Czy zostal zapo-mniany? On

c. OB.

App

Handwritten musical notation for the fourth system, consisting of a single staff with notes and rests. A large red 'X' is drawn over the bottom right portion of the staff.

cresc.

pp

1^o solo

Handwritten musical notation for the first system, including a treble clef and various notes and rests. A blue circled 'd' is written in the second measure. The notation includes a *1^o solo* marking and a *p* dynamic marking.

Handwritten musical notation for the second system, including a treble clef and various notes and rests. A blue circled 'o' is written in the second measure. The notation includes a *p* dynamic marking and a *v* marking.

Handwritten musical notation for the third system, including a treble clef and various notes and rests. The lyrics are written below the notes: *zyszc wlasnym cia tem los i ciebie klnie, gdy twój głos o ko-bieto u-pa-ja*. The notation includes a *p* dynamic marking and a red circled 'F' in the second measure.

~~96~~

14
35%

Choi

[Faint handwritten text]

A series of empty musical staves, grouped by brackets, intended for vocal and piano accompaniment.

Piano accompaniment notation for the first section, featuring chords and melodic lines. A large blue 'And' is written over the first few measures.

Recit

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

Vocal and piano accompaniment notation for the second section, including lyrics and musical notation.

Co mówisz? Kto? i gdzie? Recit

(zgoryczając)

Dowodnio pragniesz mojego? Na wachlarz

(wskazując jej wachlarz)

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

[Handwritten musical notation]

358 Andante ♩ = 66

a2 *f* *f* *f* *dim*

1^o solo *con espress.*

f *a2*

Andante

Recit.

in tempo

in tempo

(cristalline)

Bože moj!

(padci na kolana)

Sprostruj ten, masz... *prze* *xytaj.*

Ha, u-padaś na kola-na,

dimin

a2 *d*

g

lento

tempo 1^o

in A

1^o

fs

H a2

tempo 2^{mo}

I. Allegro

ca

p

c. v. 1^o

Pizz

A

f

bf

b

Wzroczu swo- ja nurzask stroń flosan niczko ty > ska tana Wogniu

Allegro

d

f

9

D. 27

Handwritten musical notation for the first system, including notes, rests, and dynamic markings such as *f* and *a2*.

Timp

Handwritten musical notation for the second system, featuring a piano accompaniment with notes and rests.

Handwritten musical notation for the right-hand part of the score, including notes, rests, and dynamic markings such as *mf*, *ppp*, and *p*.

Flig

Handwritten musical notation for the third system, including notes, rests, and dynamic markings such as *f* and *p*.

własnej hanby splon!

Suchaj! Ockadylkoscie u-rzalenu falkby

27

1^o 2
 C. V. 1^o in 8^a

Fag

dolciss.

Sys' mi by - ta szczęściem ca - tem Wraj się
 lilji cudny kwiat. ~~Opus~~ nie ne dzi - wnym szalew Sara

362

Moderato assai 1=63

dim.

3/4

4

3/4

4

3/4

4

3/4

4

1^o solo

f

dim.

3/4

4

3/4

4

f

1^o

3/4

4

3/4

4

3/4

4

3/4

4

3/4

4

3/4

4

Moderato assai

dim.

2

3/4

4

3/4

4

f

dim.

3/4

4

3/4

4

Ma mnie zmie — nił świat

w piersi tej — za drzawo — sam bez

3/4

4

3/4

4

f

granie Hochat — ciebie corax

dim.

3/4

4

3/4

4

f

f

cresc. ed accel. *a tempo*

cresc. ed accel. *a tempo*

cresc. ed accel. *cresc. ed accel.*

cresc. ed accel. *a tempo*

sil-niej i go-re-cyj, Anio-łowię Boga w niebie Nie miłu-ją chyba

cresc. ed accel. *a tempo*

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes and rests. A dynamic marking *f* is present. Below the staff, there is a tempo marking *c. A. 2^o*. The piece concludes with a *dim.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Handwritten musical notation on a single staff. It starts with a treble clef and a key signature of one sharp. The notation includes notes and rests. A dynamic marking *f* is present. The piece concludes with a *dimin.* marking and a *cresc. ed accel.* instruction.

Par

R

wiecej, Jam box gra - nie Kochat ciebie Corak sil - niej i go

largamente
(z usbuchem)

Handwritten musical score for the first system, including piano and violin parts. The piano part features a large blue 'p' dynamic marking and the tempo instruction 'a tempo'. The violin part includes 'solo' markings and triplet figures.

Handwritten musical score for the second system, including piano and vocal parts. The piano part has a large blue 'p' dynamic marking. The vocal part includes the lyrics: "reczej... Ależ miłował, w sobie czuwał niewieściej cnoty".

~~L~~ 98
Poco animato

Musical notation for the first system, including piano and trapezoidal parts.

TMP

Poco animato

To Weber

rescendo

molto

Musical notation for the second system, including piano and trapezoidal parts.

Poco animato

Handwritten musical notation with enharmonic markings: *# = enharm.*

sxcxyt, Dis' ruez inna, bo dis' tobie Nie trumie ui exota wstyd

W

Musical notation for the third system, including piano and trapezoidal parts.

Fl

Handwritten musical notation for the first system, including staves for Flute and strings. The notation includes notes, rests, and dynamic markings such as *f* and *p*.

Handwritten musical notation for the second system, featuring vocal lines with lyrics: *ri-tardando in tempo* and *ri-tar-dan-do in tempo*. The notation includes triplets and various note values.

Handwritten musical notation for the third system, including staves for *Pos* and *Tuba*. The notation includes notes and rests.

Handwritten musical notation for the fourth system, including staves for *Timp* and *Mtand*. The notation includes notes, rests, and dynamic markings like *f* and *p*. There are also blue ink annotations.

Handwritten musical notation for the fifth system, including staves for *ritard.* and *in tempo*. The notation includes notes, rests, and dynamic markings like *p*. There are also red ink annotations at the bottom.

O tak niegodna, niegodna na ko-la-na, Na ko-la-na, Schyl.

79 a

a2
c. Ob. 1^o in 8^{va}

Handwritten musical score for multiple instruments. The score includes various staves with notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also some handwritten annotations in blue ink, including the word "Timp" (Timpani) written vertically across several staves. The notation includes clefs, key signatures, and complex rhythmic patterns.

Vocal line with lyrics: *la - na swojs skron, Postan - ni - ceko ty Sxa - ta na Wagnin*

Below the lyrics, there are handwritten notes in red ink: *a* and *d*.

370

Allegro ♩ = 108

Handwritten musical score for piano accompaniment. It consists of seven systems of staves. The first system has two staves. The second system has one staff. The third system has two staves. The fourth system has three staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. All staves are currently empty, with only a few notes and rests visible in the first few measures.

Allegro

Musical score featuring a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics in Russian. The piano accompaniment consists of two staves. The score includes dynamic markings such as *p*, *f*, *spz*, and *crec.*. There are also performance instructions like *(плача)* and *стой!*. The music is in a minor key, indicated by the key signature.

(плача)
стой!
стой!
бедная опущенная, так тремотливо ошарашена, О Боже!

Ob rit
#10
solo p

F

3^o solo rit
p

Tutti
#

cresc

Handwritten musical notation for strings, consisting of four staves. The notation includes various note values, stems, and dynamic markings such as accents (>) and slurs. The notes are primarily in the lower register of the staves.

Boże jam bez winy, Wszak ty serce moje anask, O Boże, Danie

Handwritten musical notation for strings, consisting of four staves. The notation includes various note values, stems, and dynamic markings such as accents (>) and slurs. The notes are primarily in the lower register of the staves.

372

Tempo 1^o

Handwritten musical score for the left page, featuring multiple staves with notes, rests, and dynamic markings. The score includes a large blue 'P' and 'T' on the left side, and a red 'E' at the bottom. The lyrics 'nax, serce moje' are written below the bottom staff.

Dynamic markings: *f*, *dim*, *molto dim*, *dimin.*, *dimin*, *dimin*.

Lyrics: *nax, serce moje*

Handwritten musical score for the right page, featuring multiple staves with notes, rests, and dynamic markings. The score includes a large blue 'K' at the top and a large blue 'E' in the middle. The lyrics 'znax' and 'Lecz prece rozpa' are written below the bottom staff.

Dynamic markings: *mf*, *f*, *pp*, *ppp*, *molto cresc.*, *cresc.*, *mf*, *fz*, *p*, *pp*, *ppp*.

Lyrics: *znax*, *Lecz prece rozpa*

P
T

K

molto

E

Handwritten musical score for the first system. It features a piano accompaniment on the left and a vocal line on the right. The piano part includes chords and melodic lines with various markings such as *mf*, *f*, and *cresc.*. The vocal line consists of a single melodic line with lyrics written below it. The lyrics are: "z łona, Trwo-go hańby, preek z mych drog, tam nie-winny cłownik łona Nie z mej".

Handwritten musical score for the second system. It continues the piano accompaniment and vocal line from the first system. The piano part includes chords and melodic lines with various markings such as *mf*, *f*, and *cresc.*. The vocal line consists of a single melodic line with lyrics written below it. The lyrics are: "z łona, Trwo-go hańby, preek z mych drog, tam nie-winny cłownik łona Nie z mej".

Handwritten musical score for the third system. It continues the piano accompaniment and vocal line from the first system. The piano part includes chords and melodic lines with various markings such as *mf*, *f*, and *cresc.*. The vocal line consists of a single melodic line with lyrics written below it. The lyrics are: "z łona, Trwo-go hańby, preek z mych drog, tam nie-winny cłownik łona Nie z mej".

agit

Red

374

29

Ze Składu Papieru A. CHODOWICKIEGO w Warszawie, Lica renowacji.

Handwritten musical notation for the first system, including treble and bass clefs, various notes, rests, and dynamic markings such as *f*, *mf*, and *pp*. The notation is dense and includes some complex rhythmic patterns.

Handwritten musical notation for the second system, featuring a large blue scribble that partially obscures the notes. The notation continues with various musical symbols and dynamics.

Handwritten musical notation for the third system, including a blue scribble and a blue line. The notation is complex, with many notes and rests. A blue scribble is also present in the middle of the system.

winy, wie to Bóg, Panie wesprzyj mo-je ramie ser ce wolne mam oó

Handwritten musical notation for the fourth system, including a red scribble and a red line. The notation is simpler than the previous systems, with fewer notes and rests.

Handwritten musical notation on a grand staff. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/5 time signature. The music consists of several measures of chords and single notes. Dynamics include *Dimin p* and *f*. There are blue ink annotations, including a large blue 'P' and a blue line with a circle.

Second system of handwritten musical notation. It continues the piece with various rhythmic values and dynamics. A large blue 'P' is written in the first measure. The text *(Cor. ingl.)* is written in the second measure. Dynamics include *Dimin* and *f*. There are blue ink annotations, including a blue line with a circle and a blue 'P'.

Third system of handwritten musical notation. It features more complex rhythmic patterns and dynamics. The text *(2^o prendi Clar. basso in C.)* is written in the second measure. Dynamics include *Dim.* and *f*. There are blue ink annotations, including a large blue 'P' and a blue line with a circle.

Fourth system of handwritten musical notation. It continues with various musical notations and dynamics. The text *in A.* is written in the second measure. Dynamics include *f*. There are blue ink annotations, including a large blue 'P' and a blue line with a circle.

Fifth system of handwritten musical notation. It includes various musical notations and dynamics. The text *dimin.* is written in the second measure. Dynamics include *p* and *f*. There are blue ink annotations, including a large blue 'P' and a blue line with a circle.

skaz, Jam niewinna ja nie Mannie, Skine sie Nie-bem jessce raz

Sixth system of handwritten musical notation. It includes various musical notations and dynamics. The text *c. Ad.* is written in the first measure. Dynamics include *p* and *f*. There are blue ink annotations, including a large blue 'P' and a blue line with a circle.

Liberty

W tych jej słowach prawdy i nauki, Czym porozumieć ludzka, nas? Jesli

c. ad.

Handwritten musical score for orchestra and voice. The score is written on aged paper with various annotations in blue and red ink.

Instrumentation: Flute (Fl.), Oboe (Ob.), English Horn (Cor. ingl.), Clarinet Bass (Cl. bas.), Trumpets (tr.), Trombones (tb.), Timpani (Timp.), and Voice (Vc.).

Tempo and Dynamics: The tempo is marked "Lento e mesto" (3/4, ♩ = 50). Dynamics include *pp*, *pizz*, *arco*, *ff*, and *ppa 2*.

Annotations: Large blue "Corymb" and "Timp" markings are present. A red circle highlights a section of the score. A red "D" is written at the bottom right.

Voice Part: The voice part includes the lyrics: "tak jest, Abscive ranie powstrzyz majmy nohi czas" and "(parlando) Ofiec!!". A note above the voice part reads: "(Slyszac kroki za scienc, szybko zastala sie kapturem)".

Other markings: The word "Solo" is written in blue ink above the timpani part. The word "Corymb" is written in large blue cursive above the English Horn part. The word "Timp" is written in large blue cursive above the timpani part. The word "Solo" is written in blue ink above the clarinet part. The word "Corymb" is written in large blue cursive above the clarinet part. The word "Timp" is written in large blue cursive above the timpani part. The word "Solo" is written in blue ink above the timpani part.

Handwritten musical notation for two staves. The first staff contains notes with accidentals (flats and naturals) and dynamic markings *ff* and *dimin.*. The second staff contains notes with accidentals and dynamic markings *ff* and *dimin.*. Below the second staff is the tempo marking *c. CB.*

Handwritten musical notation for two staves, possibly representing woodwinds or strings, with notes and slurs.

trom

timp

Lento

Woj.

(Wojewoda ukazuje się we drzewiach)

Woj. *(do Am.)* *(Szeroko)*
 Mo-ścia pani... przódzej, Wszystko wydało

CB

Handwritten musical notation for a single staff, featuring triplets and dynamic markings *ff*, *p*, and *dimin.*. The tempo marking *c. CB.* is also present.

~~X~~ 100

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and dynamic markings such as *f* and *mf*. The notation includes a triplet of eighth notes and a half note.

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one sharp, and dynamic markings *Soli* and *dolce*. It includes a triplet of eighth notes.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one sharp, and dynamic markings *Soli* and *dolce*. It includes a triplet of eighth notes.

Handwritten musical notation for the fourth system, featuring a treble clef, a key signature of one sharp, and dynamic markings *p* and *1^o Solo*. It includes a triplet of eighth notes.

H

Handwritten musical notation for the fifth system, featuring a treble clef, a key signature of one sharp, and dynamic markings *Soli* and *f*. It includes a triplet of eighth notes.

Tmp

Handwritten musical notation for the sixth system, featuring a treble clef, a key signature of one sharp, and dynamic markings *f*. It includes a triplet of eighth notes.

Timp

To

Handwritten musical notation for the seventh system, featuring a treble clef, a key signature of one sharp, and dynamic markings *p*. It includes a triplet of eighth notes.

Amel.
Amel. (z/moje nem)

Handwritten musical notation for the eighth system, featuring a treble clef, a key signature of one sharp, and dynamic markings *f*. It includes a triplet of eighth notes.

sie spełnić maszkę rozkaz mój, Stań przed Królem Je-go-mo-Scia f Tego

Handwritten musical notation for the ninth system, featuring a treble clef, a key signature of one sharp, and dynamic markings *p*. It includes a triplet of eighth notes.

B:

elz - mofidran

Animato

animato

magne, dusza cala, i po-da-ze tam, z ra-do-sia, i O tym

~~H~~ a 2 101
c. V. 1.

Handwritten musical score on aged paper with multiple systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. There are several large blue ink annotations, including the letters "H", "JL", and "TTP".

Lyrics in Cyrillic script are present at the bottom of the page:

- maxem jam juž in-na.
- Id'ing!
- Mychodsi da Upečad'se.
- Broimny
- paiz

The score is divided into systems, with some systems containing multiple staves. The notation includes treble and bass clefs, time signatures, and various musical symbols. The paper shows signs of age, including some staining and discoloration.

Zo Skladu Papieru A. CHODOWICKIEGO w Warszawie, Plac Teatralny 7

Handwritten musical score for multiple instruments. The score includes staves for Violin I (c. v. 1.), Violin II (a 2), Viola (4^o solo), Clarinet in B (Clar. ordin. in B.), and Cello/Double Bass (c. b.).

Key markings and annotations include:

- p* (piano)
- dim.* (diminuendo)
- 3* (triplets)
- Solo* (solo passages)
- Clar. ordin. in B.*
- soli* (solo for Clarinet)
- pp* (pianissimo)
- ppp* (pianississimo)
- arco* (arco for Cello/Double Bass)
- pizz* (pizzicato for Cello/Double Bass)
- 4^o solo* (4th solo for Viola)
- (wybiega.)* (musical instruction)

Large blue ink annotations include:

- Timp** (Timpani)
- (Kastonia spada)*
- (Kastonia puzla)*
- pp* (pianissimo)

Lyrics at the bottom:

(szybko)
złucca
Kaptus
 biednej...
 c. b.
 Ona niewinna!
arco

Scena 1.

Molto moderato 1=76

Obraz 2.

no 17

Flauti 1. 2.

Flauti 1. 2. F^{\flat}C - *mf* tranquillo

Piccolo Flauto 3. F^{\flat}C c. Ob. 1^o

c. Ob. in 8^a

Oboi

Oboi F^{\flat}C - *p* *mf* tranquillo

Clarineti in B.

Clarineti in B. C - *mf* tranquillo

Fagotti

Fagotti F^{\flat}C - *mf* tranquillo

1. 2.

Corni in F

Corni in F 1. 2. F - *mf* tranquillo

3. 4.

Corni in F 3. 4. F - *mf* tranquillo

Trombe in B.

Trombe in B. C - *mf* tranquillo

1^a e 2^a Tromboni

1^a e 2^a Tromboni B^{\flat}C - *mf* tranquillo

Trombone 3^o e Tuba

Trombone 3^o e Tuba B^{\flat}C - *mf* tranquillo

Timpani in Falto C. D.

Timpani in Falto C. D. C - *mf* tranquillo

Violino 1^o

Violino 1^o F^{\flat}C - *mf* tranquillo

Violino 2^o

Violino 2^o F^{\flat}C - *mf* tranquillo

(Zastona idzie w gore)

Alto

Alto B^{\flat}C *mf* tranquillo

(Amiana. Dawny pobly sypialny Ametii pmerobiony na Kaplice.
Wgl sibi otasz przy zamurowanej alkowie. Krol ze swym dworem i
Kilku ksiazek.)

Tenori

Tenori F^{\flat}C - *mf* tranquillo

Chor

Dworzan

Bassji

Chor Dworzan Bassji F^{\flat}C - *mf* tranquillo

Violoncelli

Violoncelli F^{\flat}C - *mf* tranquillo

Contrabassi

Contrabassi F^{\flat}C - *mf* arco tranquillo

Tutti

Faj
Faj

Allegro

Allegro

Zes. Składu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

Un poco animato

Faj

Faj

Faj

Faj

Allegro

To istotne drzewo wisko To istotne drzewo wisko
Coś tam jecxy wglebi scian
Coś tam jecxy wglebi scian
Coś tam jecxy wglebi scian

Musical score with multiple staves, including vocal lines and piano accompaniment. The score is written in a historical style with various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations in blue ink.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes a vocal line with lyrics in Polish and a piano accompaniment. The lyrics are: "Tajemni — cze to zamcxy — sho / wian. / skryte tak jak jego pan, skryte tak jak jego". The notation includes various musical symbols such as notes, rests, and dynamic markings like "solli" and "c. ad.". There are also some blue ink markings on the right side of the page, including a large "I" and some faint scribbles.

flauto

Handwritten musical score on aged paper, featuring a large blue diagonal line crossing the page. The score includes several staves with musical notation and lyrics in Polish. The lyrics are: "Trudna sprawa z wojewodą, Prawdy nie chce wyznać nam, prawdy nie chce wyznać".

Labels and markings include:

- flauto* (flute)
- solo* (solo)
- sohi* (soprano)
- p* (piano)
- pan* (Mr.)
- c. B.* (C. B.)

The score is written in a historical style, with various musical notations such as notes, rests, and clefs. The blue diagonal line is drawn across the entire page, from the top left to the bottom right.

Handwritten red scribble or signature.

1^o *Stacc. sempre*

Stacc. sempre

Stacc. sempre

Trp

p Staccato sempre

Tea.

a *a2*

nam Trudna sprawa z Woje-woda, Trudna sprawa, trudna sprawa, elłoxe swoja zone
 sprawa Prawdy

c. Ad.

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, with the first staff starting with a treble clef and a key signature of one sharp (F#). The bottom eight staves are for the piano accompaniment, with the first staff of the piano part starting with a bass clef and a key signature of one flat (Bb). The time signature is 2/4 throughout. The score includes various musical notations such as notes, rests, and dynamic markings. There are several large blue ink annotations: a large '2' on the right side, and the word 'Recit' written in a cursive hand in the middle and lower sections. The lyrics are written in Polish at the bottom of the score.

Recit

Recit.

mloda Zamurować Kazat tam
 nie chce wyrwać nam, Jeśli tak, to wnet pomniejszona Musi być najcięższa

a2.^a

Handwritten musical notation on five staves. The notation includes notes, rests, and dynamic markings such as *fz* and *(Piccolo)*. A large blue scribble is present on the left side of the page, partially overlapping the staves.

in tempo

Handwritten musical notation on five staves. The notation includes notes, rests, and dynamic markings such as *p*, *fz*, and *dim.*. Large blue handwritten words "Krol" and "Ten" are written across the staves. There are also smaller blue markings and a large blue scribble on the left side.

(12) *z win*

Woj (do Hto) Recit

*(Wojewoda wchodzi szybko
ciagnac za soba Amelie)*

Krolu, ot jest moja zona.

(zokluciony) A syn Wasci?

Chor. Ten. ppp (m.v) Wisc nie

*Jest i syn.
(wykazujac na wchodzacego
Zbigniewa)*

era

Dim.

p bp.

Wydawnictwo Muzyczne, Warszawa, 1950

This section of the manuscript consists of several empty musical staves. There are some faint blue ink markings, including a large scribble that appears to be the word "Krol" written in a stylized, cursive font. The rest of the staves are mostly blank, with some very light pencil or ink marks.

This section shows the beginning of a vocal line. The notes are written in black ink on a five-line staff. There are several blue ink annotations: a large "Krol" written over the notes, and another "Krol" written below the staff. The notes are mostly quarter and eighth notes, with some rests.

This section shows the piano accompaniment for the vocal line. It consists of two staves. The left hand plays a simple harmonic accompaniment, while the right hand plays a more active line. There are several blue ink annotations, including a large "Krol" written over the notes and another "Krol" written below the staff. The lyrics are written in black ink below the piano part.

ona ?
 Wiec nie ona ?
 Jednak rzecz tę zbadać trzeba
 Najcieżarax
 Najwiecej przedło rozbic

1^o col. Vm 2^o in 8^a
 2^o col. V. I.
 c. V. I.

1^o col. V. I.
 2^o col. V. 2

Handwritten notes: Tro, Tro, Tro, Tro, Tro

Handwritten notes: mur. f, mf, f, f

Przeleń — stwo!! O niech radziej grony z nieba na ten Zamek spadną z chmur, lecz gdy

(oc Ktola)

c. OB

Presto
a 2

All^o con fuoco d = 99.

Handwritten musical score for orchestra and voice. The score is divided into two systems. The first system includes staves for C. V. 1, C. V. 2, C. V. 3, C. V. 4, C. V. 5, C. V. 6, C. V. 7, C. V. 8, and C. C. B. The second system includes staves for C. V. 1, C. V. 2, C. V. 3, C. V. 4, C. V. 5, C. V. 6, C. V. 7, C. V. 8, and C. C. B. The score features various musical notations including notes, rests, and dynamic markings such as *f* and *ff*. There are also tempo markings like *Presto* and *All^o con fuoco*. A large blue scribble is present in the middle of the score, partially obscuring some staves. At the bottom, there is a vocal line with lyrics in Polish: "taki rozkaz wasz, Waso mur rozwalic" and "Kaz".

Za Składni Popi a u A. CHODOWIECKIEGO w Warszawie, Piao Teatrulny 7.

Handwritten musical score for a symphony or concerto, featuring multiple staves for strings and woodwinds. The score includes various musical notations such as notes, rests, and dynamic markings.

Staves are labeled as follows:

- c. V. 1 (Violin I)
- c. V. 2 (Violin II)
- a² (Viola)
- c. V. 1^a in 8^a abba (Violin I in 8th position)
- c. C. B. (Cello/Bass)

Key features of the score include:

- Complex rhythmic patterns and articulation marks (accents, slurs).
- Dynamic markings such as *pp* (pianissimo) and *in A*.
- Chordal textures in the string parts, particularly in the lower registers.
- A section of lyrics in the lower right: *(Wchodzi ludzic z oskarzaniem i robią wytlom w murke)*

Handwritten musical notation for the first system, including a treble clef, a bass clef with a 2^a octave marking, and various notes and rests.

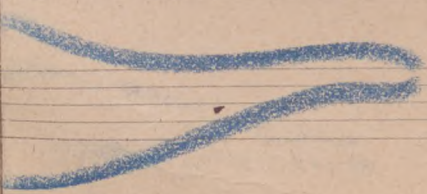
Handwritten musical notation for the second system, featuring a vocal line with lyrics "di - mi - nu - en - do" and a piano accompaniment. Includes a "2^o" marking and a "molto" annotation.

Handwritten musical notation for the third system, including a piano part with a "dimin." marking and a large blue scribble.

Handwritten musical notation for the fourth system, featuring a piano part with a "poco cres." marking and a large blue scribble.

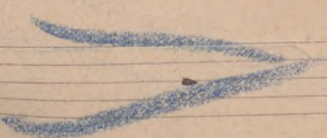
Woj ^(poco forte) *molto declamato e senza rigore del tempo*
 A - de - panie mi - losci - o - y, k - a - r - b - u - k - r - y - t - y - w - g - l - e - b - i - s - c - i - a - n - J - a - z - a

Handwritten musical notation for the fifth system, including a piano part with a "poco cres." marking and a large blue scribble.



dim. *paca*

dim *paca*



bieram jakiem żywoj, Jakiem zamku tego pan, wszak to przenie moja kona cenny

dim *poco*

Handwritten musical notation in blue ink, consisting of several staves with notes and rests. The notation is partially obscured by large blue scribbles and arrows. The word "Pas" is written in large blue letters across the middle of the page.

Handwritten musical notation in black ink, consisting of several staves with notes and rests. The notation is partially obscured by large blue scribbles and arrows. The word "Pas" is written in large blue letters across the middle of the page.

skarb ukryta tam, to rzecz prawem zapewniona, ja jej niemiem rzadke sam

Handwritten musical notation in black ink, consisting of several staves with notes and rests. The notation is partially obscured by large blue scribbles and arrows. The word "Pas" is written in large blue letters across the middle of the page.

~~X~~ 104

Handwritten musical notation for the upper part of the score, including staves with clefs, notes, and rests. The notation is partially obscured by large blue ink scribbles.

F. muta in G e C in H

take

Musical notation for the vocal line, featuring a treble clef, notes, and rests. The lyrics "Jeu krol" are written in large blue ink across the staff.

Recit.

(Kilka dni Kłose męły do miszy.)

Chorus section with two staves (4.5 and 4.13) and lyrics in Polish: "Chor Kłos tu jest król... Chor Łoś się krup...". The lyrics "Jeu krol" and "Woj" are written in large blue ink.

Recit. f

(H.S.) To mój kupa

Musical notation for the lower part of the score, including staves with clefs, notes, and rests. The notation is partially obscured by large blue ink scribbles.

OK

Scena 3.

f

1^o Solo
C. Ob.
All^o mod^{to} d = 69

1^o Solo
mf
1^o Solo
in *st*

in tempo

All^o mod^{to}

in tempo

Recit

(Wnoszą omdalęgo Maxepę)
(Zoumiony)
p vivo
 Lemsto, litosc w sercu zgas!

(Wnoszą omdalęgo Maxepę)
Recit

To Maxepa, to mój pak!

(gromnie do Wój.)
Recit

Krivicz, placicie niecny

Tempo 1^o (Moderato)

Handwritten musical score for the first system, featuring five staves with notes and rests. A large blue 'H' is written across the middle staves.

Soli

Handwritten musical notation for a vocal line, including notes, rests, and dynamic markings like 'f' and 'p'.

Tempo 1^o (Moderato)

Handwritten musical score for the second system, including vocal lines with lyrics and piano accompaniment. Large blue annotations 'I', 'C', and 'Krol.' are present.

I

C

Krol.

Kr. czyn, Wasz i wa-^{scin} godny syn *declamato come sopra*

W. o rzecz nasza czy od plamy strzedz honoru prawo mamy.

c. OB.

b) Opowiadanie 1^o solo

Allegretto ♭ = 100 p

1^o solo

1^o solo pp

Allegretto

(Mazepa po wypiciu podanego mu
wina, a porażony mocno ostakiony,
zwolna do się przychodzi.)

Zmysłów, powiedz nam skąd się Mazepa wzięła tam?

~~D~~ 105
~~Allegro~~ ~~d=72~~

c. Vcl.
f

f
p

~~Allegro~~

Toccorretto

in tempo

Recit

I

pp arco

pp arco

arco

Max. p

Recit

W dniu... gęst... do... Warszawy; li - sty... miałem wiec',... To mi nagle... los Taska

Alli

pp

Ch

pp

pizz sempre

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, accidentals, and notes. The first staff is labeled 'c. V. l.' and the second 'c. V. l.'. A large blue scribble is present in the middle of the page. The bottom section of the score includes lyrics in Polish: "wy Poznać dał ich tres". Com wyexytał stroy jeie mrok Lginie zenna wraa Jednak co's Wojewo".

Ze Składu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

Handwritten musical score for orchestra and voice. The score includes staves for Violins (c. Vln), Viola (vol. o), Timpani (Timp), Flute (Fl.), and Cello/Double Bass (c. cb). The music is written in a key with two sharps (F# and C#) and a common time signature (C). The lyrics are in Polish: "Oxynie stepnae naglit czar wiec bez wypadam tu w tem kroki slyszę... Fla. to na mnie".

Key annotations and markings in blue ink include:

- Violins:** *all* (written above the staff).
- Timpani:** *Timp* (written above the staff), *in H. & D.* (written below the staff), *solg* (written above the staff), *mfpp* (written below the staff).
- Flute:** *all* (written above the staff), *animato* (written below the staff).
- Cello/Double Bass:** *c. cb* (written above the staff), *p* (written below the staff).

The score features various musical notations including notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal line.

Handwritten musical score on the left side of the page, consisting of several systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various rhythmic values. Some staves contain triplets and other complex rhythmic patterns. The score is partially obscured by a vertical line and some blue ink markings.

Recit.

Recit.

low, To na mnie low!

Na wachla... nie wiec piesz do niej pare slow.

Handwritten musical score on the right side of the page, featuring several systems of staves. The notation includes treble clefs and a key signature of two sharps. The score is heavily annotated with blue ink, including large stylized letters 'F' and 'H', and various musical markings such as '1^o solo', 'con espress.', and 'Soli'. The tempo marking 'Andante' is also present.

Andante ♩ = 66

1^o solo con espress.

Soli

Soli

Andante

in tempo

And

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top staff contains a melodic line with notes, rests, and dynamic markings like 'p' and 'f'. Below it, there are staves for accompaniment, including a bass line. The notation includes various note values, rests, and accidentals. There are also some handwritten annotations in blue ink, such as 'mer.' and 'tut'. The bottom of the page features a line of lyrics in Polish, with some words underlined. The overall appearance is that of a personal manuscript or a composer's draft.

(wskazując na Zbigniewa)

Chociaż niewinny, jeździ tam ukrywając się. Wtem Zbigniew Wojeвода zing. Przychodzi, w miejscu. te, Chce wyjść. wtem jak straszny

e. cis.

piet.

tut

406 Furioso $\text{♩} = 100$

Handwritten musical score for a symphony orchestra, featuring multiple staves for woodwinds, strings, and a vocal soloist. The score is written in a major key with a 2/8 time signature. The tempo is marked "Furioso" with a quarter note equal to 100 beats per minute. The score includes various musical notations such as dynamics (f, sf, p), articulation (accents, slurs), and performance instructions like "Solo" and "Dimin.". A large blue "P" is written across the middle of the page, and a red "D" is written at the bottom right. The lyrics at the bottom of the page are: "grom jak o-dyniec z kniej Max jej wpada... O grozo chwili".

107

a2

Handwritten blue scribbles

~~ff~~

Je

Par
Temp

gajmury

Musical score with multiple staves. Includes dynamic markings such as *ff*, *f*, *mf*, *mp*, *pp*, and *cresc.*. Features complex rhythmic patterns, including triplets and sixteenth notes. Includes a large blue scribble on the left side.

tej wspanialej Wixę zgube jej, widzę pewną zgu - be jej!

Wsciekły,

Musical score with two staves. Includes dynamic markings such as *f*, *mf*, and *pp*. Features rhythmic patterns and a large blue scribble on the left side.

(Lo stesso)
Andantino = 92

Ze Składu Papierni A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

Handwritten musical notation for the first system, including a grand staff with treble and bass clefs and a piano part with a treble clef. The notation consists of several measures of music with various notes and rests.

Handwritten musical notation for the first system, including a grand staff with treble and bass clefs. The notation consists of several measures of music with various notes and rests.

Handwritten musical notation for the second system, including a grand staff with treble and bass clefs. The notation consists of several measures of music with various notes and rests.

Handwritten musical notation for the second system, including a grand staff with treble and bass clefs. The notation consists of several measures of music with various notes and rests.

Sus

48 soli
pp soli
#0

4

Handwritten musical notation for the third system, including a grand staff with treble and bass clefs. The notation consists of several measures of music with various notes and rests.

Handwritten musical notation for the third system, including a grand staff with treble and bass clefs. The notation consists of several measures of music with various notes and rests.

Sas wie w kon Ausza, ... utkwit wroks

nisz; Wreszcie przysiadł biedny zmusza Na Chry-

Handwritten musical notation for the fourth system, including a grand staff with treble and bass clefs. The notation consists of several measures of music with various notes and rests.

Handwritten musical notation for the fourth system, including a grand staff with treble and bass clefs. The notation consists of several measures of music with various notes and rests.

Andantino

(Lo stesso)
Allegretto ♩ = 92

Handwritten musical score on aged paper with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Large blue ink scribbles are present, including the word "Tutti" and a large circular mark. The tempo marking "Allegretto (Lo stesso)" is repeated in the lower right section.

Tutti
soli
pp
soli
pp

Tutti
pp

Allegretto (Lo stesso)

stusa krasny Na Chrystusa krasny i praysiegla biedna ta wdrucaj cny sta jak tra lek w nim jesroce

c. ad
p
ad

H *All.^o con fuoco* $\text{♩} = 88$
a 2

108

Al
C

F

Pas

c. v. l.

f

All.^o con fuoco

f

Ladzia zemoscy organ!

"hanu-rowac' te al kowe!"

c. ob.

f

p

arco

Handwritten musical notation for the first system, including staves for strings and woodwinds. The notation is sparse, with many rests and some initial notes.

Handwritten musical notation for the second system, featuring piano accompaniment. It includes dynamic markings such as *pp*, *cres*, *cen*, and *do*. There are also some blue annotations, including a large '7' and a blue scribble.

Handwritten musical notation for the third system, including a *Muta in A.* instruction. The notation consists of several staves with rests and some notes.

Handwritten musical notation for the fourth system, including piano accompaniment. It features chords and melodic lines with dynamic markings like *fp*.

Handwritten vocal line with lyrics in Polish and German. The lyrics are: *Styżne groźny głos* and *I mur wzraśta, I mur wzraśta po nad głowę, Strach mi*.

Handwritten musical notation for the fifth system, including piano accompaniment. It features dynamic markings such as *fp*, *cres*, *cen*, and *do*. There is also a circled '6' above a chord.

~~fin vivo~~
a 2

c. V. 1^o

c. V. 1^o

ca

a

Fg

ff

Gran

~~fin vivo~~

Gran Cassa sola

scatti

c. V. 1. in 8^a alta

f

ff

jazzy wlos.

Ach!!

c. (D)

f

#

The musical score consists of several staves. The top two staves are for 'c. V. 1^o'. Below them are staves for 'Gran Cassa sola' and 'c. V. 1. in 8^a alta'. The bottom staff is for 'c. (D)'. The score contains various musical notations including notes, rests, and dynamic markings like *f*, *ff*, and *Ach!!*. There are large blue annotations and corrections written over the manuscript, including 'ca', 'a', 'Fg', 'ff', 'Gran', and 'scatti'. The score is written in ink on aged paper.

Mov

T wo

Meno d=50

~~X~~ 109

42
413

ad *sol*
$\frac{3}{8}$ p

1°
$\frac{3}{8}$ - $\frac{3}{8}$ - $\frac{3}{8}$ - $\frac{3}{8}$ - $\frac{3}{8}$ - $\frac{3}{8}$

Meno

$\frac{3}{8}$ p

Meno

$\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$
$\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$
p $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$

lalem smiere gło-dowa, Niz kłam zadać słowom jej, Bo przyśię-gi święte sło-wo

c. CB

CB

ad *sol*

$\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$
f

utti ripieni col CB.

p

And^{te}

Przemiłło w duszy mej, Bo przysięgi słowo Przemiłło wciąż w duszy

Wyzwanie in

Moderato ♩ = 88 4/5

Handwritten musical notation for the upper part of the score, including staves with treble clefs and key signatures of two sharps (F# and C#).

Allegro
Fag.
Fl.

Moderato

pp
Timp.
pp solo

Recit

To
mf

Moderato
in tempo

M.
mej

Recit
Wrocl

Woj
mf

Lawzie - to sci mej sie

Kr. Coż wiec? powiedz masci Woje wodo, Co sie stalo z Wasci skhoda?

Vllli soli

CB
Vllc rip.

Vllc rip.

Handwritten musical score for voice and piano. The score is written on ten staves. The top three staves are for the piano accompaniment, and the bottom three are for the voice. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are in Polish. There are various musical notations including notes, rests, and dynamic markings like 'c. vlti', 'f', and 'p'. A large blue '903' is written in the middle of the page. There are also blue arrows pointing to specific parts of the score.

c. vlti
#b^o b^o 8

#^o #^o #8 #8

903

a²
#^o b^o

Waj (do Am.)
wstydxę, W twych stop mnie czołem bic, La sha la na cześć jak widzę Jam po-

c. CB.

X 110.

44
4/7

Cl.

Oboe

1^o solo
dol.

1^o solo
dol.

Handwritten musical notation for a woodwind instrument, featuring notes with stems and beams, and dynamic markings *p* and *f*.

Handwritten musical notation for a woodwind instrument, including notes, rests, and dynamic markings *p*.

H #0
p

#d #0 #0

Via

Handwritten musical notation for a woodwind instrument, including notes, rests, and dynamic markings *p*, *f*, and *sfz*.

Viol

Mar. (m.s.)

W. winien wdziecznym byc.

Nigdyz

Woje wod jestes w bledzie, to jak slonce jasna rzeka

Handwritten musical notation for a woodwind instrument, including notes, rests, and dynamic markings *p* and *f*.

Cello

Musical notation on a grand staff. Includes a treble clef and a key signature of one sharp (F#). A large blue scribble is present in the middle of the staff.

Al.

Musical notation on a grand staff. The word *animata* is written in large blue ink across the middle of the staff. The word *meno animato* is written in smaller ink above the staff on the left.

Musical notation on a grand staff. Includes a treble clef and a key signature of one sharp (F#). The word *animata* is written in large blue ink across the middle of the staff.

To.

Musical notation on a grand staff. Includes a treble clef and a key signature of one sharp (F#). The word *meno animato* is written in ink above the staff on the left. The word *(de Króla)* is written in ink above the staff in the middle. The lyrics "Konia tu nie bedzie, Niech spoj rozstrzygnie miecz" are written in ink below the staff.

Big

Musical notation on a grand staff. Includes a treble clef and a key signature of one sharp (F#). The lyrics "Wszakże prawdy dojdziemy tu snadnie, kto jej" are written in ink below the staff.

a 2
c. v. 1^e

c. v. 1^e

Ob

H

TP
Pss

Pos.

Pss

Trump

To

Timp. in A

c. v. 1. ni 8^a alta

peony, to śmierć go nie trwoży A kto klamie niech zginie, przepa
c. Ad.

onie, wiechaj



c. V. 1.

c. V. 1

Handwritten: Trp, Pos, mf, fu

Timp.

Handwritten: Ob

Handwritten: Fl

Handwritten: I

Handwritten: Clar

Handwritten: Horn

Chor

Lu-bo z zalem zexwalamy

Ten Tu sady Boga Tu sady

wyrost tu wy-da sad Bo-zy.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including treble and bass clefs, notes, rests, and dynamic markings. The score is written in a historical style, possibly from the 18th or 19th century.

Key markings and annotations include:

- Dynamic markings:** *f* (forte), *poco dim.* (poco diminuendo), *p* (piano).
- Tempo/Performance markings:** *Max* (written in blue ink), *unite*.
- Section Header:** *in B. F. basso C.* (written in blue ink).
- Lyrics:**

Bo-ga, do je-dy-nat droga.

Kto tak śmiały, że w ~~nie~~ tej orze-bie szak
w orze-bie tej pani.
- Handwritten Notes:** A large blue scribble resembling a stylized 'H' or 'K' is present in the upper middle section. Another blue scribble is on the left side.
- Other markings:** *a2* (written in blue ink), *2. 2. 2.* (written in blue ink).

Fl¹
Ob

Za Składu Papierni A. CHODOWIECKIEGO w Warszawie, Piase Tychwinny 7.

Handwritten musical score for woodwinds and strings. The score is written on multiple staves. The woodwind parts include Flute 1 (Fl¹) and Oboe (Ob). The string parts are indicated by large curly braces on the left side of the page. The music features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo), along with articulation marks like accents (>) and slurs. Performance instructions include *marcato* and *a2* (second ending). The score is annotated with blue ink, including the instrument names *Fl¹* and *Ob*, and a large signature *Pol.* on the right side. The bottom section of the page contains a vocal line with lyrics in Polish.

Wzpic' smie siad was te-go wzywam, niech sza bli do bedzie Bog roz sa-dzi spob w tym wzgledzie
 Kani jest wolna, do Max, nie chaj szable z jaszczura do bijnia, A szo loxy tu objaśni

X 112

a2

c. f.

mp

con espress. e rubato

Ten.

Niech Sad Bozy juz spelni sie rax.

Bas.

Woj (wojny w rabi) Ty staroz?

Chor Ten. Dax lony?

Choix mlotosie!

F
1^o solo
c. ob. in 8^a
p con espress.

Obor

1^o solo
p con espress.

Faj
1^o solo

Ze Składu Papieru A. CHODOWICKIEGO w Warszawie, Płoc Teatralny 7.

in B.

v. 1^o

F
p
vno 1^o

Mor

Fig

Nie mój ojciec, to do mnie należy, Lech

Woj
Tak, ja zgladzić chce, zgladzić chce Kochankę mej żony

c. ob

L'istesso tempo

Handwritten musical score for the first system, featuring three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music is in 6/8 time. A large blue scribble is present in the middle of the first staff. The word "oboe" is written in blue ink above the second staff. Dynamics include *p* and *pp*.

L'istesso tempo

Handwritten musical score for the second system, featuring three staves. The top two staves have treble clefs and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music is in 6/8 time. A large blue scribble is present in the middle of the first two staves. The word "dolce" is written above the third staff. The lyrics "gdzbywm xginac' musiat tam Dniecheg' wote-dy serce' two u- wie-rzy, Le" are written below the third staff. Dynamics include *p* and *pp*.

Handwritten musical score on six systems of staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The score is written in ink on aged paper.

o - na cxy - sta bez plam, A obmyta ludzką Krowia A obmyta ludzką Krowia Mieczaj

Ali

Am

R

p *con molto affetto*

stacc

Ce

p *con molto affetto*

#p *p*

con molto affetto

kyje uwielbiana, Ota czana wszystkich cxcia, Niech ży-je uwielbia na i

a 2

arco

Ze Składu Papieru A. CHODOWIECKIEGO w Warszawie, Pocz. Towarową 7.

Handwritten musical score with multiple staves. The score includes various musical notations such as notes, rests, and clefs. There are several large blue annotations: a large '4' in the middle right, a large 'C' circled in blue in the lower middle, and the word 'Amel' written in blue in the lower right. The tempo marking 'Allegro in tempo' is written in blue. The word 'Recit' is written in blue in two places. The word 'Cello' is written in blue in the lower right. The score is divided into sections by brackets on the left side.

sta - ciana czeia, ~~sta~~ ^{spetnij o} moje ~~sta~~ ^{sta} tnie ~~igdanie~~ ^{sta - tnia} pro - sbe ma ~~ma~~ ^{On chce zginda!}

Amel

Recit

Allegro
in tempo

4

Cello

F *1^o solo* *f a 2*

M *marcato*

F *2^o solo* *m 13*

1^o solo *b^b marcato*

F

Top *a 2 marcato*
Par *a 2 marcato*

m *pp*
Nie puszeraj go same!

Woj

Woj *brek! On z walki wroci żywy, To jest Boga*

430.

Handwritten musical score for piano and orchestra. The score includes staves for piano (p), strings (c. fl), woodwinds (in B), brass (a2), and a large section for strings. The piano part features dynamic markings like 'p' and 'dimin.', and includes '2do solo' and '3do solo' sections. There are large blue ink scribbles over parts of the score.

Zb. *(do chora)*
 Słusznej sprawie, swej pomocy Mię od mówci boża Ton
Woj
 A Bóg sprawiedliwy.

Corni

dimin.

Holi

Vui
Vui

Alti

Mar.

big

Abig.

Violone.

Cl.

Mar

Al wiec tak.

Celli

pizz
pizz

H
cel
CB

Musical notation for strings

Clarin

Fagot

Conc

Orkiet z chorem.

Alti
Fagot

Andante molto espressivo 1=58

Amelja

Kasztelanowa

Maxepa

Pasek

Zbigniew

Krol

Chmara

Wojewoda

Musical score for voices with lyrics in Polish:

Amelja: *stę*
 Kasztelanowa: *stę*
 Maxepa: *stę*
 Pasek: *stę*
 Zbigniew: *stę*
 Krol: *stę*
 Chmara: *stę*
 Wojewoda: *stę*

Lyrics:
 Julia exulam, ~~ty~~ swobo - dna Co daloxych krawowych scen, Lecz trzeba spetnic
 O jak litosci go - dna O - fiara smutnych scen, Wiec musi spetnic
 O pami ty cici go - dna Knet minie ale jak sen I przytulose tua po -
 O jak litosci go - dna O - fiara smutnych scen, Wiec musi spetnic
 ty O - fiaro musi
 jak O - fia - ra musi
 z Chmara
 ty cos kawi wiecznie glodna, Synawocypno strasznych scen Wto - gostaco go nie -

Fl. } bb
 Picc. } bb
 Ob. } bb
 Cl. in B }
 Fag. }
 1.2. }
 Cor. in f }
 3.4. }
 Tr. in B
 3 tubi
 e tuba
 Gr. Cassa e Piatti
 Timp.
 in B-F basso.
 1. }
 Viol. }
 2. }
 Alt.
 Amelia
 do zna Kielich goryczy ten,
 Kaszt.
 do zna Kielich goryczy ten
 Max.
 go-dna, Nad zatne smutnych scen, Nad smutnych scen, Me zy cie dar mi-zer-ny
 Pas.
 do zna Kielich goryczy ten
 Zbig.
 do zna Kielich goryczy ten
 Król
 do zna Kielich goryczy ten
 Chm.
 Wojew.
 go-dna Na wieku-i-sty sen
 Sopr.
 Ten.
 Bas.
 Tutti e CB.

Handwritten musical notation with lyrics in Polish. Includes dynamic markings like 'cresc.', 'p.', 'f.', 'dimin.', and 'rit.'.

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *cresc.* and *f*. There are some scribbles and corrections in the upper part of the system.

Vocal parts with lyrics in Polish:

A. *Czyj si-ty doś mi*
o Bo-że mi-ło-
śam ci w nieśo-li

B. *o Bo-że mi-ło-*
śam ci w nieśo-li

M. *śam ci w nieśo-li*

P. *śam ci w nieśo-li*

L. *o Bo-że mi-ło-*
śam ci w nieśo-li

Kr. *śam ci w nieśo-li*

Chm. Wój. *śam ci w nieśo-li*

Lyrics for the second system:

o Bo-że mi-ło-śier-ny, Czyj si-ty doś mi
śam ci w nieśo-li-ny, Ty mu zwycięstwo
śam ci w nieśo-li-ny, We mnie obroń-cę
śam ci w nieśo-li-ny, Co głębie serca
śam ci w nieśo-li-ny, Bo-że mi-ło-
śam ci w nieśo-li-ny, o Bo-że mi-ło-
śam ci w nieśo-li-ny, Ty zgon mu

Lyrics for the third system:

śam ci w nieśo-li-ny, o Bo-że mi-ło-
śam ci w nieśo-li-ny, Ty zgon mu

Dynamic markings include *cresc.*, *f*, *pp*, and *nasz*. There are large blue handwritten annotations: "Gus." and "Woj.".

Woj.

Al.

Al.

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *f* and *Decresc.*

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *f* and *Decresc.*

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *f* and *Decresc.*

Handwritten musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *f* and *Decresc.*

Large blue scribbles and a diagonal line across the middle of the page.

Blue scribbles and a diagonal line across the middle of the page.

Handwritten musical notation for the first system of lyrics, including a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *f*, *Decresc.*, and *mf*.

f *Decresc.*
 nasz, Do walki tej bez-miernej Czyni doś" sił mi
Decresc.
 nasz, Ty mu zwycięstwo
Decresc.
 M Jam ci w niedoli
mf *Decresc.*
 nasz? Bo-że Ty zwycięstwo
 L. *f* O Bo-że miło-śierny, Ty co serca
mf *Decresc.*
 nasz Ty mu zwycięstwo Ty zwycięstwo
 Chm. *f* Ty zwycięstwo
 Waj *a2* *Decresc.*
 dasz, Paż ci zostat

Handwritten musical notation for the second system of lyrics, including a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4. Dynamics include *f*, *Decresc.*, and *mf*.

Decresc.
 Czyni sił mi
 dasz, O Bo-że nasz
 O Bo-że
 me życie
 me życie
 O Bo-że nasz
 O Bo-że
 Co serca
 Co serca
 O Bo-że nasz
 O Bo-że
 Ty zgon mu
 Ty zgon mi

Handwritten musical score for piano accompaniment. The score consists of multiple staves with various musical notations including notes, rests, and dynamic markings such as *dim.*, *p*, *pp*, *mf*, and *mfz*. There are several blue ink annotations: a circled '116' with a diagonal slash in the upper right, and the word 'Amel' written in large blue letters across the middle section. The music is written in a style characteristic of 19th-century manuscript notation.

Vocal score with lyrics in Polish. The parts are labeled on the left: *A.*, *K.*, *M.*, *P.*, *Z.*, *Kr.*, *Chm.*, *Woj.*, and *ten, Mu*. The lyrics are:

A. ten Gory-czy kie lich ten

K. mu zwyciztwo dasz czy cie xtwo ty mu dasz

M. pa ni Wnet minie zle jak w son jak sen

P. Bo ze mito sier ny ty mu czy zwyciztwo pewnie dasz

Z. Camie mi to sier ny ty wex moj karb pod straz

Kr. Bo ze nasz ty mu czy xwy cie xtwo dasz

Chm. Bo ze nasz ty mu czy xwy cie xtwo dasz

Woj. zo stal ci wrier ny ty w xa mian xgon mu dasz

ten, Mu ten, Mu sicz spet kie go ry czy kie lich ten to ry cerz

 The score includes musical notation for each part, with dynamic markings and phrasing slurs. There are also some blue ink annotations, including a circled '116' and the word 'Amel' from the previous page.

Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line includes lyrics: *cres - cen - do*. The piano part includes the marking *c. Cor. 2^o*.

Handwritten musical score for the second system, featuring a vocal line and a piano accompaniment. The vocal line includes lyrics: *an - da*. The piano part includes dynamic markings *p* and *fp*.

Handwritten musical score for the third system, featuring a vocal line and a piano accompaniment. The vocal line includes lyrics: *cres - cen - do*. The piano part includes dynamic markings *pp*, *mf*, *cres*, and *cen*.

Handwritten musical score for the fourth system, featuring a vocal line and a piano accompaniment. The vocal line includes lyrics: *wierny Cici jej bie - xie strai, Bo - ze mi - lo - sie - ny, Si - mu - zycie, xtwo - dasz, Ty - mu - zycie, xtwo*. The piano part includes dynamic markings *p*, *mf*, and *mf*.

R a tempo
c. Ob. in 8^a

rit
a tempo
rit
a tempo
rit
a tempo
rit
a tempo

L. C. Piatto

Timp.
rit
a tempo

mi Sopr.
A juxta cruce[m] sic dno — dno Od dalszych krwawych scen,
O jak li-to-sci go — dno O-fiera smutnych scen
O pani ty exi-go — dno, Wnet minie cte jak sen
O jak li-to-sci go — dno O-fiera smutnych scen
ty O-fia-ro krwawych scen
o jak O-fiera smutnych scen

mis.
rit
a tempo

ty coś krewi wyczerpie gto — dno, Sprawozynio strasz-nych scen
ty pani zaena, go — dno, O-fia-ro smutnych scen,

c. Ob. I. in 8^a
 c. Fl.
 o. Vclli
 Musical score for woodwinds and strings. Includes parts for Clarinet in A, Flute, Violins, and Viola.

A. z mi Sopr.
 Lex trzeba spełnić do dna Kielich gory-czy ten
 O Panie miło sier-ny
 K. Wice musi spełnić
 M. I przyszłość twa po-go-dna Ślad zatraxe smutnych scen, Ślad smutnych scen, Me ży-cieś mi-ker-ny.
 P. z mi ten.
 Wice musi spełnić do dna kie-lich gory-czy ten
 Q. musisz
 Gdy zginę cięj wier-ny
 Kr. Wice musi
 Chm. Wice musi & &
 Woj. z basf.
 Bógostaw go nie-go-dna Na wie-ku-i-oty san
 Wice musisz spełnić do dna Kielich go-ry-czy ten
 gory-czy Kielich ten Do
 Maxe-pan rycerz wier-ny
 Maxepa rycerz wier-ny
 O ciężar to nie zmierny
 Maxepa rycerz wier-ny
 Maxepa rycerz
 unis

Handwritten blue ink markings and annotations, possibly indicating performance instructions or corrections.

Handwritten blue ink markings and annotations, possibly indicating performance instructions or corrections.

Handwritten blue ink markings and annotations at the bottom of the page.

Handwritten musical score for a symphony or opera, featuring multiple staves for woodwinds, strings, and vocal parts. The score is written in a historical style with various musical notations, including clefs, notes, rests, and dynamic markings.

Woodwinds:
 - Flute (Fl.): *c. Fl.*
 - Clarinet (Cl.): *c. Cl.*
 - Bassoon (Fg.): *b. Fg.*
 - Horns (Fg.): *Fg.*
 - Trumpets (T): *T.*
 - Trombones (Tb): *Tb.*
 - Tuba (Tub.): *Tub.*

Strings:
 - Violins (Vl.): *Vl.*
 - Violas (Vla.): *Vla.*
 - Cellos (Vcl.): *Vcl.*
 - Double Basses (Vcl. b.): *Vcl. b.*

Vocal Parts:
 - Soprano (S): *S.*
 - Alto (A): *A.*
 - Tenor (T): *T.*
 - Bass (B): *B.*
 - Bassoon (Fg.): *Fg.*
 - Bass (B.): *B.*

Lyrics (Vocal Parts):
 S. *O Boże Ojcie nasz Do walki tej bez miernej Czyn sily doć mi dawk,*
 A. *Jej czei przyjmuję strach O Boże mi to sier ny, ty mu zwycięstwo dawk*
 T. *Choc malo o nie obasz Jam ci w niedli wier ny, We mnie obronce masz, Jam*
 B. *Jej czei przyjmuję strach O Boże mi to sier ny, Ty mu zwycięstwo dawk*
 Fg. *Ty wex moj skarb pod strach Co giebie serca znasz,*
 Vl. *Jej czei przyjmuję strach Ty mu zwycięstwo dawk,*
 B. *Jej czei 8. 8. z bass. 2 mi Twoj czei skalanaj strach Ten paz ci zostat wier ny Ty w zamian zgon mu dawk, Ty*
 S. *Jej czei przyjmuję strach O Boże mi to sier ny Ty mu zwycięstwo dawk,*

444

118

ze Składu Papieru A. CHODOWICKIEGO w Warszawie, Plac Teatralny 7.

Handwritten musical score for a choral work. The score is written on multiple staves, including parts for woodwinds (c. Ob. 1, c. Ob.), strings (Violins I and II, Violas, Cellos/Double Basses), and voices (Soprano, Alto, Tenor, Bass, and Chorus).

The lyrics are in Polish and include:

- Boże Ojcze nasz, Czymś się dość mi dasz?
- Boże miłośnierny Ty zwycięstwo dasz
- Boże miłośnierny Ty zwycięstwo dasz
- Boże miłośnierny Ty zwycięstwo dasz
- Boże miłośnierny Ty zwycięstwo dasz
- Boże miłośnierny Ty zwycięstwo dasz
- Boże miłośnierny Ty zwycięstwo dasz
- Boże miłośnierny Ty zwycięstwo dasz

Performance markings include "poco rit.", "pp", "sol", and "p". There are also large handwritten annotations in blue ink: "pp" and "poco rit." written vertically across the score.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, lyrics, and performance markings such as 'solo' and 'pp'. The score is partially obscured by a large blue vertical scribble.

Musical notation on the left side of the page, including a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a series of notes, some grouped in triplets.

solo pp

Handwritten blue ink markings, including a large stylized letter 'H' and a smaller 'd.' below it.

Large blue handwritten word, possibly 'Tempo', written vertically across the staves.

solo pp

sierny

Brata we mnie mask brata mask

sierny

Dy mu tryumf dask tryumf dask

W zamian zgon mu dask zgon mu dask

pp To sad Bo-ga, sad Bo-ga

pp Wisc sad Bo-ga sad Bo-ga

(sotto voce) pp Tu sad Bo-ga, sad Bo-ga

Tu sad

Bo-ga

T 119

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *p* and *sol*. A large blue circle is drawn around a section of the notation, and there are other scribbles in blue ink. A blue arrow points downwards from the right side of the staff.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *sol* and *p*. A large blue 'Z' or similar symbol is written across the staff. A blue arrow points downwards from the right side of the staff.

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *p*. A large blue '10' is written on the left side. A large blue 'B' is written on the right side. A blue arrow points downwards from the right side of the staff.

\sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat \sharp \flat

 bronis, nad tury, glowa, Niech jej rekka kresli kryz. Nim sie spetni Bozy sad, Ten talizman

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and dynamic markings such as *c. cts* and *p*.

Handwritten musical score for the first system. It features five staves. The top two staves are marked with blue ink and include the text "1^o solo" and "2^o soli". The notation includes various notes, rests, and dynamic markings such as "p" (piano). There are several large blue scribbles over the score, including a large "X" in the middle and a large "Z" on the right side.

Handwritten musical score for the second system, including lyrics. The staves are labeled "A.", "L.", and "N.". The lyrics are written in Cyrillic script. The first line of lyrics is: "unies' zlad, jak chce stary vyvozaj nasz, kiedy cxi jej bronie madz." The second line is: "(z ironija) Dalej wiec zacna". The notation includes notes, rests, and dynamic markings like "pp". There are blue ink scribbles over the lyrics and notes, including a large "W" and "M" in the middle.

1^o solo

soli

1^o solo

chiuso

ppp

soli

Dim

pp

A

Z

W.

zono, Czynów swych zbieraj plon, Błogosławieństwo twoje przynosi zgon

niechybny zgon

c. ob.

f

Dim.

p

ze Składu Papieru A. CHUDOWICZKIEGO w Warszawie, Price Jednostkowy 7.

f

soli
pp *b \flat* *p* *b \flat* *b \flat*

pp

pp

pp

And.

Am. (z wysileniem nad klergicym
Marepa wnoszac rece)

Poblogostawion bade,
Swiadectwo prawdziw i loz

Am.

Kr.

W.
niechybny zgon.

1^o solo

f \flat *soli*

Celli

2^o solo
p

3^o solo
p

Handwritten blue scribble

(zwracając się ku Zbigniewowi)

A. *tamben?*

Handwritten blue scribble

(w tym samym momencie powstrzymuje ją)

Kr.

W.

Oj-ciec go pobłogo - sta - wił już

(Zbigniew całuje ojca w rękę, rzuca smutny wzrok na Anelję i daje znak Marceja do wyjścia. Łudki Kłobczy chce wyjść za nimi, powstrzymuje go ojciec, razem obaj z Marceja wychodzą.)

tutti
a. c. B.

Handwritten blue scribble

Allegretto ♩ = 100

Scena 4^a

d.
for

pp solo

pp soli

Allegretto

4

con sordini

con sordini

con sordini

hid

Viv.

Coś niepokój Noje woda w sercu masz?

Żle prze-

c. OB.
dimin.

OB

OB

~~W~~
121

sol
stacc
f marcato

sol
f marcato
sol

sol
f marcato
sol
vollo
dimin

sol
pp
p
pp

rit.
Woj

Kr
crucia serce bode, Chmu...
Nie; tam Sa Bozy skarce niecny czyn, Inny glowe swa po-

c. ad
4
pizz

Allegro ♩ = 112

~~X~~ 1° solo

Handwritten musical score for the first system, featuring multiple staves with various notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked "Allegro" with a quarter note equal to 112 beats per minute.

Annotations include "vivo" written above the first staff, "p" (piano) and "f" (forte) dynamic markings, and "1° solo" written above a specific passage. A blue "X" is drawn over the top right corner of the system. A blue "H" is drawn below the first staff.

Handwritten musical score for the second system. It features several staves with musical notation. The tempo marking "Allegro" is repeated.

Annotations include "vivo" written above the first staff, "f" (forte) dynamic markings, and a large blue "C" circled around the second staff. A blue "X" is drawn over the first staff. A blue "H" is drawn below the first staff.

Allegro

Boże, że mój, nim strach usłyszę, Wkrótki czas, ach

Handwritten musical score for the third system, including vocal lines and piano accompaniment. The tempo is "Allegro".

Vocal lyrics: "Boże, że mój, nim strach usłyszę, Wkrótki czas, ach".

Annotations include "vivo" written above the first staff, "f" (forte) dynamic markings, and "con sord." (con sordina) written below the piano part. A blue "C" is circled around the second staff.

X 122

The musical score is written on ten staves. The top two staves are for the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The bottom two staves are for the voice, with the vocal line on the upper staff and the basso continuo line on the lower staff. The middle four staves are mostly empty, with some faint pencil markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are several large blue ink annotations: a stylized 'M' on the first piano staff, a stylized 'A' on the second piano staff, a large 'Br.' on the right side of the piano part, and a large 'Woj' on the right side of the vocal part. The lyrics are written in Polish below the vocal line.

1^o solo
1^o solo
soli
dimin
raz
Woj
Bez o-

at kwótki czas, jakbym rada w grobu ci - zła zójc już

Tu

Handwritten musical score on aged paper. The score is written in blue ink and includes a vocal line with lyrics and a piano accompaniment. The lyrics are in Polish. The score is marked with 'p' (piano) and 'mf' (mezzo-forte). There are blue ink annotations and corrections throughout the score.

soli

p

soli

p

mf

mf

p

p

p

1^o solo

3

1^o solo

3

3

3

a2

a2

Kr. *W* bex two-gi
~~cler ce digne~~ *szat uszy* — *szę w krótki czas* *ov krótki czas* *Jakbym ra-da*

M. *ba-ny szat u-sły* — *szę w krótki czas* *W krótki czas* *A ten cęmsta*
Łęz o ciszę

Handwritten musical notation for the first system, including notes, rests, and dynamic markings like *p*.

Handwritten musical notation for the second system, including notes, rests, and dynamic markings like *p*.

in tempo

Calpo

Handwritten musical notation for the third system, including notes, rests, and dynamic markings like *ppp*.

Handwritten musical notation for the fourth system, including notes, rests, and dynamic markings like *ppp*.

Handwritten musical notation for the fifth system, including notes, rests, and dynamic markings like *pp*.

Handwritten musical notation for the sixth system, including notes, rests, and dynamic markings like *pp*.

tylko dysze i mny glaz
wielka cisze pro-sze was

(po strzale jezycze fermata)

O cisze pro-sze was

Ach!!
Ach!!
Ach!!

(Wystza na scena, powzem znów chustowa cisza w oczekiwaniu drugiego strzalu)

Allo vivo d=96

Ze Słafu Papieżu A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

Tromp
mf
senza sord.

4 solo
mf
senza sord.

Pas

Allegro vivo
senza sord.

cresc.

senza sord.

A.

Kr.

M.

Moi

(2. i 3. i 4. i 5. i 6. i 7. i 8. i 9. i 10. i 11. i 12. i 13. i 14. i 15. i 16. i 17. i 18. i 19. i 20. i 21. i 22. i 23. i 24. i 25. i 26. i 27. i 28. i 29. i 30. i 31. i 32. i 33. i 34. i 35. i 36. i 37. i 38. i 39. i 40. i 41. i 42. i 43. i 44. i 45. i 46. i 47. i 48. i 49. i 50. i 51. i 52. i 53. i 54. i 55. i 56. i 57. i 58. i 59. i 60. i 61. i 62. i 63. i 64. i 65. i 66. i 67. i 68. i 69. i 70. i 71. i 72. i 73. i 74. i 75. i 76. i 77. i 78. i 79. i 80. i 81. i 82. i 83. i 84. i 85. i 86. i 87. i 88. i 89. i 90. i 91. i 92. i 93. i 94. i 95. i 96. i 97. i 98. i 99. i 100. i)

To syna me-go strzał

Qui sed Bo-ga

spet-nit

hie

senza sord.

cresc.

ff

p

ff

~~123~~

Handwritten musical notation for the first system, including treble and bass clefs and various notes.

Handwritten musical notation for the second system, featuring a vocal line with the marking *a2 soli pp*.

Handwritten musical notation for the third system, including piano accompaniment with the marking *pp*.

Handwritten musical notation for the fourth system, featuring a drum part with the word *Trumpe* written in blue ink.

Handwritten musical notation for the fifth system, including a section labeled *c. V. f. in 8^a alta*.

Handwritten musical notation for the sixth system, including a section labeled *Chor* in large blue ink.

Handwritten musical notation for the seventh system, featuring vocal lines with lyrics: *Ten jeden strzał mnie trwoży, Ta cisza groza tchnie*.

Handwritten musical notation for the eighth system, including piano accompaniment with the marking *pp*.



Scena 5^{ta}

Adagio $\text{♩} = 63$

Handwritten musical score for a scene. The score is written on multiple staves, including vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Adagio' with a metronome marking of 63. There are several large blue annotations: '4' and 'Temp' written vertically, and a large blue 'C' circled on the right side. The lyrics are written in Polish and include:

*Wojewoda spoglądając Maxę,
który wszedł smutny z pistoletem
w ręku i stanął obok
króla)*

Woj. (nie słuchając do Max)
Lech mój syn?...

*Grupa dworzan i księża
wybiegają w ogród)*

Other lyrics visible: "Czyż-by są Bóży już miał tam spetnic", "Czyż-by są Bóży już miał tam spetnic", "Czyż-by są Bóży już miał tam spetnic".

Handwritten musical score on aged paper with multiple staves. The score includes various musical notations such as clefs, notes, rests, and dynamic markings. Large blue ink annotations are present throughout the page, including the letters 'K', 'P', 'W', and 'E'. A red 'BT' is written in the lower left. The text at the bottom of the page reads: "Co to jest? Mez dziecko... potworze? Czy Syn... mój syn?" and "Labity La-".

Al

K

P

Recit.

BT

W

E

#8
p
#0
in tempo

in tempo *Recit.*

dimin
pp

(Maxym wskazuje na niebo)

in tempo

Recit.

(gwaltownie)

Co to jest? Mez dziecko... potworze? Czy Syn... mój syn?

c. 115.

Labity La-

The musical score is written on aged paper and includes the following elements:

- Tempo and Meter:** Allegro, t=108. The time signature is 4/4.
- Instrumentation:** The score is for a full orchestra (strings, woodwinds, brass) and a choir.
- Key Signatures:** The key signature changes from D major to A major and back to D major.
- Annotations:** Large blue ink annotations include a large 'P' on the left side and the word 'Chor' written across the bottom right staves.
- Lyrics:** There are handwritten lyrics in Polish: "(Ci co wyszli w chwili wejścia Marysy, przebiegają za scenę, a zapalonemu pochodnią)", "bi—ty!!", and "Choc".
- Performance Instructions:** Includes "Gr. C. e. Patti" and "Timp." for the timpani part.

(Ci co wyszli w chwili wejścia Marysy, przebiegają za scenę, a zapalonemu pochodnią)

in 2

(pada na ziemię bez zmysłów)

Chor

Choc

gau

bi—ty!!

All^o

~~124~~

Handwritten musical score for the upper part of the page. It features several staves with notes, rests, and dynamic markings. A large blue scribble is present on the left side, and a red 'pp' marking is visible in the middle. The notation includes various rhythmic values and accidentals.

(Tu dworzanie wnoszą na noszach z gałęzi zabitego Zbigniewa z krową raną w piersiach. Przy marach Król i Świba z płonącymi pochodniami.)

Handwritten musical score for the lower part of the page, including vocal lines and piano accompaniment. The lyrics are written in Polish. The notation includes notes, rests, and dynamic markings.

*Slusznosc w sobie miosci Stra-
 szliwy Boga Sad, Na ogrom tej bo-
 le sci Wszak*

464.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The score is written in black ink and includes several annotations in blue ink.

Annotations:

- Top left:** A large blue bracket spans the first two staves.
- Top center:** A blue scribble with the word "Tę" written vertically.
- Right side:** A large blue scribble with the word "Real" written inside.
- Bottom right:** A large blue scribble with the word "Woj" written inside.

Lyrics:

każdy z nas ma wzgląd
 On każdy z nas ma wzgląd
 (Wojewoda wyszedłszy do zmysłów, toczy
 wyrok jak obłąkany i spostrzega
 Amelję).
 (wywija je) Czego chce ta ga-

c. V. l.

c. fl.

1^o
c. V. l.

c. CB.

~~Faj~~
molto rall. *f* *f* *b²* *f*
f *f* *b²* *f*
f *f* *b²* *f*
f *f* *b²* *f*
a tempo

~~Par~~

~~To~~

f furioso

(Biegnie, i macza chusta He
w krwi Abiguenca)

W. Dzina? Czy zbrodni malo masz? La kuzecz wiec kwi mego syna?

c. CB.

in tempo

molto rall.

f *f* *b²* *f*
f *f* *b²* *f*
f *f* *b²* *f*
f *f* *b²* *f*
a tempo
furioso

cres cen

466

Musical notation for the top staff, featuring complex rhythmic patterns and accidentals.

f Con spirito = 108
c. fl. 2^{da}

Musical notation for the second staff, continuing the melodic line.

Musical notation for the third staff, including a *f* dynamic marking.

Musical notation for the fourth staff, showing a *f* dynamic marking.

Musical notation for the fifth staff, showing a *f* dynamic marking.

Musical notation for the sixth staff, showing a *f* dynamic marking.

Musical notation for the seventh staff, showing a *f* dynamic marking.

Musical notation for the eighth staff, showing a *f* dynamic marking.

f Con spirito

Musical notation for the ninth staff, showing a *f* dynamic marking.

Musical notation for the tenth staff, showing a *f* dynamic marking.

Musical notation for the eleventh staff, showing a *f* dynamic marking.

Musical notation for the twelfth staff, showing a *f* dynamic marking.

lento

Recit
W. Mass!! *rzucam ci ja w twarz*

chustlej
rzucawnie (okrytych i grozy i mrozenia. Amelja pada zemilona na rece otaczajacych ja kobiet).

Musical notation for the thirteenth staff, showing a *f* dynamic marking.

Musical notation for the fourteenth staff, showing a *f* dynamic marking.

Ze Skladu Papieru A. CHODZWIĘCKIEGO w Warszawie, Płoc Teatrny 7.

Recit

A 2 3 4 5
(Ladlona spada)

Handwritten musical notation for the first system, including staves with clefs and notes. Labels include *c. V. 1* and *a²*.

Handwritten musical notation for the second system, including staves with clefs and notes. Labels include *c. V. 2* and *a²*.

Handwritten musical notation for the third system, including staves with clefs and notes. Labels include *a²*.

Handwritten musical notation for the fourth system, including staves with clefs and notes. Labels include *a²*.

Handwritten musical notation for the fifth system, including staves with clefs and notes. Labels include *a²*.

Handwritten musical notation for the sixth system, including staves with clefs and notes. Labels include *c. V. in 8^a batifa*.

Handwritten musical notation for the seventh system, including staves with clefs and notes. Labels include *a²*.

Handwritten musical notation for the eighth system, including staves with clefs and notes. Labels include *a²*.

Handwritten musical notation for the ninth system, including staves with clefs and notes. Labels include *c. CB*.

468

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is organized into systems, with some systems labeled 'c. V. 1.' and others 'c. V. 2.'. The notation is dense and appears to be a manuscript for a musical work.

Systems 12, 13, 14, and 15 are clearly marked with large numbers.

At the bottom of the page, there is a signature and a date: *J. 31. 84* with a flourish.

Koniec Akta 3^{go}

J. 31. 84
12

№ 18

70.
469.

Akt 4^{ty}

Chór mniichów (Antrakt przy spuszczeniu zasłony).

Andante mesto $\text{♩} = 63$

4 Corni in F.

1^{re} soli
2^e 4^{te}

(tacet)

Tenori 1^{ci}

Tenori 2^{di}

Bassi 1^{ci}

Bassi 2^{di}

7^a Kulisy

mf De pro-fundis, De pro-fun-dis cla-

f Ad Te cla-

mf *f*

Chór mniichów
(za zasłoną)

f Te Do-mi-ne, Do-mi-ne! Do-mi-ne ex

dim. *p* ma-ri ad Te Do-mi-ne! exau-di

p ma-ri ad Te Do-mi-ne! Do-mi-

dim. *p* Te Do-mi-ne! Do-mi-ne ex-au-di ex-

A 126

B 127

dim. *p* au-di ex-audi vocem me-am, vocem me-am Fiat aures aures

dim. *p* vo-cem

dim. *p* ne ex-au-di vocem me-am. Fiat aures

dim. *p* audi Fiat aures, aures

Ze Składu Papieru A. CHODOWICKIEGO w Warszawie, Plac Teatralny 7.

Handwritten musical score for two voices. The lyrics are: *tuae in-ten-den-tes In vocem de-precati-o-nis me-tuae in-tenden-tes In vocem de-precati-o-nis me-*

The score includes dynamic markings such as *f*, *pp*, *dim.*, and *ppp*. There are blue annotations: a diagonal line across the first two staves and a large 'X' over the first staff.

128

Handwritten musical score for two voices. The lyrics are: *ae si i-ni-qui-ta-tes ob-ser-va-eris Do-mine, Do-mine qui ob-ser-va-eris Do-mine, Do-mine*

The score includes dynamic markings such as *f*, *pp*, *dim.*, and *ppp*. There are blue annotations: a vertical line on the left side and a large 'X' over the first staff.

Handwritten musical score for two voices. The lyrics are: *sustine-bit? sustine-bit? qui*

The score includes dynamic markings such as *ppp* and *rit.*

(Zbrojownia w zamku wojewody. W głębi wielkie okna zajmujące prawie całą szerokość sceny przez które widać okolice, lasista. Na środku sceny, na niskim wzniesieniu czarna pokryta, trumna z herbami; w głowach dwie kapalone świece woskowe. Na podniesieniu zastony, wojewoda siedzi przy stole w myślach pogrzebony.)

19

Scena 1. Dialog.

71.
47/1

Molto moderato = 88

All^o con spirito ♩ = 144

Flauti $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Piccolo $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Oboi $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Clarineti in A $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Fagotti $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Corni in F $\left\{ \begin{array}{l} 1. 2. \\ 3. 4. \end{array} \right. \left\{ \begin{array}{l} \text{G} \text{C} \\ \text{G} \text{C} \end{array} \right.$

Trombe in A $\left\{ \begin{array}{l} \text{G} \text{C} \\ \text{G} \text{C} \end{array} \right.$

Trombone 1^o e 2^o $\left\{ \begin{array}{l} \text{H} \# \# \text{C} \\ \text{H} \# \# \text{C} \end{array} \right.$

Trombone 3^o e Tuba $\left\{ \begin{array}{l} \text{C} \# \# \text{C} \\ \text{C} \# \# \text{C} \end{array} \right.$

Timpani in C. D. $\left\{ \begin{array}{l} \text{C} \\ \text{D} \end{array} \right.$

Violini 1^{mi} $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Violini 2^{di} $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Alti $\left\{ \begin{array}{l} \text{H} \# \# \text{C} \\ \text{H} \# \# \text{C} \end{array} \right.$

Chmara $\left\{ \begin{array}{l} \text{G} \# \# \text{C} \\ \text{G} \# \# \text{C} \end{array} \right.$

Violoncelli $\left\{ \begin{array}{l} \text{C} \# \# \text{C} \\ \text{C} \# \# \text{C} \end{array} \right.$

Contrabassi $\left\{ \begin{array}{l} \text{C} \# \# \text{C} \\ \text{C} \# \# \text{C} \end{array} \right.$

Ob.

Fag.

1^o solo

2^o solo

3^o solo

4^o solo

(Lastona idzie w gore).

All^o con spirito

all^o

fp Recit

in tempo

fp

Recit

(wchodz)

Woj. in tempo

Trz dwor wyruszył w drogę Przecie!

492

A 129

Handwritten musical score for the first system, featuring two staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *mf*, and *f*. There are also performance instructions like *c.v.l.* and *1^a*. The music is written in a key with two sharps (F# and C#).

I

For

Woj

Chm.

Woj

Celli

Handwritten musical score for the second system, featuring two staves. The notation includes various notes, rests, and dynamic markings such as *p*, *mf*, and *f*. There are also performance instructions like *1^{mo}* and *f*. The music is written in a key with two sharps (F# and C#).

(wymagal sie)

Ten niedziak Maxepa nie wydzier miych raki, Chce zem

Fl

Handwritten musical notation for Flute (Fl) in G major, including staves with notes, rests, and dynamic markings.

Ob

Fag

sol
p
ff
ff

in tempo

Pia

Handwritten musical notation for Piano (Pia) in G major, including staves with notes and rests.

Recit

Chorus

Ch.

W.

Jedno do wo, A placi bład

Recit

Nie musiałem za-pewnić że żywy wyjdzie

Handwritten musical notation for Chorus (Ch.) and W. parts, including staves with notes and rests.

c. OB.

p
ff

p



Handwritten blue scribble

Handwritten musical notation for a string quartet, including a sixteenth-note scale and a sixteenth-note melody.

Handwritten musical notation for the first system of a string quartet, showing notes and rests for four staves.

Handwritten blue scribbles and a sharp sign (#)

Handwritten musical notation for the second system of a string quartet.

Handwritten blue scribble

Handwritten musical notation for the third system of a string quartet.

Handwritten musical notation for the fourth system of a string quartet.

Handwritten blue scribble

Handwritten musical notation for the fifth system of a string quartet.

Handwritten blue scribble

zład Wreszcie miecz to za mało, On wart sroźszej kary.

Handwritten blue scribble
Czyś ty mi

Handwritten blue scribble

Handwritten musical notation for the sixth system of a string quartet.

Allegretto mosso = 88 ^{4/5}

Meno

Empty musical staves with a brace on the left side.

Musical notation for the first system, including treble clef, key signature of two flats, and 9/8 time signature. It features a series of dotted notes and rests.

Fay
1^o solo
p

Musical notation for the second system, including a brace on the left. It contains vocal lines with lyrics and piano accompaniment.

Meno

tranquillo

tranquillo

tranquillo

Do grobu

wierny?

Ne sluchaj wie stary?

c. 03

p tranquillo

Allegretto mosso

Tray

B

pp

sempre f

Wuy

Kajdzi koxego ta

Musical notation for the second system, including treble clef, key signature of two flats, and 9/8 time signature. It features a series of notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and various notes and rests.

1^o

b^b

1^o

Handwritten musical notation on a five-line staff, including dynamic markings like 'p' and 'f'.

1^o solo

4^o

3^o

Handwritten musical notation on a five-line staff, consisting of several slanted lines representing rests.

Handwritten musical notation on a five-line staff, including a treble clef and notes.

bu na co rwie się na stepy Mjej wraś w pogo- towiu dla żonyje Ma kery, Góy dam znak, zwiastac

Handwritten musical notation on a five-line staff, including a treble clef and notes.

2 1

Musical notation for the first system, including treble and bass clefs, various notes, rests, and dynamic markings like *f* and *ff*.

Musical notation for the second system, including treble and bass clefs, notes, rests, and dynamic markings like *f*.

Musical notation for the third system, including treble and bass clefs, notes, rests, and dynamic markings like *f*.

Musical notation for the fourth system, including treble and bass clefs, notes, rests, and dynamic markings like *f*.

go a gdy już a-ni dagnie *Przytroczyć koń tak chce!* a puścić na stopy *molto rit.*
 silnie ~~szarobły zadzięk,~~ ~~Pałem na ty do~~ ~~konia przytroczyć małe~~ ~~żę~~ Niech koń go niesie

Musical notation for the fifth system, including treble and bass clefs, notes, rests, and dynamic markings like *f*.

4 @

478

Allegro feroce ♩ = 126

a2

tr

12/8, 8/8, 12/8, 8/8, 12/8, 8/8

all^o

Timp

1^a solo p.

Allegro feroce

Gas

mf 2^a solo

Timp

Gr. solo

crescendo molto

Timp

4

12/8 p.

w świat.

a2

ciach A ta ja zda szan lo na Wy

c. CB.

12/8 a2

ops.

Handwritten musical notation for the first system, featuring complex chordal textures and melodic lines.

1^o
c. fl. m. 8^{va} *Salsa*

Handwritten musical notation for the second system, including a dynamic marking 'f' and a blue 'H' symbol.

H

Handwritten musical notation for the third system, including a dynamic marking 'f' and the text 'c. fl. e 2^a'.

Trp

Handwritten musical notation for the fourth system, including dynamic markings 'f' and 'f'.

Piatti

Handwritten musical notation for the fifth system, including a dynamic marking 'f' and the text 'cresc. sempre'.

wle — cze mu du — cha & łona, Młoch & głoću, magnienia, & rożpa — czy

c. OB.

480

Andantino quasi All^{to} = 84

Ze Składu Papieru A. CHODOWIECKIEGO w Warszawie, Płac Teodoryng 7.

Handwritten musical score for the first system, including staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tbn.), Horn (Hr.), Violin (Vln.), Viola (Vla.), and Cello/Double Bass (Vcl./Cb.). The notation includes clefs, time signatures, and various musical symbols.

Andantino quasi All^{to}

Pos³
 Arb. 3^o solo
 p

Gr. e Piatti

Recit.

in tempo

Ch.

N.

Recit

Ohropno!!

Recit

Ja tak chce! nie straszę na żart

do
 p
 3
 2

B 130

76
481

H

2^{da} solo
pp
4^{ta} solo

trp

pp
pp
pp
pp
a 2

a 2
pp

Pos

pp
Trb. 3^o solo

Recit.

3

Mi

Recit

Recit

Łyżki
Łyże biedna

Druga trumnie z tym herbem wieśc tu Waszmośc Kajt. Czy już umarła?

c. 6/8

b. 5/4

sol
#8:
p

in tempo

To

Adm

pani; lecz *(rozrywajac)*

in tempo

Allez! umrzeć musi! Ta kolumna dla niej

(Wychodzi. Za nim Chmara z podwyższoną głową)

f # *arco*
arco

Adm
pizz

Handwritten musical notation on the left side of the page, including staves with notes, clefs, and various markings. The notation is partially obscured by large blue ink scribbles. At the bottom, there is a section with a double bar line and the word "arco" written above it. The notation includes various notes, clefs, and accidentals.

To
Br
#0
yo

o

ob

Q

subito il seguente

Lento

Scena 2. *And. e sosten. a) And.*

Flauti

Lento e dolente = 50

Piccolo

Oboi

Clarineti
in A

Fagotti

1. 2.
Corni in F.

3. 4.

Trombe
in A.

1. e 2. Tromboni

Trombone 3°
e Tuba

Timpani
in C. Cis. Fis basso

Violini
1ⁿⁱ

2ⁿⁱ

Alti

Amelja

Mazepa.

Violoncelli

Contrabassi

Alto

Tr

C

Lento e dolente

*(Amelja z rozpuszczonymi włosami,
mehowzi chwiejacym krokiem)*

pizz

Poco più animato = 58

(vibrato)

Handwritten musical notation for the first system. It includes a piano part with a vibrato marking and a violin part. The piano part features a sixteenth-note run with a '6^a' fingering and a '2^a' fingering. The violin part has a melodic line with various accidentals and dynamics.

Empty musical staves for the second system.

Poco più animato

Handwritten musical notation for the third system. It features a piano part with a series of chords and a violin part with a melodic line. The piano part includes a large blue scribble that partially obscures the notation.

Ad mel.

Nim kres mej ktadae

A.
M.

Empty musical staves for the fourth system, labeled 'A.' and 'M.'.

a. ob.

arco

Handwritten musical notation for the fifth system. It includes an oboe part labeled 'a. ob.' and a violin part labeled 'arco'. The violin part has a melodic line with various accidentals.

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top left, the number '486' is written. At the top center, there is a large blue 'X' over the number '131'. The page contains several systems of musical staves. The first system at the top has three staves with some notes and rests. Below this, there are several empty staves. The lower half of the page contains a more complex musical arrangement. It includes a vocal line with lyrics in Polish: 'mece śmierć też osuszy xóby, Niech tobie je po świece kłigniewie drągi'. There are also piano accompaniment staves with notes, rests, and dynamic markings like 'p'. A blue arrow points to a specific note in the piano part. At the bottom, there are more staves with notes and rests, and the word 'pity' is written at the very bottom center.

mece śmierć też osuszy xóby, Niech tobie je po świece kłigniewie drągi

pity

Allo

1. solo

(vibrato)

(vibrato)

Handwritten musical notation on five staves. The notation includes various note values, rests, and performance markings. The first staff has a blue 'Allo' written above it. The second and fourth staves have '(vibrato)' written above them. The notation is somewhat sketchy and appears to be a first draft or a working manuscript.

Handwritten musical notation on three staves. The notation consists of rhythmic patterns and notes, possibly representing a bass line or accompaniment. The notes are simple, often with stems and flags, and are placed on a five-line staff.

(Tępiąc)

dolce

mój *By* *Takiej* *znieś* *kału-* *szę*

Co poprzedza ją, *zgon,* *o* *Mojej* *za*

Handwritten musical notation on two staves. The notation includes notes, rests, and performance markings. The first staff has 'c. ad.' written above it, and the second staff has 'arco' written below it. The notation is simple and appears to be a continuation of the piece.

Quet e Mod^{to} ♩ = 60

a 2 soli

Allegro

Scena 3

de

1^o solo

Allegro

soli

pp

o

o

o

o

o

o

o

o

o

pp

o

pp

o

o

o

pp

o

Molto

(Marepa wchodzi)

*(Kleka przy trumnie /
graziona w cichej
modlitwie)*

twoja czysta dusza przed Boga wznio-se tron!

a 2

pp

Andante

Allegro

otto

Fy H

solo

#o

f

bo. soli

bo

f

soli

o

o

4

Allegro

Recit

mar

And

Recit

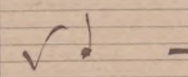
Atch precz. staż oddat sie Zbrozona twoja dton'

O panu, tyżes
c. AB

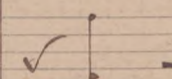
B 132

In tempo ♩ = 92

Za Składni Papieru A. CHODOWICKIEGO w Warszawie, Plus Tuchaczy 7.

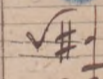
✓  -

f

✓  -

f

al

✓  -

f

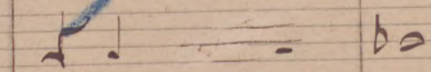
al

1^o Solo

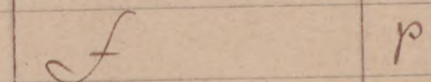
o. vllli

Io

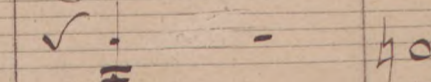
in tempo

✓  -

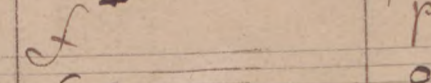
b *o*

✓  -

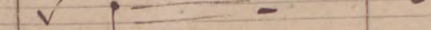
p

✓  -

h *o*

✓  -

p

✓  -

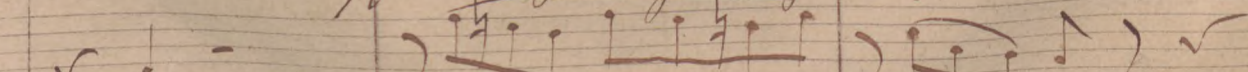
o

Alor

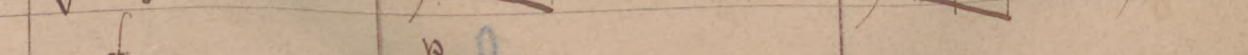
in tempo

Uciech się nie dotknij

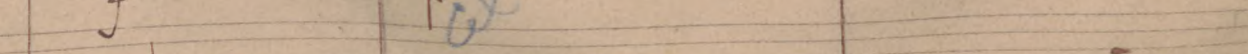
nie! O nie! od takich plam Bóg dobry ustrzeże mnie, On kochał cie, i

✓  -

f

✓  -

p

✓  -

al

Handwritten musical score with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *vivo*. There are several large blue ink scribbles over parts of the score, including a large one on the left side and another in the lower middle. The score is organized into systems, with some staves grouped by brackets. The bottom of the page contains lyrics in Polish: "zy-cia sam pozkawi sie!" and "Cos' i'echt?! Prawdaż to?!".

Wielki

Wielki

8
4

c. Vllli

a2

f vivo

f vivo

f vivo

f vivo

f vivo

f vivo

f vivo

ad lib.

c. Vllli
f vivo

Cos' i'echt?!

Prawdaż to?!

zy-cia sam pozkawi sie!

492

Allegretto ♩ = 80

ce
to

Handwritten musical notation for the first system, including staves with 3/4 time signatures and various notes. Includes a large blue '3' and 'Allegretto' marking.

oli # # p

mp p

3
Allegretto

Handwritten musical notation for the second system, including staves with 3/4 time signatures and notes. Includes a large blue '3' and 'Allegretto' marking.

a2 p

M. W lesie on zatrzymal sie, zatrzymal sie, I w ob jego milerac kuli

Cel
tuz

Handwritten musical notation for the third system, including staves with 3/4 time signatures and notes.

7. law

soli

Ob
Soli

1^o

con espress.

(Corno ingl.)

c. Vlli

c. Vlli

#B

1^o
#p.
p

soli

Timp

Pav

ppp

Ze Skladu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

mnie, on tuli mnie

Dochwycił moja, dłoń, i ści-snął

p pizz.

Handwritten musical notation on a grand staff consisting of five empty staves. The notation is sparse, with a few notes and rests visible in the first two staves.

c. Vlli

8

9

Handwritten musical notation for the first system. It includes a vocal line with notes and rests, and piano accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

3^e solo Recit.

Handwritten musical notation for the second system. It includes a vocal line with notes and rests, and piano accompaniment with chords and moving lines.

Recit.

Recit.

Handwritten musical notation for the third system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are written below the notes.

jam zapomniał że w niej broń nabita mam, że
ostro broń nabita mam w tem nagle ~~zabiti~~ styszę

Ze Składu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

Handwritten musical score on aged paper. The score is organized into systems, with a large blue '7' marking the beginning of a section. The notation includes staves with clefs, notes, rests, and dynamic markings such as *fp* and *arco*. The tempo is marked *in tempo* in two places. The lyrics are written in a cursive hand below the vocal line.

in tempo

in tempo

Arzat. On pada szepcząc mi: „Jej sprokój, jej cześc Jam chciał o kupić cenar

Tempo di Duetto (in Atto 2^{do})

ob.
Cor. ing.

Corno

solo

p con espress.

1^o

mp

Fag.

2^o

$\bar{5}$.
p

Alfa

Alfa

Tempo di Duetto (in Atto 2^{do})

3 trombi
e tuba

ppp
$\bar{5}$.

(Cis muta in fl)

4

"Krwie, mej własnej krwi. Tyś jej rycerzem:

dol.

Idź,

i ponies głowa

c. ob

$\bar{5}$.

Te

1^o solo

p *sol.*

Ze Składu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

te *słowa* *te:*

Nie mogąc dla niej żyć, Choc' u-

Alc

f *p*

f

9/8 *dolcis.*

9/8 (oboe) *colla voce*

9/8 *colla voce*

9/8 *Larghetto*

Arpa *colla voce* (tacet)

9/8 *a2 dolcis*

9/8 *pp*

A. *Plynie - cie plynie cie trzy W mej kole - ści ślad, Rycerz go - dzien*

M. *mrzec chętnie za nią chce!" O plynie cie trzy*

9/8 *pp*

Handwritten musical notation for the first system, featuring a treble clef and various notes and rests.

2 Ob.
Handwritten musical notation for the second system, including dynamic markings such as *mol.* and *dol.*

Handwritten musical notation for the third system, showing rests and some notes.

tr.
trb. 1. e 2.
trb 3^a e tuba
Handwritten musical notation for the fourth system, including instrument labels for trumpet and tuba.

Handwritten musical notation for the fifth system, featuring a treble clef and various notes and rests.

Handwritten musical notation for the sixth system, including dynamic markings such as *mol.* and *dol.*

Handwritten musical notation for the seventh system, including lyrics in Polish: *cxci Pan nas i swiat*, *Rycerz godzien cxci*, and *Lginał w ranku*.

Handwritten musical notation for the eighth system, including lyrics in Polish: *Wo bole sci slad, Rycerz godzien cxci* and *Pamięt. nas i swiat*.

~~D~~ 134

Handwritten musical score for the first system, including piano and violin parts. The piano part features a treble clef and a key signature of one flat. The violin part is in a higher register. Dynamics include *cresc.* and *p*. A large blue scribble is present in the lower part of this system.

Handwritten musical score for the second system, including piano and vocal parts. The piano part continues with the same key signature. The vocal part includes lyrics in Polish: "Ten porzucił świat" and "Zginął w ranku". Dynamics include *cresc.* and *p*. Large blue scribbles are present over the piano part.

dolciss.

c. fl.
dol.

1^o solo
pp poco stentato

1^o solo
rit.
in tempo

2^o solo
rit.
in tempo

pp

coll.

coll.

dolciss.

in tempo

pp poco stentato

lat
pp poco stentato
in tempo

rit.
in tempo

rit.
pp

Ten porzu cil swiat
Gdy zlaoczymy sie
Gdy zlaoczye sie

u wrocznosci

pp

And

rit.

Handwritten musical score for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The fourth staff has a bass clef and a key signature of one flat (Bb). The score is divided into four measures. The first measure is marked *rit e dim*. The second measure is marked *cresc. f con passione*. The third measure is marked *cresc. f*. The fourth measure is marked *pp rit*. There are also some handwritten annotations like 'x' and 'y' above notes in the first and second staves.

Handwritten musical score for the second system, consisting of four staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The fourth staff has a bass clef and a key signature of one flat (Bb). The score is divided into four measures. The first measure is marked *rit e dim*. The second measure is marked *cresc. f con passione*. The third measure is marked *cresc. f*. The fourth measure is marked *pp rit*. There are also some handwritten annotations like 'x' and 'y' above notes in the first and second staves.

Handwritten musical score for the third system, consisting of four staves. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The fourth staff has a bass clef and a key signature of one flat (Bb). The score is divided into four measures. The first measure is marked *rit e dim*. The second measure is marked *cresc. f con passione*. The third measure is marked *cresc. f*. The fourth measure is marked *pp rit*. There are also some handwritten annotations like 'x' and 'y' above notes in the first and second staves.

Handwritten lyrics in Polish: *bram. Czysta mi-Tad' te Bog przebaczy nam, przeba- cxy nam U wieczności bram, Bog przebaczy*

Handwritten lyrics in Polish: *wam con passione wam*

Handwritten lyrics in Polish: *rit e dim. cresc. f pp rit*

Vertical text on the right margin: *Le Dictionnaire de la Musique*

Handwritten musical notation on a grand staff. The right-hand part contains notes and rests. The left-hand part is mostly empty.

Ob solo

f

1^o solo

4d. 4p

f

Fag

f

sol

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and various notes and rests.

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and various notes and rests.

upadajace

Mar

Crupje w piersiach juz krasnej truci - zny

wam. Chce cie wspierac jak brat posrod zy-cia burz

Handwritten musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and various notes and rests.

135 *Scena 4^{ta} Tercet.*

Un poco più mosso ♩ = 60

Handwritten musical score for a scene. The score is written on multiple staves, including vocal lines and piano accompaniment. The key signature is G major (one sharp). The time signature is 9/8. The tempo is marked "Un poco più mosso" with a metronome marking of ♩ = 60.

Instrumentation includes:

- Violins (c. V. I.)
- Violas (c. V. II.)
- Violoncello (c. Vclli)
- First and Second Flutes (c. 1^a e 2^a)
- Piano (P)

Key annotations and markings:

- ffp** (fortissimo piano) at the beginning of the vocal line.
- f** (forte) markings throughout the score.
- ff** (fortissimo) markings in the piano accompaniment.
- arco** (arco) marking at the bottom of the piano part.
- Large blue handwritten annotations: "Woj.", "P", "To", and "Woj." (with "wchodzi do Maxa" written above it).
- Lyrics: "jad", "Otrul ja... o zgrozo!!", "Woj. (wchodzi do Maxa)", "Czego".

Handwritten musical score for the first system, consisting of seven staves. The notation includes various note values, rests, and dynamic markings such as *a2* and *p.*. The staves are arranged in a traditional orchestral layout.

3 trb.
e tuba

I^o

Handwritten musical score for the second system, consisting of three staves. It features notes, rests, and dynamic markings including *c. v. 1°*. The notation continues from the first system.

A.

M.

Handwritten musical score for the third system, consisting of three staves. It includes lyrics in Polish: *chcesz tu z mią przy sy- na trumnie? Czy Mać są-dzić śmiesz, że tu dom' rexpusty u mnie?* The system concludes with the dynamic marking *(do Am.)*.

Handwritten musical score for the first system, consisting of four measures. The top two staves contain notes with various accidentals (flats and naturals) and dynamic markings such as *mf*. The bottom two staves contain notes with accidentals and dynamic markings like *mf* and *4^o*. Slanted lines indicate rests or cuts in the music.

Handwritten musical score for the second system, featuring a single staff with rhythmic patterns of eighth and sixteenth notes. It includes dynamic markings like *mf* and the instruction *c. v. 1.*

Handwritten musical score for the third system, featuring a single staff with rhythmic patterns and dynamic markings like *mf*.

F
ty
F
Ten trup prawością dumny
Le zgro-zy pewno

W.

~~danico przez od trumny, Bo gdy jej dotkniesz ty, Ten trup prawością dumny, danicy le zgrozy pewno~~

Handwritten musical score for the fourth system, featuring a single staff with rhythmic patterns and dynamic markings like *mf*.

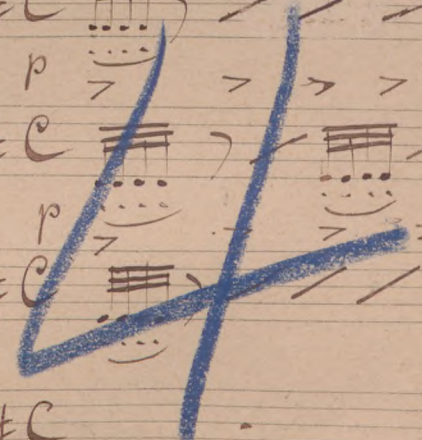
Molto agitato ♩ = 108

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various clefs and key signatures.

Handwritten musical score for the second system, including dynamic markings such as *decrease.* and *cresc.*, and a section labeled *a. v. 1.*

Mor.
(z wsieloscia)

Handwritten musical score for the third system, including lyrics: *Ach*, *ad lib.*, *laly niedany*, and *Orzy ze zgrozy pewno orzy!*. It also features dynamic markings like *decrec.* and *cresc.*



Handwritten musical notation for the first system. It features a vocal line with a melodic line and a piano accompaniment line. The piano part includes a forte (*f*) dynamic marking and a fermata. The notation is in a common time signature and includes various note values and rests.

Handwritten musical notation for the second system, primarily piano accompaniment. It consists of three staves with complex chordal textures and rhythmic patterns. There are blue markings above the first and second staves, possibly indicating fingerings or accents.

A.
M.
W.

Handwritten musical notation for the third system. It includes vocal lines and piano accompaniment. The lyrics are written below the vocal lines.

starce I sercem zimnem jakby glaz, Te zarxuty hve po swarcze Sylko

Handwritten musical notation for the fourth system, primarily piano accompaniment. It features a common time signature (*c. ad.*) and a forte (*f*) dynamic marking. The notation includes various chordal structures and a fermata.

A ~~*H*~~ 137

c. Ob. in 8^a

Handwritten musical score for Clarinet in B-flat. The score consists of several staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The music includes various note values, rests, and dynamic markings such as *mf* and *p*. There are several blue annotations: a large blue scribble in the middle of the page, a blue circle around a measure, and blue lines underlining certain passages. A red line underlines a measure with the word *rit.* written above it. The score ends with a double bar line.

Pov

(in Fis. E. H.)

poco rit
 uwaga, dla cie budzą, w nas. ojs morderca, swego syna, własnej. No - ny tyś jest

Handwritten musical score for Clarinet in B-flat, continuing from the previous page. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The music includes notes, rests, and dynamic markings like *f* and *mf*. The score concludes with a double bar line.

Handwritten musical score for a brass band. The score is written on multiple staves, including parts for Trumpets (Tr.), Trombones (Tuba), and Saxophones (A., M., W.). The music is in a key with one sharp (F#) and a common time signature. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. A section for the Tuba is specifically marked "Tuba sola". The score includes various musical notations such as notes, rests, and slurs.

Ze Składu Papieru A. CHODOWICKIEGO w Warszawie, Płac Teatralny 7.

Kat, Pomsty zbliża się go-dzina, Bóg cię Marce, przekłnie świat, Wtanej zo - ny jesteś

hh

c. Piec.

Handwritten musical score for multiple instruments. The score is written on ten staves. The top two staves appear to be for strings, with complex rhythmic patterns and dynamic markings like 'p' and 'f'. The middle staves include woodwinds (flutes, oboes, bassoons) and brass (trumpets, trombones). The bottom two staves are for a cello and double bass. The music is in a key with one sharp (F#) and a common time signature. There are various musical notations including notes, rests, and articulation marks.

tr
tr
tr

1. *Mat, Bóg cie sta - rze, przełmie świat, chorder - co ty, morderco ty, przekleństwo*

c. ab

Handwritten musical score for cello and double bass. It consists of two staves with simple rhythmic patterns and notes. The notation includes stems, beams, and some accidentals.

512

138

Ze Składu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

Handwritten musical score for a scene from Act I, Scene 8. The score includes parts for flute, trumpets, trombones, and vocal soloists (A, M, W). A large blue diagonal line is drawn across the page. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts have lyrics in Polish and English. The flute part has a 'c. fl.' marking. The brass parts are marked 'tr.' and 'tr.'. The vocal parts are marked 'A.', 'M.', and 'W.'. The scene is marked 'c. V. 1. in 8. Acta'.

tr. e tuba
tr.

c. V. 1. in 8. Acta

(Amelia zbierając ostatki sił podnosi się, a oparta o rękę o trumnie Zbigniewa, spogląda na wojewodę z oburzeniem).

skok

A.
M.
W.

ci, przekleństwo ci

Morderco ty!

Chciał ja nie frymar - czy Rod mój

c. Fl.

c. V. l. in 8^a Bassa

c. CB

wol my jest od skax, Na herbowa klnie sie taraxe kemsty grom zidaxgocxe

Handwritten musical score for piano accompaniment, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as 'f' and 'fp'. The score is mostly blank with some faint markings.

A.
M.

W. was, *Pod mój wolny jest od szax, Ja dla Zdrajcow jestem Kat, W pierzi*

Handwritten musical score for voice with lyrics. The lyrics are: "was, Pod mój wolny jest od szax, Ja dla Zdrajcow jestem Kat, W pierzi". The score includes a vocal line and piano accompaniment with triplets and dynamic markings like "mf" and "f".

Handwritten musical notation for the first system, including notes, rests, and dynamic markings such as *p* and *cresc.*

Handwritten musical notation for the second system, including notes, rests, and dynamic markings such as *p* and *cresc.*

Handwritten musical notation for the third system, including notes, rests, and dynamic markings such as *pp* and *cresc.*

4. *p* O ty bex-lito-sny moci wy Starce, Z sercem zimnem

Handwritten musical notation for the fourth system, including notes, rests, and dynamic markings such as *p*, *mf*, and *cresc.*

znikl lito-sci Stad

516

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the piano accompaniment, and the bottom two are for the voice. The middle staves contain piano accompaniment and vocal lines. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, dynamics (f, p, mf, dim), and articulation marks. The lyrics are written below the vocal staves.

A. jak-by glaz, Ma-twarz ma nie dotknie cie chie- dy smiere rosta- cza nas,
 M. p dy's jak glaz
 W. Rod mój wol-ny jest od jak

Za Składu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

c. Ob. in *gma*
 c. Ob. 1^o

Handwritten musical notation for two Clarinet parts. The first part features triplets of eighth notes. The second part includes a dynamic marking of *f* and a *rit* (ritardando) marking. The final measure of the second part has an *a tempo* marking.

Handwritten musical notation for Bassoon and Trombones. The Bassoon part starts with a dynamic of *f* and includes a *rit* marking. The Trombone part features various accidentals (flats and naturals) and a *a tempo* marking in the final measure.

Handwritten musical notation for Horns. The part begins with a dynamic of *f* and includes a *rit* marking. The final measure is marked *a tempo*.

Handwritten musical notation for Violins. A large *crescendo* marking is written across the staves. The part includes triplets and a dynamic of *f*. The final measure is marked *a tempo*.

Handwritten musical notation for Viola. The part includes triplets and a dynamic of *f*. The final measure is marked *a tempo*.

A. *Lecz morder-co swego syna, Co tu pastwiesz sie jak kot, Przekniete cie-bie*

M. *ty morderco swego syna, Wlasnej zony, ty jest kot, Bog skarze cie*

N. *Lemsty grom, Lemsty grom, adragocze was, Dla za-*

c. CB.
cre - en - do

Handwritten musical score for a symphony or opera. The score is written on multiple staves, including woodwinds (c. Ob. in 8^a, c. V. 1^a), strings (3 Hoboi e tuba), and vocal parts (A, M, W). The music features various dynamics (p, f, cresc., decresc.), articulation (accents), and performance instructions (1^o solo, molto). The vocal parts include lyrics in Polish, such as "ca-ly swiat, Bog, Karze cie i przeklnie swiat" and "Dla ne-dnicy jestem kat".

Ze Skladu Papieru A. CHODOWIECKIEGO w Warszawie, Plac Teatralny 7.

Handwritten musical notation on a five-line staff. It features several measures with notes, rests, and a first ending bracket labeled "1^o".

al **ff**

sal **ee**

Handwritten musical notation with three lines of lyrics in Polish. The lyrics are:

Kłotwa, nie o barze

Zimnem jakby glaz Te ka rzuty tve po turarec dytko wogarde, dla cie

bojga jestem Kat Wpiersi znikl di-to-Sci Slad li-to-Sci

X 141

c. Ob. in 8^a

poco rit. Ach morder — co twego sy — na Co tu pas — twisz się jak kat, pomsty
 buwza, w nas ^{tyś} morder — ca swego sy — na Wtamej zo — ny tyś jest kat, Tyś
 ślad Dla morder — ców mego syna, ja dla zdraj — ców je — stem kat

c. Ob

Handwritten musical score for the first system. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba solo). The notation features various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some performance instructions like *Tuba sola*.

Handwritten musical score for the second system, primarily consisting of vocal staves. It shows two vocal lines with lyrics in Polish and German. The notation includes notes, rests, and dynamic markings.

zbliża się go-dzina, Bóg ci światło przelnie świat
 własnej xi-ny kąt chor-der-co
 W piersi znikł li-fości ślad, o tak li-to-ści zniknął ślad Lem-stry

Handwritten musical score for the third system, including staves for strings and woodwinds. The notation continues with notes, rests, and dynamic markings.

w. Papina - CHODOWIECZNEGO W WARSZAWIE, ul. Łazienkowska 1.

f
c. H. 2^o

f

f

f

f

f

c. ad.

3 Hufsi
etuba
tr.

al hh.

dal gg.

świat, własnej — do — ny tyś jest kat, Tyś kat — jej — morderco...
 ty — prze — klen' — stwo ci, przekleństwo ci — morderco — ty — przekleństwo
 chęć — Bida — da — nam, Tak, ja — dla was jestem — kat — śmiertwici

Handwritten musical score for tuba. The score is written on a single system of five staves. The first staff contains the tuba part, with lyrics in Polish and German. The second staff contains the lyrics. The third staff contains the lyrics. The fourth staff contains the lyrics. The fifth staff contains the lyrics. The score includes musical notation, lyrics, and performance instructions.

al 138

dal ii

(pada przy trumnie)

mf *Ja... przebaczam.*

Morderco ty, swojej własnej żony tyś jest

Jam wasz kat, Tak, ja da was jestem

-c. OB

#f# f#) √ #f# f#

f#) √ p

f#) √ p
al 138

f# f# f# f# f# f# f# f#

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f# f# f# f# f# f# f# f#

tuba

W. G. ...

Handwritten musical score for voice and piano. The score is written on ten staves. The top four staves are for the piano accompaniment, and the bottom six staves are for the voice. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The lyrics are in Polish. There are blue ink scribbles and corrections throughout the score, particularly in the piano parts. The lyrics include:

kat, Bog skaze... cie i przeklme... moiat!

kat, Nmej pierwi... zwilki li-losci... glad!

(Daje jwi...)

(Wlka przy...)

Wy-chodz

Dialog.

Flauti

Piccolo

Corno inglese

Clarineti in A

Fagotti

Corni in F

3. 4.

Trombe in C

Trombone 1° e 2°

Trombone 3° e Tuba

Timpani in C-E-H

Violini 1°

2°

Alti

Mazepa

Wojewoda

Violoncelli

Contrabassi

All^o ma non tanto

All^o ma non tanto

Handwritten musical notes for strings, including a *p* dynamic marking.

Handwritten blue ink word: *Mer*

Handwritten lyrics: *Ha za ciekłok to sę lo na, Chyli ci*

Handwritten blue ink word: *Celi*

mf

Soli

1^o solo

pp

Musical notation for the first system, including notes and rests on a staff.

Musical notation for the second system, including notes and rests on a staff.

stareze za ma - To zbrodni? patrz, ona cierpi Daj niechaj skona

Haydn

Prez!

c. OB.

Musical notation for the third system, including notes and rests on a staff.

A large section of the page contains several empty musical staves. On the left side, there is a large, dark blue scribble that partially obscures the staves. A single blue diagonal line is drawn across the middle-right section of the page.

Pr

Mur

Handwritten musical notation on a single staff, featuring a series of notes with stems and beams, including a sixteenth-note run. A dynamic marking 'f' is present at the beginning.

Mur
powstajac
xe nie.

Dwie z rozka - zu,

L Emierci

Wychodz' preoxy.

Handwritten musical notation on a single staff, continuing the melodic line from the first staff. It includes a sixteenth-note run and a dynamic marking 'f'.

X

Handwritten musical score for voice and piano. The score is written on ten staves. The top two staves are for the voice, and the bottom two are for the piano. The middle four staves are for the voice with lyrics. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are several blue annotations: a large 'X' at the top, 'T' and 'I' in the middle, and a circled '10' on the right. The lyrics are in Polish and describe a scene of death.

a2
c. Vli

Trp
mf

7
f
c. V. 1^a

7
f
c. V. 1^a

3

drwie
Jednym słowem ja od razu
W proch zdmuchę - tac mo - że, cie -
(długo) co

Tempo di Duetto

Andante
con ingl. solo
F p

Musical score for the first system, featuring multiple staves with treble clefs and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation includes various rests, accidentals, and dynamic markings such as *p* and *con espres.*. A large blue arrow points upwards from the bottom left towards the first staff.

Tempo di Duetto

Musical score for the second system, continuing the piece. It features a large blue 'X' drawn over the first few staves. The notation includes treble clefs, a key signature of two sharps, and a 2/4 time signature. Dynamic markings include *pp* and *mf*. A blue arrow points upwards from the bottom left towards the first staff.

Sak, ja sam
ty?

(wskazujac ku trumnie)
Kochalo sie tych dwoje I wal

The image shows a handwritten musical score on aged, yellowed paper. The score is written in ink and includes several staves of music. The top section features a melody with various notes, rests, and accidentals (sharps and flats). Below the melody, there are performance instructions such as "1^o Solo", "con espress.", and "p". A large, stylized blue signature or mark is written across the middle of the page. The bottom section of the page contains lyrics in a Slavic language, likely Czech or Slovak, written in a cursive hand. The lyrics are: "cxylo z catych sit, Syn, je dyne d'liecko tvoje Dha nej samo bojeac". The score is organized into measures by vertical bar lines, and some measures contain multiple staves of music, possibly for different instruments or voices.

Faj
H

B

cxylo z catych sit, Syn, je dyne d'liecko tvoje Dha nej samo bojeac

All^o con fuoco

1. *f*
 Cc. fl. *f*

Ob. *f*

f
 Cg. *f*

f
 Cg. *f*

f
 Cg. *f*

f
 Cg. *f*

f
 Cg. *f*

f
 Cg. *f*

M. *f*
 W. *f*

był Władca
 Kłnę się na krzyż

f
 Cc. ob. *f*

cel.
pp

d soli meno mosso

fp 1^o solo

I

Timp

Meno mosso

dimin

(Szarpie trumby) Senza tempo

Syna)

Sotto voce

Ha, to zgroza!

Wstanie

colla voce

pp

~~B~~ 143

(Porzyskując w objęcia
martwą Anielę)

F# 4/4

Przebaczyc' gotow' juz

c. 113

4/4 #

molto cresc.

P pp

F# 4/4

Ty, cos' Boga sie' wyparła, Swięty wiary Tamiać

Larghetto ♩ = 66

Tempo
pp
pp

Larghetto
pp
pp

(straszliwie)
(Widząc ją bezwładną)

Hlub, Zaprzecz! zaprzecz! Ozwij się!! ... U-
 marła. Nie odpowie zimny

cres — *cen* — *do molto*

Animato ♩ = 112

Handwritten blue annotations:
1. *mp*
2. *f*
3. *sol*
4. *sol*
5. *sol*

1. solo

sol

sol

sol

b 8
pp

animato
Max.

(dobywa szabl)

Niem ze przemoc cycha tam, secz ja w niej

Ska — bli ufnosc

f (do Max.)
trup. Prez stad

c. OB

f

p

Musical score with multiple staves, including treble and bass clefs, notes, rests, and dynamic markings.

536

144

Scena 5.^a

cresc. *f*
p *cresc.* *f*
c. V. l.

p. *cresc.* *b* *bf* *f*
bf *pp* *f*

p *cresc.* *f* *a2*
c. C. B.
ben marcato

fp *cresc.* *f*

f

cresc. *f*
cresc. *f*

M. *p* *a2*
mam (Wychodzącego Mazepę, otaczają ludźmi wojewody, poczem słychać krótką walkę, za sceną).

c. C. B. *cresc.* *f* *ben marcato*

b *a2* *b*

a2 *b*

b *a2* *b*

fp *cresc.* *f* *se solo*

f

f

f

voj. (w czasie, co, ręką, r. dźwięki)

voj. *f* *fedz pa*

Al

p. *cresc.* *f*
c. V. l.

p. *cresc.* *f*
piano
p. *cresc.* *f*
8
a 2
ben marcato

1^o
dim.

p. *cresc.* *f*
b b o

To

p. *cresc.* *f*
cresc. *f*
a 2

(Chmara wchodzi)

ni-czu, niechciej kon' Do piekniech niesie ton'!

b g
(en harm) *c. OB*
p. *cresc.* *f* *ben marcato*

Handwritten musical score for piano, consisting of multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Large blue ink annotations are present throughout the manuscript, including the letters 'R', 'P', 'W', and 'T'. The text '3^o sola' and 'dimin.' are written in black ink. At the bottom, there is a vocal line with the lyrics 'Chmoro, spetnie przeko rozkaz moj' and the instruction 'Spetmano'.

Key annotations and markings include:

- Large blue letters: **R**, **P**, **W**, **T**
- Dynamic markings: *mf*, *Chm.*, *Spetmano*
- Performance instructions: *3^o sola*, *dimin.*
- Lyrics: *Chmoro, spetnie przeko rozkaz moj*

All^o molto (♩ = 160)

c. OB

Je

~~Tempo~~ molto

In. lassa sola p

Tempo

molto

Handwritten musical notation for piano accompaniment, including treble and bass clefs, notes, rests, and dynamic markings such as *p cresc.* and *f*.

4

(Chmara ze zbioru broni
podaje sztylot, prozorem oddala sie)

go

Daj mi kindzal.
Niechaj raz sie skohczy to!

(nasluchuj) (parlando)

Tentent stysze!

cresc.

Handwritten musical notation for piano accompaniment, including notes, rests, and dynamic markings such as *p* and *molto*.

c. OB. molto

OB

All^o molto (♩ = 160)

f

c. OB.

f soli #9

f a 2

soli c. 1^o e 2^o

Pas

mp

Mai

w.

c. OB.

f cresc.

f
Ha! to on!.. to pan Maxe pa!!

Handwritten musical notation for woodwinds. The top staff is labeled *c. Ob. 1^o in 8^a*. The second staff is labeled *c. Ob. 1.*

Musical notation for strings, including a double bass line with triplets and a violin line.

Musical notation for woodwinds, including a line labeled *c. Ob.*

Musical notation for woodwinds, including a line labeled *a2*.

Musical notation for woodwinds, including a line labeled *3 trombe e tuba*.

Musical notation for woodwinds, including a line labeled *Fl. 1^o e 2^o col Fag. 1^o* and *Tob. 3^o col Fag. 2^o*.

Musical notation for woodwinds, including a line labeled *Diatti* and *Gr. Cas*.

Musical notation for woodwinds, including a line labeled *Timp*.

Musical notation for woodwinds, including a line labeled *bassa* and *c. V. 1^o in 8^a alla*.

(Widac w głębi galopującego konia, na którym przywiązany e Karpa.)

Musical notation for woodwinds, including a line labeled *c. Ob.*

542 146

~~E~~

c. Ob. 1.

Handwritten musical notation for the first two staves, featuring complex rhythmic patterns and accidentals.

#0
#0
a²
a²
a²
c. Ob. 2^e

Handwritten flourish

1^o solo

7^o

Piatti

f

Gr. Cassa

f

Di mi me en

Handwritten blue line with notes

Handwritten musical notation for the lower staves, including piano and bass clefs.

Handwritten blue word 'May'

Preparati

mf

Jak

2/4 Mod^{to}-mosso = 69

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

2/4

4

Mod^{to} mosso

a2

(ustojanisz się pieśni)

Ha!

Maryja

z daleka w kulisfach

pp

(x) historyczny

sempre diminu.

Bo.

Woj wicher rumak w stepy mknie...
 (nastuchujac) p
 (z dalka radoscia)
 Tuz sa daleko...
 Pomocilem sie...
 (ustojanisz się pieśni)

T. Chór B.

Handwritten musical notation for the choir part, including notes and rests on a five-line staff.

Handwritten musical notation for the upper vocal part, including notes and rests on a five-line staff.

Handwritten musical notation for the piano accompaniment, including notes and rests on a five-line staff.

Gr. Cas.

Handwritten musical notation for the grand case part, including notes and rests on a five-line staff.

Handwritten musical notation for the vocal part, including notes and rests on a five-line staff.

Handwritten musical notation for the choir part, including notes and rests on a five-line staff.

Handwritten musical notation for the piano accompaniment, including notes and rests on a five-line staff.

Woj.

w.

Ostatnia chwila blisko; Jeszcze jedno spelnic mam

Dziwi-ca, Prosi Syna Two-go, Króla niebie skiego,

Spale, stave to kamerysto i brod

II
pp

(Schwyjijuszy pochodnię, zapala ją, w jednej ze świec spalających się, w węgłowiec trumny i wybiega. Słychać oddaloną mrxawę która staje się coraz mocniejszą, - a następnie strzaty.)

W. *gruzów legnę sam!*

Aby nas uchronił O-de-wszego xte-go. Tegoż nam do-mie-sci

(przybliżając się)

Cen pp

A set of empty musical staves, likely for a piano accompaniment, with a brace on the left side.

Handwritten musical notation with blue ink scribbles and dynamic markings like 'pp'. The notation includes notes, rests, and slurs.

a2
 Jesu Chryste mi-ty, Bychmy z Tobą by-li, Gdzie się nam

Handwritten musical notation with a brace on the left side and a blue scribble below. The notation includes notes and rests.

~~G 147~~

547
103

radu-jar już niebieskie si-ty.

a2

cresc. e string. assai

II Epilog. Scena 6^a

148

de
fo

1^o

a tempo

Timp

solo
fpp

a tempo

Chm.

(wchodziąc) woj (z wojska)

~~Wojewoda wpada na scenę, a płońca, przechodząc, która puka~~

Wojtko szuka tu Młexepy. Niech go

(Głas co raz wijska)

c. OB.

a tempo

Doppio movimento d=60

F

Musical score for the first system, featuring piano and violin parts. The piano part includes a large blue 'F' marking. The violin part has a blue 'H' and 'tr' marking.

*H
tr*

Soli

Doppio movimento

cresc.

I

Musical score for the second system, featuring piano and violin parts. The piano part includes a large blue '2' marking. The violin part has a blue 'I' marking.

c. V. 1^o

W. szukac' idzie w stepy, W stepy. Tu go nie ma!

(n.v.)

Umirxéc

*c. CB
crescendo*

f

c. v. l.

r. Cas. e. Patti
Timp

W

czas!

Chor.

(wpadają na scenę)

Ha! nie rydziej dusznej ka ry, Woje

c. Ab.

Tan

Tan

Handwritten musical score for voice and piano. The score is written on multiple staves. The top staves include vocal lines with lyrics in Polish: "woda pod-daj sie!". The piano accompaniment includes complex chordal textures and melodic lines. The score is marked with various dynamics such as *fp* and *c. V. 1^o*. There are also some annotations in blue ink, including a large signature and a note about the lyrics: "(Staje na progu z kmiotkami, podczas gdy plomienie ogarniaja zamek)".

(Staje na progu z kmiotkami, podczas gdy plomienie ogarniaja zamek)
 Berxcie w gruzach zamek

Handwritten musical score on aged paper, featuring multiple staves with musical notation, lyrics, and performance instructions. The score includes dynamic markings such as *f*, *ff*, *sol*, and *chiusa*, and tempo markings like *a 2*. The lyrics are written in Polish: "sta-ry", "Do-brych wiec", "Ma", "Ciebie chcemy!". There are large blue ink annotations: "Pa" and "Ten". The notation includes various note values, rests, and bar lines. A large blue scribble is present on the right side of the page.

a 2
f soli chiusa
soli
#p
#p
ca 2

Pa

Ten

sta-ry.

Do-brych wiec

Ma

f Ciebie chcemy!

c. CB

1749

Handwritten musical score for orchestra and voice. The score includes staves for strings, woodwinds, brass, percussion, and voice.

Instrumentation:

- Violins I & II
- Violas
- Cellos
- Double Basses
- Flutes
- Oboes
- Bassoons
- Clarinets
- Trumpets
- Trombones
- Tuba
- Timpani
- Tam-tam
- Cymbals
- Drum

Score Details:

- Tempo: *Andante*
- Key Signature: One sharp (F#)
- Time Signature: 3/4
- Dynamic markings: *f*, *ff*, *mf*, *pp*
- Performance instructions: *1^o e 2^o col Fag. 1^o*, *Tuba col Fag. 2^{do}*
- Lyrics: *(Anxetia se pny lumie pozaru)*, *cie mnie!*

Handwritten Annotations:

- Large blue numbers 2 through 9 are written across the string staves.
- A blue vertical line is drawn on the left side of the page.
- A red horizontal line is drawn under a note in the Cymbals staff.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *o. fl.*, *a2*, and *ff*. The score includes a section titled *Haslona spada* and concludes with the instruction *Finisce.*

Finisce.

d. 25 Pyznia 1885.

Soli Deo gloria!

Amelioratione



$554.4 = 139$
 $\frac{18}{37}$
 $\frac{2}{}$

