



810

MUSICALIA G

ALBUM
LIRYCZNE

PRZEZ
ANT. TEICHMANA.



ALBUM

LIRYONE

GREEN

ANT. TEICHMANN



ALBUM LIRYCZNE

napisane dla swoich Uczennic

PRZEZ
Pani: *Tejchmanna.*

1.) *Boże! Kocham Cię!*
Pieśń nabożna.

2.) *Koraneh, Siawatina*

3.) *Serce Oduettino,*

4.) *Sycylianka?*

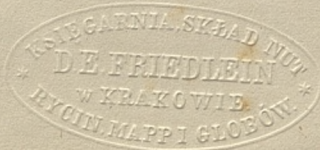
Cena Złp: 6
kop. 90.

WARSZAWA

Makładem W. Friedleina

Ulica Senatorska N° 460.

w Lit. J.V. Fleck & C^o





810

III

231. c. 1932



Boże! Kocham Cię!
PIEŚŃ NABOŻNA.

Nº 17

Andante religioso.

przez Ant. Tejchmana

PIANO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic and features a series of chords and moving lines in both hands.

SOPRANO

dolce
 Bo — — — że, Bo — — — że! ko — — — cham

Piano accompaniment for the first vocal line. It consists of two staves. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords. Dynamics include *pp* and *ped* (pedal) markings.

Cie! Ca — — — tem ser — — — cem ko — — — cham

Piano accompaniment for the second vocal line. It consists of two staves. The right hand continues the melodic line, and the left hand provides harmonic support. Dynamics include *pp* and *ped* markings.

Cie! Co jest na zie-mi stwo-rze-nia, od-

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'Cie!' and continues with the lyrics 'Co jest na zie-mi stwo-rze-nia, od-'. The piano accompaniment consists of chords and moving lines in both hands, with a fermata at the end of the system.

mie-nia wmi-to-sci pie-nia,

dolciss

The second system continues the vocal line with the lyrics 'mie-nia wmi-to-sci pie-nia,'. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand. A dynamic marking of 'dolciss' is placed above the vocal line towards the end of the system.

dimi Niech Cie-

cresc.

The third system shows the vocal line with the lyrics 'Niech Cie-'. The piano accompaniment is more complex, with a 'cresc.' marking above the vocal line and a 'dimi' marking above the piano part. The piano part features a dense texture of chords and moving lines.

f chwa-la wy-sta-wia-ja, wy-sta-wia-ja,

f

The fourth system features the vocal line with the lyrics 'chwa-la wy-sta-wia-ja, wy-sta-wia-ja,'. The piano accompaniment is very active, with a dynamic marking of 'f' at the beginning. The piano part consists of a series of chords and moving lines in both hands.

f *Amnie do du-szy, do du-szy wo-ta ja*

crese *rallent*

à tempo
pp *Bo-że! Bo-że! ko-cham cie,*

à tempo

Ca-tem ser-cem ko-cham cie,

poco rallent

Wiel-ki Bo-że ko-cham cie,

f
Bo — ze! ca — tem sercem ko — cham Cie! Bo

The first system features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A dynamic marking of *f* is placed above the vocal line.

ze! ko — cham Cie, ach! citem

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active eighth-note pattern. A dynamic marking of *p* is placed below the piano part.

à piacere
ser — cem ko cham Cie!

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a more complex, flowing eighth-note pattern. A dynamic marking of *dim.* is placed below the piano part, and the instruction *à piacere* is written above the vocal line.

dimin e rallent

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a very active eighth-note pattern. A dynamic marking of *dimin* and the instruction *e rallent* are placed above the piano part.

Poranek
(IL MATTINO)
Kawatina

Contralto lub Mezzo Sopr.

Nº2.

Słowa Panny Ludwiki B.....

Muzyka Ant. Tejchmana.

Allegro

PIANO. *f rapidamente* *sf*

pp *rallent*

Andante cantabile
dolce

Quarto *e dolce*

ms *ms* *ms* *ms*

pp

Ped.

cresc. f

Już wo-gro-dzie, już wo-gro-dzie kwiatki usta ty
 scen-der lie-to scen-der lie-to nel giar di-no

cresc. *poco rall.*

Lu-be plas-ki po-wi-la-ty
 La-tra i fio-ri, Ver-be e i sag-gi

a tempo *ms* *ms* *ms* *ms*

ppp

Ran-na ro-se i ju-trzen-ke,
 Sa-lu-tare il primo il pri-mo albor,

ms

divergendo *a piacere*

ran-na-ro-se ran-na-ro-se i ju-
 Sa-lu-ta-re sa-lu-tare il primo il

colla parte *colla parte*

f *mp*

Red

ni — je, Nu — cae cia — gle cia — gle dzick pio —
 can — ti, Pu — ra gio — ja innonda, innonda il

m.s. *m.s.* *m.s.*

sen — ka, Dusza zawsz ad rozkosz nje,
 co — re, Godi esculi, balzi e canti,

dolcissim e *pp*

nucac cia gle dzick pio sen — ka!
 Pura gioja innonda, il co — re.

largendo

Tempo^{mo} dolce

Już ra jas — nial cu — dny
 Quanto e dol — ce sul — mat

pp *m.s.* *m.s.* *m.s.*

ra — nek, Już wo — gro — dzie już wo — gro — dzie kwiatki
 ti — no seen — der he — to seen — der he — to nel giar

cresc.

ms.

osta — ty, Lu — be ptasz — ki
 di — no, La — traci fio — ri,

poco rall.

pp

a tempo

dimin.

rallent.

a tempo

ms.

ms.

Red

no wi — ta ty Ran — na
 l'erbe ci — sag — gi Sa — lu

ms.

ms.

ms.

rose i ju — trzen — ke ran — na
 tare il primo il primo albor, Sa — lu

a piacere

ms.

a piacere *a tempo con grazia*

ro-se i ju trzen-ke. Lu-be plascki no-wi-
 ta-re sa-lutare il primo al-bo-re latrai fiori, verbee i

colla parte *pp* *a tempo*

tu-ty ran-na ro-se i ju trzenke ran-na
 fa-gi sa-luta-re il pri mo al-bore, sa-tu

allargando

ro-se i ju trzen-ke.
 tare il primo al-bo-re.

a tempo

f *sf*

p

Fine

Serce
DUETTINO.

Muzyka Ant. Tejchmana .

N^o 3:

Larghetto con moto

PIANOFORTE

Soprano I^{ma}

1. Ser. — ce ludz kie Ser. — ce tak jak mo — rze
2. Ser. — ce ludz kie Ser. — ce tak jak mo — rze

Soprano 2^{da}

1. Ser. — ce ludz kie Ser. — ce tak jak mo — rze
2. Ser. — ce ludz kie Ser. — ce tak jak mo — rze

Tak jak mo rze jest bez den ne
 Cze sto wzy ciu sie za dymurza

Tak jak mo rze jest bez den
 Cze stowzy ciu sie rachmu

ne ra

Ser ce
 Tak jak
 poco piu mosso

f *ms.* *m.d.* *pp*

ser ce wglebi swo jej Tak jak
 tak i wsercu ludz kim, To po

lud: kie ser ce wglebi swo jej
 wmo rzu tak i wsercu ludz kim

rallent *f* *a tempo*

mo...rze jest ta je mneta je...mne, Ser...ce
 go...da To znów burza, znów bu...rza, Tak jak

jest ta je mneta je...mne, Ser...ce
 To znów burza, znów bu...rza, Tak jak

rallent *a tempo*

ludz...kie ser...ce tak jak mo...rze, Tak jak
 w mo...rzu tak i w sercu ludz...kiem, To po

ludz...kie ser...ce tak jak mo...rze, Tak jak
 w mo...rzu tak i w sercu ludz...kiem, To po

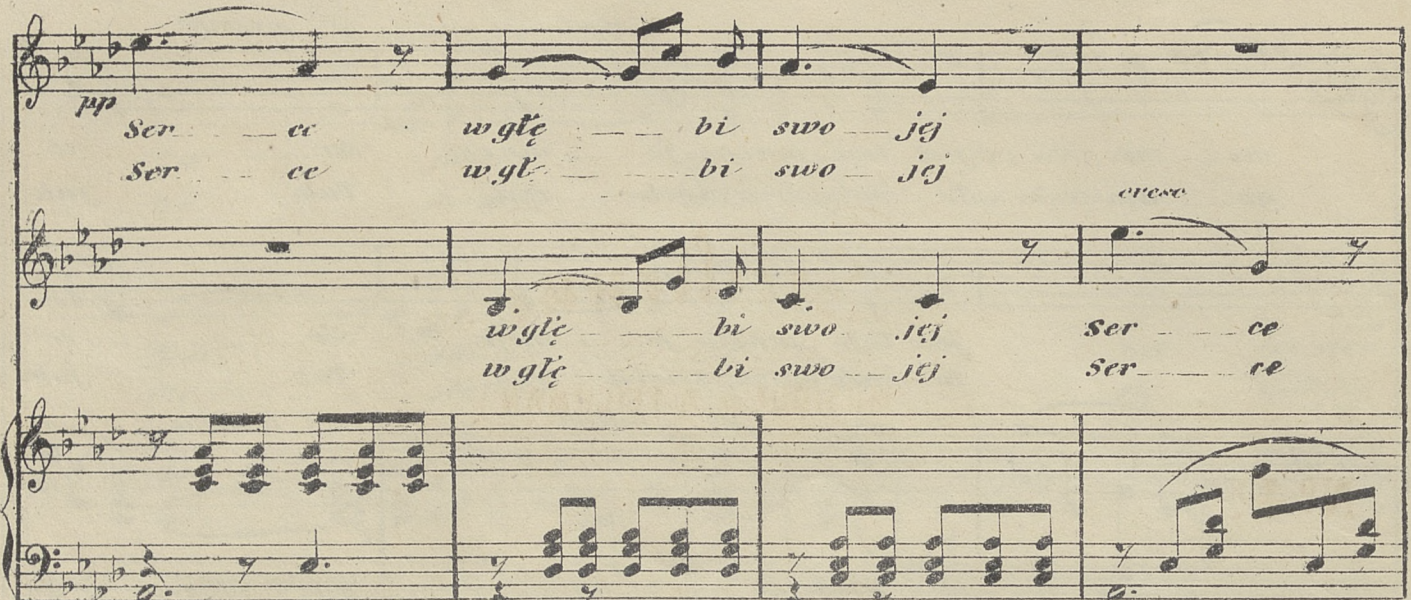
mo...rze jest ta je mne
 go...da To znów burza

pp

mo...rze jest ta je mne Ser...ce,
 go...da To znów bu...rza Ser...ce

pp
Ser — ce w gło — bi swo — jej
Ser — ce w gło — bi swo — jej

cresc.
w gło — bi swo — jej Ser — ce
w gło — bi swo — jej Ser — ce



cresc.
Ser — ce est — ta — jemne!
Ser — ce jest — ta — jemne!

jest — ta — jemne!
jest — ta — jemne!



sempre dimin. *morendo*



Fine

Sicilienne

MUSIQUE DE A. TEICHMAN

N° 47

PIANOFORTE

Allegro molto quasi prestissimo

VOCE.

1. Fleur qu'à do-re la beau-té, ciel que
2. Lu-ne plei-ne, merqui luit, tiède ha-
3. Feu qui do-re tout se'-jour, et de-

do-re la gai-té, Loin des vil-les frais a-
 la-ne qui la suit, sous la treille, dou-ce
 vo-re cha-que jour, deuil et fê-te dans la

si-les. Flots tran- quilles, frais a- si- les
 veillé, sans pa- reil le dou-ce veil- le
 té-te dans la té-te du po- è- te

cresc. *rallent*

Maggiore à Tempo

pp C'est lè-té, C'est lè-té c'est lè-
 C'est la nuit, c'est la nuit c'est la
 C'est l'amour, c'est l'a-mour, c'est l'a

pp *f*

crescendo sempre

-té c'est l'é-te, c'est V'é-te, ah
 nuit c'est la-nuit, c'est la nuit, ah
 mour c'est la-mour, c'est l'a-mour, ah

crese.

c'est V'é-te.
 c'est la nuit.
 c'est l'a-mour.

ms.

Red

ms. *crese* *ms.* *f*

