

KAZIMIERZ WIELKI UNIVERSITY IN BYDGOSZCZ
DEPARTMENT OF MUSIC EDUCATION

SZYMON PIOTROWSKI

THE PERFORMANCE ISSUES
IN ATHERIAL ORCHESTRAL ARRANGEMENTS
OF SELECTED FILMS

DOCTORAL DISSERTATION

DESCRIPTION OF ARTISTIC WORK

SUPERVISOR

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BYDGOSZCZ 2024

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INTRODUCTION

Music composed for a film is unquestionable support in providing emotions for every viewer, especially for the musician. It is also a source of inspiration for me as a musician and triggers certain emotions in my work as a conductor, arranger and band instrumentalist. As a musician leading The Nice Band and an instrumentalist in the Konin Chamber Accordion Ensemble, I have prepared many pieces of various styles and musical themes, including: film, which I have been passionate about for many years. I am inspired by the musical images created for dance choreographies, with folk elements incorporated, related to the use of stylistic means. in film music and others that can be created and arranged to create your own contemporary musical image. All the more so because in the early days of silent filmmaking, we could only rely on one of our senses, as one of our senses said. one of the greatest experts in the history of film, Krzysztof Teodor Toeplitz, or by sight. At that time, contact with the world viewed on the screen was incomplete, but even tiring. Therefore, our way of contacting the outside world is based on the operation of the five senses and, in fact, only their harmonious cooperation can give us the fullest possible understanding of the objects we are learning.

I am interested in the process of creating music for films, observing the workshops of composers such as John Williams, Brian Tyler, Michał Lorenc, Jerzy 'Duduś' Matuszkiewicz, Krzysztof Komeda, and Wojciech Kilar. I listened to film music in different styles, depending on whether it was written for a horror film, a thriller, an action film, a western or a gangster film. In such cases, the style of film music is embodied in skillfully selected instruments and their use in a harmonic relationship to create specific impressions for the recipient. I am the author of arrangements of film music for symphony orchestra, including: such as: Iron Man 3, Lion King, Dragon Warrior 3, Cloud Atlas, Braveheart, Dark Knight, Princess Mononoke, Rey's Theme, Up is Down; and performed during Visual Concert concerts by the CoOperate Orchestra from Poznań, conducted by Maestro Dr. Adam Domurat in Visual Production.

I encountered many of the above film and music genres while working as an arranger and conductor of the *Konin Band Orchestra*.

Based on the above experience, I decided to choose one for the arrangement and analyzes of works composed by Polish composers for feature films and film series: *07 zgłoś się*, *Alternatywy 4*, *Lalka*, *Dom*, Waltz from the movie *Ziemia obiecana*, *Nim wstanie dzień* – music from the movie *Prawo i pięść*, *Dziecko Rosemary* – music from the movie

Prawo i pięść, 40 lat minęło – music from TV series *40-latek*, *Jak rozpętałem II wojnę światową*, *Uciekaj moje serce* – music from the movie *Jan Serce*, *Janosik*, *Podróż za jeden uśmiech*, *Stawka większa niż życie*.

This selection is an artistic work in the doctoral dissertation entitled

THE PERFORMANCE ISSUES
IN ATHORIAL ORCHESTRAL ARRANGEMENTS
OF SELECTED FILMS

The aim of my doctoral dissertation is to present and analyze various aspects of orchestral arrangement in selected pieces of film music and their performance problems. They aim to present the methods that the author of the studies uses in given items and what impact they have on changing the character, style, harmony, or enriching the orchestration in terms of texture. I would also like to indicate the interpretative, articulatory and sonoristic context contained in the possibilities of the instruments available to me, such as accordions used in the artistic work.

This approach to the issue is based on the fact that conductors carrying out a specific arrangement with various musical ensembles, by shifting the emphasis from the artistic work examined in the form of a score, still try to make the most original, new and up-to-date interpretation possible.

The description of the work contains the origins of the creation of selected film works and the music composed for them, which constitute a huge contribution to Polish culture, and film is sometimes referred to as a cultural text due to the tendency to perceive a film work as a spectacle.

The first chapter is titled **Origin of the creation - history of music in film in available and selected literature**, in which I present information on the definition of film music and what music is in the visual layer of the film. Then I present the history of film music and the specificity of the existence of two arts, their connections and mutual dependencies in the world, in order to show the process of creating music, recording it and editing it with film in the stages of creating film music. The role and functions of music in film, indicating the necessity for creators and the path of visual-sound integration, and thanks to new musical possibilities, it solved many dilemmas in the field of cooperation of visual technology and sound of the film. The last subchapter shows film music in Poland, its history from pre-war Poland to the present.

The second chapter contains *issues related to the performance of film music*, showing the synthesis of the artistic work of two musical groups intended to create an artistic work consisting of selected songs in the films listed above. and film series. In the *Orchestral instrumentation* subsection, I describe the personal and instrumental compositions of the teams performing the musical work, their individual experience and group music-making. Then, in the section *Preparation of the selected repertoire*, dynamics and style of selected songs, I describe the specificity of film music, the selection of the repertoire, the selection and use of the appropriate style. and performance techniques, as well as the plot of the film and the characteristics of the composers of the music of selected films. In the third subchapter: *Psychophysical preparation of performers*, I show the musicians' concern for the effect of their work affecting the final performance of the work by preparing appropriate conditions, atmosphere. in a team and mutual trust. Information about the stress factor in performers shows various aspects that influence the aesthetics of the concert performance, substantive preparation and external elements that determine appropriate aesthetic stimuli for both the performer and the recipient. The fifth subchapter: *Preparing the performance team for the implementation of an artistic work* shows how important it is to create good cooperation between musicians who are to carry out any musical project and what an important role the conductor plays in such cases.

Chapter three - **Analysis of a musical work** - contains issues related to the analysis, interpretation and performance issues of the music in the above-selected films. Based on the composition of the work, the chapter contains specific research on the musical and performance layer of instrumental pieces and instrumental-vocal ones in the order in which I present them in the artistic work. The analysis of each work is preceded by the genesis of the films and composition of musical pieces, as well as a description of the profiles of composers and lyricists.

The research problem of the dissertation is based on the use of various arrangement techniques included in the arrangements of selected musical items written for a film or television series. The essence of the problem is the analysis of a musical work and the presentation of performance aspects.

The aim of my work is to present and analyze various aspects of orchestral arrangement in selected pieces of film music and their performance problems. Their aim is to present the methods that the author of the studies uses in given items and what impact they have on changing the character, style, harmony, or enriching the orchestration in terms of texture.

The main problem of my work is as follows:

Which elements of a musical work that shape arrangement concepts and aspects of the implementation of musical material constitute performance issues in selected original film arrangements?

The answer to the above question is the main hypothesis, which was formulated as follows:

I believe that by using various arrangement techniques:

- knowledge of harmony and its notation,*
- knowledge about musical instruments and performance methods,*
- techniques for writing scores and voices for musicians and the performers' great musical imagination and other psychophysical aspects, it is possible to obtain a wide spectrum of the final, artistic shape of a musical work in the context of performance issues.*

CHAPTER I

**Genesis of creation - history of music in film
based on selected literature**

1.1. Definition of film music

Film music is music that accompanies a film image. It is specially composed for the needs of the film. Its main goal is to support and emphasizing the action and emotions portrayed on screen. It is created by composers who are able to express emotions and action in a film using sounds. Film music is one of the most important elements creating a film. It can move, amuse and move. Music is an essential element that is supposed to build tension, reflect the character's mood, the atmosphere of the scenery in which the actor is located, emphasize the pace of the action, calm the viewer, and may also contribute to intensifying the feeling of horror or fear. It can influence the viewer's mood¹.

Music in a film works mainly on the viewer's subconscious, manipulating his emotions, and the work of the composer and director of the film (sometimes also a music consultant) comes down to feeling rather than understanding how it all works. On the other hand, when watching and - importantly - listening to films, it is impossible not to notice that there are also some ordinary principles of how music in films works, which can be explained in a completely logical way. Intuition and talent are one thing, workshop and technique are another².

Film music can be divided into several main types. There is illustrative music, the purpose of which is to evoke specific emotions and associations. Often used in dramatic and horror scenes to emphasize the mood and atmosphere. Another type of film music is thematic music, which often accompanies the main character. It is used to help the audience identify with the character and identify with his or her fate. An equally important type of film music is editing music. Used in action or comedy films to emphasize the pace and mood of a scene. It is also used in animated films because it helps to evoke an appropriate reaction in children³. Film music may constitute an illustration or the so-called the counterpoint of the image, i.e. a complementary layer that characterizes the characters in the film, the mood and mental experiences of the characters. Since the times of silent films, film music has undergone significant evolution.

¹ <https://czytomania.wordpress.com/2010/08/14/muzyka-filmowa> (status 10.02.2024 time 16.30)

² Piotr Pomostowski, *Muzyka w filmie*, Wydawnictwo Wojciech Marzec, Warszawa 2023, p.13

³ <https://www.wrotawyobrazni.com/przewodnik-po-muzyce-filmowej-co-to-jest-i-dlaczego-powinienes-sie-nia-zainteresowac/> (status 09.02.2024 time 13.20)

Of all the soundtrack factors, music is the most abstract and has the greatest autonomy, which is why a film without music is still a film. Nevertheless, both arts - music and film - have lived together in unforced symbiosis almost since the birth of cinema⁴.

In the times of silent films, the musical illustration of the picture was performed live during the screening. These were songs usually played on the piano by the tapper⁵. This position was filled randomly and not necessarily by people with talent or creativity. Thanks to them, the same film could be perceived as a comedy or a drama. Most often, already existing songs were used, selected to suit the dramaturgy of the film. Score publications were helpful in this regard, being catalogs of motifs considered particularly suitable for scenes of chase, lies, declarations of love, longing, etc. In wealthier cinemas, the pieces were played by chamber ensembles and even by large orchestras, such as The London Symphony Orchestra. The music for such orchestral performances was written at the request of the producers by classical composers, often renowned ones, such as: Sergei Prokofiev, Richard Strauss, Aaron Copland, and Dmitry Shostakovich.

Contemporary film music is mostly a variety of contemporary music and music from the classical and romantic eras. The mainstream of today's film music is based on trends that emerged at the turn of the 20th century in Russia, France, Great Britain and the United States.

In contemporary film music, the aim is to reproduce the world presented in the film as closely as possible. Hence many borrowings and stylizations, consistent with the story being told, with its place and time. The music for the film about the American South will contain stylizations of music characteristic of black culture and gospel elements, while the film about the Irish uprising will contain elements of Irish folklore. When creating music for costume films, Michael Kamen drew from the baroque tradition, styling himself as J.S. Bach and G.F. Handel. Basil Poledouris used motifs from Russian military songs in a Cold War film, and John Williams reconstructs motifs from African music in a film about the African slave rebellion.

The sound in a film is determined by the visual layer, and music is one of the factors of the soundtrack. Music itself also has its components, which in musicology are called coefficients of a musical work. These are: tempo, rhythm, melody, harmony, key (relatively,

⁴ Piotr Pomostowski, *Muzyka w filmie...*, p.16

⁵ a pianist who plays for dancing for a fee; bar and living room musician. They were also often responsible for accompaniment at cabaret, music and dance, and even theater performances. During the advent of silent cinema, they were also hired to provide sound for live scenes. Over time, along with the meaning of the word, they were incorporated as a permanent element of silent cinema.

because it is a component of melody), timbre and dynamics. If we are watching a movie scene with music playing and after a while the characters start talking to each other, the music will be audible a bit quieter. One factor influenced another, just as changes in harmony in music can influence changes in melody. In film music, a given factor (e.g. rhythm), dominating over the others, can build the narrative of a given scene in a very suggestive way⁶.

Film music can effectively manipulate the recipient's emotions. It works well in manipulating both time and film space, complementing what can be achieved through editing itself. In short, it can be said that the image and music simultaneously present two different spaces or two different times, which most often provides the recipient with information regarding the character's characteristics⁷.

To sum up, it should be said that film music is evolving. What is interesting about this evolution, however, is that despite many attempts to move away from large symphony orchestras, they are still the most popular in film music to this day. The style of film music practically constantly corresponds to the style of late Romantic music, slightly departing from it, sometimes coming closer to it. The broadly understood illustrative nature of symphonic music complements well what film images alone cannot convey, which is why this music is used. Moreover, a symphony orchestra consists of many instrumental sections, which means that a film music composer based on such an orchestra has great opportunities to use the sound of a specific instrument⁸.

The history of connections between music and film, their mutual dependencies, seems particularly interesting as a specific example of the coexistence of two arts. Film - seemingly a weaker art - drawing from and using music, was able to completely master it. This relationship is fascinating due to the preservation of the activity of both arts and their mutual influence, the specific role that music played both as an accompaniment, illustration and commentary of the film, as its weapon and ally in the theoretical struggle and as a factor in its evolution⁹.

The first moving images could be admired in films created by the brothers Louis and August Lumiere in 1895. Shows of moving visual phenomena in complete silence introduced a certain aesthetic dissatisfaction. Silent films were a kind of pantomime, the rhythm and movement on stage needed to be supplemented. For the Lumiere brothers, the instrument that complemented the films was the piano. A year later, the film "Arrival of a Train at the

⁶ Piotr Pomostowski, *Muzyka w filmie...*, p. 18

⁷ There, p. 178

⁸ There, p. 256

⁹ Alicja Helman, *Rola muzyki w filmie*, Wydawnictwa Artystyczne i Filmowe, Warszawa 1964, p.10

Station" was accompanied by a harmonium with a machine imitating a moving train at a screening in London. In the first films, the music drowned out the quite strong noise of the projection apparatus, it functioned on the principle of drowning out the noise¹⁰.

First, the painting was accompanied by a taper, a band of musicians or a small orchestra. Later, the sound from the records was played. It was not until 1927 that the first real sound film came - *The Jazz Singer* with the first song *Mother o' Mine* recorded on disc by Al Jolson and a picture that was a precursor to the musicals that were so popular later. The album was released on October 6, 1927, simultaneously with the premiere of the film. This is commonly believed, although a year earlier the premiere of the film *"Don Juan"* took place, with the film soundtrack accompanied by music but without dialogues. In *The Jazz Band Singer*, the dialogues were presented on boards with subtitles, but the film tape contained sung moments synchronized with the image¹¹. Indeed, the history of music in film should begin from this point. Earlier, cinema had gained a large audience - from 1914, slapstick films were extremely popular Charlie Chaplin's comedies, as well as the first westerns. When the era of sound came, many directors opposed its introduction, believing that it would impoverish imagination.

The first piece of music specifically intended for film was composed by Romolo Baccini for *Malia dell' Oro* (Italy, 1906) and *Pierrot Innamorato* (Italy, 1906) - films produced at the Cines studio. Italy was the first country to regularly compose music for films. In other countries, composing film music became popular only in the 1920s.

Writing music for silent films did not differ significantly from the composer's activities in the field of autonomous music. The score was the way to record the work, and it also remained the main form of existence of the work that was performed during the film screening. However, this music could be performed without any connection to the film and its life was not connected to the life of the film for the listeners.

The situation changed when the music was recorded on the soundtrack. Back then, each film projection was equivalent to a music reproduction and vice versa¹².

The first film music to be recorded for a film soundtrack was Hugo Riesenfeld's composition for Fritz Lang's *Nibelungenlied* (Siegfried; Germany, 1922), recorded on the Phonofilm system for screenings at the Century Center in New York in 1925. *"Don Juan"* (USA, 1926) produced by Warner Bros., considered the first feature film with synchronous

¹⁰ Christian Gilbert Roskosz, *Muzyka w Filmie Amatorskim*, Wydawnictwa Centralnej Poradni Amatorskiego Ruchu Artystycznego, Warszawa 1970, p.9

¹¹ https://www.filharmonia.krakow.pl/files/structure/182/5/Amanda_4_2017.pdf (status 10.02.2024 time 17.33)

¹² Alicja Helman, *Rola muzyki w filmie...*, p. 163

sound and accompaniment recorded on disc in the Vitaphone system, was released the following year.

The first sound film with symphonic music was *The Bird Of Paradise* (USA, 1932) produced by RKO. The music, composed by Viennese Max Steiner, was later recorded as the first complete recording of film music and released as a record album by RCA Victor (78 rpm). Previously, producers were reluctant to include music coming from an invisible source into the film. This was explained by the fact that the audience would be confused by hearing the music and not seeing the orchestra. Hence, early sound films limited musical accompaniment to the opening credits and credits, or to scenes from which it was clear that the music was coming from the radio or record player. However, practice did not confirm concerns that viewers might feel confused. Symphonic music was accepted as an integral element of the film and no one ever questioned its sources.

Max Steiner (1888-1971) - a child prodigy - is considered the father of film music. As an 11-year-old boy, he staged his first operetta, and at 17 he directed a vaudeville orchestra in London. He was the head of music at Warner Bros. for 30 years. He created over 300 scores. He created music for several hundred productions. He has three Oscars to his name, but he is most associated with the films for which he was not awarded, *Gone with the Wind* and *Casablanca*. In turn, he composed the first original soundtrack in 1933 for the film *King Kong*. It was Steiner who paved difficult trails for music composers. Thanks to him, this profession began to be respected¹³.

The legendary master of this genre was Ennio Morricone (1928-2020), who composed music for over 400 films. His compositional skills can be seen and heard in such films as: *Once Upon a Time in America*, *Connoisseur*, *Cinema Paradiso*, *The Intouchables*, *The Mission*.

In the 1960s, symphonic music began to be replaced by pop and jazz music, which was becoming more and more popular. Later, however, in the 1970s, it returned to the screens again, and its popularity reached its peak when John Williams's *Star Wars* symphony received an Oscar¹⁴.

Electronic music was first used in the film *L'Idee* (France, 1934). It was composed by Arthur Honegger (1892-1955), for an orchestra that included an electronic instrument called Theremin.

¹³ <https://www.filmweb.pl/person/Max+Steiner-11839/biography> (status 10.02.2024 time 18.05)

¹⁴ <https://www.filmweb.pl/person/John+Williams-306> (status 10.02.2024 time 18.28)

In recent years, the history of Polish film music created in the United States has been marked by two composers: Jan A. P. Kaczmarek and Abel Korzeniowski. Jan A. P. Kaczmarek creates very diverse music, combining the full sound of a symphony orchestra with a minimalist style, using the sound of Fischer fidols, folk instruments, but also electronic instruments. Korzeniowski's music uses the style of minimalism, highlights chamber ensembles, with a predominance of a string orchestra, which places it in the chamber genre of film music¹⁵.

To sum up, it should be noted that the mainstream of today's film music is based on trends that emerged at the turn of the 19th and 20th centuries in Russia, France, Great Britain and the United States. Film music has undergone enormous evolution over the years. It is now an inseparable element of film art. In the early days of film, recording sound and image at the same time was a big problem. Over time, a method was developed to record the sound separately and synchronize it with the image. This is how the soundtrack was created.

Nowadays, it is the sound designer who combines dialogues, sound effects, noises and film music into one whole. The music supervisor decides on the selection of musical fragments and songs and advises the director on all musical matters¹⁶.

To sum up, it should be said that film music has its prehistory, history and development prospects. It is a factor integrating form in a film work. It was often placed second to the plot as a factor that unified its course. Analyzing the development of film music, it should be stated that, as it accompanied the screening of the film, it developed on its own as it developed. Its history is marked by three main stages: music in cinema, music in film, film music¹⁷.

¹⁵ M. Gradowski, G. Dąbrowski, *Korzeniowski i Valkov na koniec sezonu*, audition „Muzyka w kadrze”, Program 2 Polskiego Radia, [podcast:] <http://www.polskieradio.pl/8/4342/Artykul/1772847,Korzeniowski-i-Valkov-> (status: 17.07.2017)

¹⁶ <https://zpe.gov.pl/a/zwiazki-muzyki-z-filmem/Dn4S1Y6Lr> (status 10.02.2024 time 19:16)

¹⁷ Christian Gilbert Roskosz, *Muzyka w filmie amatorskim...*, p.13

1.2. Stages of creating film music

A film work considered complete must contain music. It is the sound layer - in addition to dialogues and other elements of the script - that provides added value and fulfills many different functions. It helps to understand the film, provides various interpretation possibilities, and influences the viewer's emotions. Composing music and inserting it into a film so as not to disturb its elements, but only to color and strengthen them is not an easy task. Certain rules must be followed. Recording such music should be done in multi-channel, which should facilitate subsequent editing work¹⁸.

Before starting work on the film, it is worth establishing cooperation with the composer who will be responsible for the music. This gives you a chance to think better and refine your work. Every film music creator has his or her own way of working. Usually, the composer finds out from the director what the film will be about. Together they watch its draft after preliminary editing and determine the outline of the soundtrack. A musical sketch is created, and then the entire musical setting for individual scenes. After all, music is recorded in a studio and then processed using computer programs. During the main editing, the image and sound track are synchronized. This is when the work intensifies. Generally, there are three main stages of filmmaking: pre-production, production and post-production¹⁹.

Pre-production is a very early stage of work on a film, which includes all activities preceding work on it. First, it's a topic, and then it's an idea for a film, and then its script is created. Next, the producer assesses the costs of making a given film and tries to collect them. On this basis, you can select the main members of the film crew, i.e. the director, cinematographer and production manager.

A film script contains a lot of important information, such as: plot, character characterization, course of action and, of course, dialogues.

Then you need to assemble the entire remaining crew and, above all, select the actors (this is often done through the so-called casting and test shots, during which you can check whether a given actor fits the role). At this stage, all documentation necessary for filming is also prepared.

¹⁸ https://Komponowanie_muzyki_do_filmu_teoria_i_praktyka.pdf (19.02.2024 time 15:54)

¹⁹ <https://itmedia.pl/blog-wpis/jak-powstaje-film-etapy-powstawania/> (19.02.2024 time 15:58)

At the production stage, before filming begins, a storyboard and the so-called shooting days schedule, i.e. a "timetable" specifying how many days are planned for shooting specific scenes, when specific actors will be needed on the set, etc

Once everything has been planned, prepared and finalized, you can start taking photos. This is the so-called a shooting period that may last longer or shorter, depending on how much time it takes to shoot all the material needed to later edit a given film (sometimes even several months). The shooting period is measured by the number of shooting days. The photos are taken outdoors (outdoors) or in interiors (real ones or those created in a film studio especially for a given film). If the film takes place in many different places, often outdoors, and at different times of the year, then it will take more time to obtain all the necessary material.

While taking photos on a film set, the so-called stills - photos used to document the work of the film crew, which are often also used for advertising purposes.

The production stage produces material that is not yet a film, but may become one. This is a raw, unedited video. May contain several versions of the same scene. At the production stage, sound is recorded and combined with specific versions of the image.

Post-production is the stage when the film is actually created. This is the most important stage of filmmaking. It requires professional knowledge and great talent to combine many aspects into one coherent story. This stage is often underestimated. It is at this stage that the film receives its final shape, and to a large extent, its sounds. This is a very time-consuming and labor-intensive stage. Then, all the material obtained during the shooting period is reviewed and the extremely important stage of editing and adding visual and special effects to the film takes place. Then the film's sound is added, i.e. the image is supplemented with sound, i.e. recorded dialogues of the characters, music and sound effects.

Musicians who create film music are usually sensitive people for whom the atmosphere is extremely important. A positive approach, reducing stress and respecting everyone around you is of great importance because it directly affects the final effect and the sound of the music.

The purpose of music, along with its connection with the remaining soundtrack factors and the visual layer of the film, always remains the same. The term "film music" does not define a musical genre, but is a functional category - music in a film it always serves

something superior to itself, and that something is building narrative and drama based on emotions²⁰.

The role of music in the film is primarily that it showed the creators the need and path for visual-sound integration, accelerated this process and, thanks to new musical possibilities, solved many dilemmas in the field of cooperation between the visual and sound techniques of the film²¹.

Film music introduces us to the atmosphere of a given film and reflects the emotional states and feelings of the characters. At the same time, he comments and interprets events, often giving us certain content that is not clear from what we see (e.g. the mood of the characters, approaching danger). It illustrates individual and characteristic scenes in a film, an event or complements the action. When creating a film, the director works closely with the composer to determine the character and mood of the sound material. The composer creates songs that create the atmosphere of the film, highlight key moments of the action, and sometimes constitute an important element in themselves, just like songs in a musical. Often, composed music can be an inspiration for the director. Music in a movie serves the following functions:

1. emphasizes the drama
2. builds the mood
3. he comments live on all events on the screen
4. expresses appropriate feelings towards a given scene
5. describes scenes in the film
6. has an interpretive function
7. expresses emotions
8. the music is an effective prelude to the film
9. completes the picture
10. it gives the film its wholeness and background

Film music does not create autonomous forms. There are no clearly defined genre and stylistic regularities, so it is a different genre than other musical genres. The source of the specificity of film music is primarily the technical side of the work, which is of fundamental importance when considering individual aspects of the specificity of this type of composition.

²⁰ Piotr Pomostowski, *Muzyka w filmie...*, p.17

²¹ Alicja Helman, *Rola muzyki w filmie...*, p.37

Cinema historians and theoreticians unanimously refute the myth that the beginnings of film music coincide with the birth of sound cinema²². It is true - as Zofia Lissa admits - that the aesthetic development of film music took place in the field of sound cinema, but it should be noted that its first symptoms date back to much earlier years²³. There is no doubt that the cinema of the pre-sound era (1894-1927) was never completely silent. However, Iwona Sowińska warns that "music in the cinema is not the same as actual film music"²⁴. A similar distinction was proposed in the 1960s by Alicja Helman: Film music, as an independent, separate genre, governed by its own laws and having its own aesthetics, was born much later than sound film. However, the use of music in cinema goes deep into the past of silent film, to its very beginnings²⁵.

Music reflects the moods of the characters, which allows you to experience specific scenes more clearly, and highlights and colors specific moments in the film. It intensifies the action and creates an extraordinary atmosphere. It also influences the success of the film, as a high-class soundtrack is a priceless asset of the film²⁶.

It can be said with certainty that there is no good movie without good music. Music in a film has unlimited power. Sometimes it complements the image by becoming a background for individual scenes, more often it reflects emotions or provokes them. For example, in a horror film, the music must gradate the tension, in a thriller film it is usually very dynamic, and in a comedy - light and pleasant. Music that not only complements the image and evokes emotions is appreciated, but also allows us to identify a given film immediately with a theme song or composer. Music must reflect the character of the film, its atmosphere, and paint the character of individual scenes - when it is mismatched, it distorts the image and does not fully reflect the creators' intentions. It must be appropriately selected, not exaggerated and not imposing on the recipient. The power of the music must therefore be such that it harmonizes perfectly with the image and creates a whole with it. Film music is good when, even without knowing the film and listening to its soundtrack, we are able to imagine what the film is about, and what's more, these ideas are not far from reality.

At the beginning of the 2020s, film music is experiencing a renaissance. What used to be an additional activity for composers, not associated with great art (writing for a painting was considered limiting), is now not only a reason to be proud, but also an opportunity to gain

²² http://www.resfactanova.pl/pliki/archiwum/numer_24/RFN15%20Maria%20Wilczek-Krupa.pdf

²³ Z. Lissa, *Estetyka muzyki filmowej*, Kraków 1964, p. 13.

²⁴ I. Sowińska, *Kilka trudności z historią muzyki filmowej*, „Kwartalnik Filmowy” 2003, no 44, p. 76.

²⁵ A. Helman, *Na ścieżce dźwiękowej. O muzyce w filmie*, Kraków 1968, p. 7.

²⁶ <https://musicproducers.pl/temat-rola-muzyki-w-filmie> (status 19.02.2024 time 19:20)

a huge audience. Contemporary film music concerts are as grand and lavish as rock music concerts, which was unthinkable just a few years ago. The film quite unexpectedly gave music unprecedented possibilities. Although inspired by a picture, film music today has gone far beyond the film, and the most interesting compositions have unquestionable value in themselves - they have simply become hits. This especially applies to leitmotifs, songs composed especially for the film and music written for editing sequences²⁷.

The masters of cinema, the great directors whose names have gone down in golden letters in its history, are artists who are extremely aware of the fact that film is a synthetic art, and its polyphonic nature, which allows combining many different arts within one medium, is crucial. Ingmar Bergman, Federico Fellini, Andrei Tarkovsky, Akira Kurosawa, Sergio Leone and many others could not imagine their greatest works without music. As Stanley Kubrick once admitted: "The most important tools in making a film are the image, the music, the editing and the actors' feelings. [...] For me personally, the most unforgettable scenes in the best films are actually composed of images and music"²⁸.

²⁷ Piotr Pomostowski, *Muzyka w filmie...*, p.13

²⁸ G. Bodde, *Die Musik In den Filmen von Stanley Kubrick*, Osnabruck 2002, p.159 [trans. K. Kozłowski]

1.3. Film music in Poland

Film music in pre-war Poland was primarily song. Among its creators, Henryk Wars was the leader. By 1939, he worked on over fifty films. He wrote many hits, such as: Love will forgive you everything, I made an appointment with her at nine, I'm such a cold bastard, but he also composed illustrative music, which - as a student of Emil Młynarski - he coped with very well. The quality of these works (as well as post-war emigration compositions for American productions) can only be seen during film screenings. Wars' soundtracks have not been released on CDs, nor have they been reconstructed, recorded or performed in concert, and the scores were lost²⁹.

Roman Palester played an important role in pre-war film music, whose biggest hit was the song Baby, ach te baby from the film "Zabawka". He composed instrumental music for approximately fourteen films. After the war, he was considered an important creator in this field.

The composer Jan Adam Maklakiewicz wrote the setting for thirteen films before World War II, including: Wind from the Sea, Cham, Pan Twardowski, Kościuszko near Racławice or Black Diamonds. The latter's soundtrack perfectly demonstrates the qualities of Maklakiewicz's music, writing catchy themes and making skillful adaptations. After World War II, Jan Adam Maklakiewicz only wrote music for the film House in the Wasteland - full of Hollywood panache, but also neoclassical lightness and the rhythms of Polish national dances.

The work of Bronisław Kaper, a Polish film music composer known in the mid-20th century, also deserves recognition. Of the numerous songs written at the turn of the 1920s and 1930s, the most popular was Ninon, och sminij (from the film Ein Lied für dich with Jan Kiepura). The composer's talent fully blossomed in Hollywood, and the importance of his work was cemented by jazz interpretations of his film themes On Green Dolphin Street and Invitation. Jazz, Oscar nominations and a statuette (Lili), Ninon Kiepura and Brando in Mutiny on the Bounty are the advantages that keep alive the memory of Kaper's film music³⁰.

After World War II, composers of the so-called classical music Kazimierz Serocki and Tadeusz Baird, who combined composing film music with their autonomous work.

²⁹ <https://mapofcomposers.pl/przewodniki/polska-muzyka-filmowa/> (20.02.2024 time 20:00)

³⁰ <https://mapofcomposers.pl/przewodniki/polska-muzyka-filmowa/> (20.02.2024 time 20:40)

Krzysztof Penderecki's work deserves special mention. He created illustrative music, mainly for short films. His music for the films: *Szyfry* and *The Zaragoza Manuscript* by Wojciech Jerzy Hass is considered one of the most interesting soundtracks in the history of Polish cinema. Andrzej Wajda used Krzysztof Penderecki's compositions to build the musical layer of the film *Katyn*. Krzysztof Penderecki's electronic music shows the avant-garde features of Polish film music. These are not classic soundtracks, and they appear in short, experimental and animated films. The music taken from the frames, devoid of the now poorly remembered film images that it originally accompanied, retains a clear and expressive narrative, while revealing its abstract, individualized, autonomous - despite everything - character. After many years, it defends itself perfectly³¹.

A special feature of Polish cinematography is the use of jazz music. Krzysztof Komeda's music, which includes various jazz styles such as cool jazz, hard bop, the third trend and elements of the musical avant-garde, is very characteristic, and the themes and harmonic patterns are easily remembered by the listener. He collaborated with Roman Polański, Jerzy Skolimowski and Henning Carlsen. Today it is difficult to point to anyone who would develop Komeda's film language.

Jerzy Matuszkiewicz, a member of the Melomani band, also created film music. When writing film music, he retained jazz harmony, melody, phrasing and characteristic instrumentation. His film music is distinguished by its captivating rhythm, sense of drama, lightness and accessibility. His musical compositions, e.g. in the films: *Stawka większa niż życie*, *Janosik*, have become symbols associated with the main characters, and musical themes, e.g. in the films: *Czterdziestolatka*, *I don't like Monday* or *Columbuses*, evoke recognition in cultural memory.

Andrzej Kurylewicz's greatest film works were created in the 1970s and 1980s. They were music for the films: *Nad Niemnem*, *Polskie Droga*, *Lalka*. As the composer himself claimed, he avoided illustrating. He liked music that flowed either gently or dramatically and integrated with the whole piece through its distinctiveness.

Wojciech Kilar made a huge contribution to the creation of Polish film music. He is the author of great film hits, e.g. a waltz for the film *The Promised Land*, marches for the films *Pan Tadeusz*, *Chronicle of Amorous Accidents*, music for the film *Sami swoi* and *Rejs*. Wojciech Kilar created music for films by great directors, such as Andrzej Wajda, Krzysztof Zanussi, Kazimierz Kutz and Francis Ford Coppola. For the music to Roman Polański's film

³¹ <https://mapofcomposers.pl/przewodniki/polska-muzyka-filmowa/> (20.02.2024r. time 22:45)

The Pianist, he received a César - an award from the French Academy of Film Arts and Technology. Kilar is considered one of the greatest film music creators of our time³².

Some composers of Polish film music, such as Zygmunt Konieczny, Jan Kanty Pawluśkiewicz or Zbigniew Preisner, were inspired by artistic, cabaret and acting songs. Zbigniew Preisner, in particular, uses many pauses in his film music, expressive silence contrasted with parts with a high emotional temperature, and transparent instrumentation. All these elements give his compositions a character distinct from the works of academic, jazz or Hollywood-inspired composers. He created music for films by Krzysztof Kieślowski, Agnieszka Holland and Wojciech Marczewski.

Jan A. P. Kaczmarek is one of the famous composers. He has written music for over fifty feature films and documentaries. His music had a similar background to Preisner's, but ultimately took shape in the United States. The achievements of his Eighth Day Orchestra, which played in the aura of Grotowski's theater, shaped Kaczmarek's expressive style. Taking advantage of its potential, cooperation with Agnieszka Holland paved the way for the composer to Hollywood, but American show business demanded different music from him: clearer, brighter, lighter. Kaczmarek was not only able to meet these needs, but even became a master of the genre, as evidenced by the music for many films, e.g. Quo Vadis by Jerzy Kawalerowicz, My 600 Grams of Happiness by Aneta Kopacz, Total Eclipse by Agnieszka Holland and many others. His work was crowned with an Oscar for the music for Marc Forster's Finding Nemo.

Krzysztof Dębski, who composed music for over fifty feature films and many television series, made a huge contribution to the development of film music. The most important productions with his music include: Miracle Child by Waldemar Dziki, Kingsajz by Juliusz Machulski, The Dark Side of Venus by Radosław Piwowarski. His score for the film With Fire was a great success and sword, for which he received the Fryderyk Music Award in 1999.

Famous composers of film music also include Maciej Zieliński, who is considered one of the most prolific contemporary composers of this genre. He creates music in which the viewer's attention is drawn to the diversity of stylistic tracks ranging from light, atmospheric, emotional settings of romantic comedies, e.g. Never in a Lifetime!, Only Love Me, through action films to psychological dramas.

³² <https://www.filmweb.pl/person/Wojciech+Kilar-300> (21.02.2024 time 11:25)

Polish film music is developing promisingly: Abel Korzeniowski writing for Tom Ford, the hit of Antoni Komasa-Łazarkiewicz, the sound of Bartek Gliniak, the jazz nerves of Włodek Pawlik and Leszek Możdżer, the popularity of Łukasz Targosz, Bartosz Chajdecki.

Many different types of relays are also created on the history of Polish film music, in which film music is subject to various practices of processing, as a result of being surrounded by various additions with the characteristics of paratext: from the creators' comments attached to one of the film's reception options on DVD, to expert vivisections of audio material. One of the advantages of this state of affairs is the book by Iwona Sowińska, *Polish film music 1945-1968*, documenting the history of Polish cinema in the horizon of the evolution of musical consciousness³³.

³³ Iwona Sowińska, *Polska muzyka filmowa 1945-1968*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 2006

CHAPTER II

Aspects of musical work realization

2.1. Orchestral instrumentation

The band performing the musical work is a group of amateur musicians and people with higher musical education. Most musicians achieve artistic success thanks to solid education and continuous improvement of skills during rehearsals, artistic workshops and individual exercises. The vast majority of them make music with various bands as session musicians, gaining a lot of experience in the ability to produce music of various styles and performance topics. They have several or several years of experience in playing one or more instruments and in group music. They also include music instructors recognized in their own communities, teachers at schools and music centers, as well as conductors of orchestras with a high performing level. Many of them also play in large brass and symphony orchestras, including: related to the performance of film music. Such musicians include, among others: The Nice Band, which was formed in May 2013, and the initiators of its creation were Jacek Kosowski and Szymon Piotrowski. The band was composed of eight professional musicians from the Konin Band Orchestra operating under the patronage of the Konin Musical Association.



Photo 1. Founders *The Nice – Live Music Band* in 2013 Jacek Kosowski and Szymon Piotrowski

The artistic director of The Nice Band is Szymon Piotrowski, who is the basis for the production of a musical work containing selected items from Polish television and cinema series.

Members of the band:



Photo 2. Szymon Piotrowski (2021)

- Artistic director of the band - Szymon Piotrowski - MA, graduate of the Faculty of Music Education, specializing in instrumental and Stage Music and Conducting at the Kazimierz Wielki University in Bydgoszcz, arranger, keyboard instruments, from 2022 President of the Konin Musical Association.
- Instrumentalist – Mateusz Zawadzki – MA, graduate of the Faculty of Music Education, specializing in instrumentals and Stage Music and Conducting at UKW in Bydgoszcz – percussion instruments, cajon.
- Instrumentalist – Piotr Żurek – MA, graduate of the Poznań Academy of Music in the trumpet class of Professor Roman Gryń. He improved his skills with trumpeters such as: Andrea Tofanelli, Giuliano Sommerhalder, Markus Würsch, Gabriele Cassone. He took part in musical projects with Urszula Dudziak, Zbigniew Wodecki, Danuta Błażejczyk, Jacek Piskorz, trumpet, flugelhorn.

- Instrumentalist – Rafał Stegenta – M.A., Faculty of Instrumental Studies, Poznań University. I. J. Paderewski in Poznań, specializing in saxophone with pedagogical preparation, teacher of saxophone classes at music schools in Konin, Września and Radziejów, saxophones, clarinet.
- Instrumentalist – Zbigniew Kołodziejczak – M.A., graduate of the Instrumental Department of the Academy of Music. F. Nowowiejski in Bydgoszcz in playing the trombone. Currently, he is a teacher at music schools in Koło, Konin and Radziejów, teaching trombone and tuba.
- Instrumentalist - Paweł Jankowski - MA, graduate of the Faculty of Music Education of UKW in Bydgoszcz, first and second degree music school in Konin in the double bass class, collaborated with Dorota Miśkiewicz, Danuta Błażejczyk and Krzysztof Cugowski, double bass, bass guitar.
- Instrumentalist – Michał Dykban – M.A., graduate of the Faculty of Music Education, specializing in Instrumental and Band Leading; Kazimierz Wielki University in Bydgoszcz, electric and acoustic guitar.
- Vocalist - Katarzyna Żurawik - graduate of the Institute of Music Education at the State Higher Vocational School in Konin, bachelor's degree in Music Education in the field of musical art, winner of many international and national festivals. He has been working with children and teenagers for many years, teaching singing.



Photo 3. Band *The Nice* – *Live Music Band* during the concert

The Nice Band's rehearsals and meetings are quite sporadic due to constant concerts and recording sessions with various musical forms. The implementation of new band programs requires meetings and discussions on how to implement the developed items, as well as direct rehearsal to prepare the band's musical offer and concert program. The repertoire is mostly based on well-known covers of Polish and foreign pop and dance music, updated with pop and rock music hits. The band performs in outdoor concerts and in support of large concerts with the participation of music stars.

Recruitment of new members to the team is based on the individual skills and predispositions of the adepts. The decision to join the band is made by the participant and the artistic director based on the high level of playing and ability to make music in a group as well as the implementation of various performance styles.



Photo 4. Band *The Nice Band* after personnel changes from 2021

The second group performing the musical work is the Koniński Chamber Accordion Ensemble, which was established on October 1, 1979 in Słupca on the initiative of Eligiusz Kawa and Ryszard J. Piotrowski, who has been its artistic director from the beginning. Over the years of its activity, the band has participated in many competitions and reviews, such as: National Music Competition for Accordion Bands in Międzyrzecz (3rd prize in the category of music centers in 1984), or winning a distinction at the 5th Golub Music Confrontations of Anna Wazówna's Golden Pigeon in Golub-Dobrzyń in 1985.



Photo 5. *Koniński Kameralny Zespół Akordeonowy* during the Jubilee Concert on the occasion of the 25th anniversary in 2004 in the KDK auditorium in Konin

During this period, the band cooperated with renowned accordion bands and orchestras in Poland, including: with the quintet of the Academy of Music in Warsaw and Poznań. The chamber ensemble has experience in making music with Jerzy Milian's entertainment orchestra during the Song Festival in Zielona Góra in 1986 and with Stanisław Fiałkowski's Big Warsaw Band during the National Song and Dance Festival in Konin in 1997.

Collaboration in these years with the Warsaw Accordion Quintet led by prof. Włodzimierz L. Puchnowski, Ph.D. m. allowed for the enrichment of an interesting repertoire, which resulted in the band's participation in numerous concerts in Poland, Russia, Hungary and Germany.



Photo 6. *Koniński Kameralny Zespół Akordeonowy* during the Anniversary Concert on the occasion of the 35th anniversary in 2014 in the KDK auditorium in Konin

For many years (1985 - 1990) the band was an ambassador of Konin in cultural exchange with the city of Herne (Germany), cooperating with the local music school and cultural center, where joint concerts were held in both cities. He also collaborated with the Men's Choir in Munich (Germany). In 2006, the Konin Ensemble received a distinction from the Minister of Culture at the International Accordion Meetings in Sanok "for many years of promoting Polish culture".

In its extensive concert activity in 2009, the band formed the basis and expanded its lineup with other instruments, where, working with soloists of the Łódź Opera and the Academy of Music in Łódź, it performed symphonic concerts. At that time, arrangements and arrangements of scores were created containing a repertoire of classical, pop, operetta and musical music.

During its artistic activity, the band recorded 5 anniversary albums, 2 music videos, 4 albums, complementing the instrumental lineup of other orchestras, and played over 150 concerts in Poland and abroad.



Photo 7. Current members KKZA from 2017: (from top) Łukasz Kucharczyk, Ryszard J. Piotrowski, Maciej Kucharczyk, (below) Krystian Weber, Szymon Piotrowski

Currently, the band works under the patronage of the Konin Musical Association. At the same time, he established cooperation with the Department of Music Education of the Cardinal Stefan Wyszyński University in Bydgoszcz headed by prof. dr hab. Bernard Mendlik, where he obtained financial assistance and organizational support, thanks to which he was able to record his fifth jubilee album on the occasion of the 40th anniversary of his artistic work in entertainment, film, jazz, and rock.

The band also includes the author of the dissertation - Szymon Piotrowski, who is one of the band's instrumentalists, which uses his performance and arrangement skills, especially in the field of pop and film music.

Most musicians have higher musical education, and only two musicians graduated from a music school. They include university lecturers, music instructors and musicians practicing non-musical professions on a daily basis. The band improves its performance level thanks to constant section rehearsals and continuous improvement of skills during group rehearsals, artistic workshops and individual exercises.



Photo 8. *KKZA* after a patriotic concert in 2018 at the "Oskard" Cultural Center in Konin

The artistic director of the Konin Chamber Accordion Ensemble is Ryszard J. Piotrowski, who complements the instrumental composition of The Nice Band for the production of a musical work containing selected items from Polish television and cinema series.

Members of the band:



Photo 9. Ryszard J. Piotrowski, (2014)

- Artistic director – Ryszard Jarosław Piotrowski - Ph.D. musical arts Faculty of Choral Conducting, Music Education and Rhythmics of the Academy of Music Stanisław Moniuszko in Gdańsk in the discipline of conducting, prof. university, lecturer at the Faculty of Music Education at the Casimir the Great University in Bydgoszcz, musician, arranger, cultural activist and social activist. From 2022, Vice-President of the Konin Music Association. In the

years 2011-2018, Head of the Office of the International Children's Song and Dance Festival in Konin. Artistic director of the Konin Chamber Accordion Ensemble and conductor of the Konin Band Orchestra, keyboard instruments, plays the accordion part in the band 4,

- Instrumentalist – Paweł Trzos – Ph.D., Faculty of Pedagogy and Psychology, UKW Bydgoszcz, prof. university, lecturer at the Faculty of Pedagogy of UKW in Bydgoszcz, keyboard instruments, accordionist, returned to the band in 2023,
- Instrumentalist – Krystian Weber – M.A., Instrumental Department of the Academy of Music. Stanisław Moniuszko in Gdańsk, specialization: Instrumental pedagogy of accordion playing, Postgraduate studies in Ethnomusicology at the Faculty of History of the Institute of Musicology of the University of Warsaw, accordion 1
- Instrumentalist - Szymon Piotrowski - M.A., graduate of the Faculty of Music Education, specializing in instrumentals and Stage Music and Conducting at the Casimir the Great University in Bydgoszcz, arranger, keyboard instruments
- Instrumentalist – Maciej Kucharczyk – M.Sc. Eng., Faculty of Electrical Engineering - Poznań University of Technology, Musical Center in Konin, Postgraduate Studies at the Social Musical Center in Konin, keyboard instruments, accordion 2

Instrumentalist - Łukasz Kucharczyk - M.Sc. Eng., Faculty of Construction and Environmental Engineering - Poznań University of Technology, Music Center in Konin, keyboard instruments, Postgraduate Studies at the Social Music Center in Konin, accordion 3

2.2. Preparation of selected repertoire, dynamics and stylistics of selected pieces

Film music ³⁴ – one of the genres of music. Composed especially for the needs of a film, for its illustration.

Film music can be an illustration or a counterpoint to the image - that is, a complementary layer that characterizes the characters, mood, and mental experiences of the characters. For the first time, film music could be talked about in the silent film era, but since then film music has undergone significant evolution.

Contemporary film music is mostly a variety of contemporary music and music from the Classical and Romantic eras, the mainstream of today's film music is based on trends that emerged at the turn of the 19th and 20th centuries in Russia, France, Great Britain and the United States.

In contemporary film music, the aim is to reproduce the world presented in the film as closely as possible, hence many borrowings and stylizations, consistent with the story being told, with its place and time. The music for the film about the American South will contain stylizations of music characteristic of black culture and gospel elements, while the film about the Irish uprising will contain elements of Irish folklore. When creating music for costume films, Michael Kamen drew from the baroque tradition, styling himself as J.S. Bach and G.F. Handel. Basil Poledouris used motifs from Russian military songs in a Cold War film, and John Williams reconstructs motifs from African music in a film about the African slave rebellion.

[...] even if the music only serves as background without any dramatic meaning, your first impression of the emptiness, the disembodiment of the image, develops into a more complete experience. There are still no words [...]. But the presence of music somehow makes the images displayed on the screen appear more complete than just two-dimensional shadows. [...] ³⁵.

This statement by Richard Davis makes us realize that the film required music from the very beginning of its existence. But how did it come about that over the course of several decades it became an inseparable element of the image, coexisting with it to such an extent that today it is difficult to imagine the 10th Muse without soundtracks³⁶? What made some film scores go down in the history of cinema (maybe even in the history of music) as masterpieces, and why the creators of film music are treated on an equal footing with the most

³⁴ https://pl.wikipedia.org/wiki/Muzyka_filmowa (stan 10.02.2024 time 16.17)

³⁵ R. Davis, *Complete Guide to Film Scoring*, Boston 1999, p. 26

³⁶ soundtrack (*film, play, broadcast*)

outstanding composers of classical music? How did their works gain recognition around the world, recorded and performed by outstanding musicians? The answers to these questions are not clear, because many factors had a different impact on the need to set silent films to music. These were not only - contrary to appearances - factors related to the development of newly created art. Sometimes it's hard to believe how trivial and trivial reasons have influenced today's shape and specificity of film music³⁷.

Over the years³⁸, as you can see, the role of music was constantly changing. The final product we deal with today (and which is still evolving) was influenced by many different factors of greater and lesser importance. The word "product" seems to be most appropriate here, because the idea of composing music to a picture (as well as creating films itself) is limited today mainly to obtain the highest possible profits, pushing the artistic and aesthetic values of the work into the background. The concept of "art for art's sake", with minor exceptions, seems to have ceased to exist today. However, while the great popularity of films is hardly surprising, the success of soundtracks may be somewhat surprising, especially considering the impact of both stimuli (image and sound) on the recipient's senses. The presence of music, whether in a film or an advertisement, is often unnoticed or treated as a background, while from morning to evening we are bombarded with various images (colorful labels, packaging, advertising boards, television, photographs, illustrations in books, postcards, e.t.c.). We live in the age of visualism, where we are constantly dealing with some type of visual information.

In order to attract the recipient's attention, the soundtrack must first of all be "visible". It can no longer be just a delicate background, an insignificant addition to the great feast that is a painting. Whether and how the viewer notices the presence of music depends on many different factors. It's not only about its volume or character, but also about matching it to a given scene. For example, when the opening and closing credits are shown, when there is usually no action taking place, the perception of music is much greater than when key scenes take place and completely absorb attention. Another place where music comes to the fore is in scenes without dialogue or sound effects. In this way, the appropriate mood is achieved, the narrative flows between scenes and the ability to change the pace of the action.

We can therefore see that the appropriate combination of composition and image ensures that it will be noticed by the viewer. However, it is one thing to listen to music during a film for which it was specially created, and another thing to admire it off-screen - while

³⁷ Source: <http://filmmusic.pl/index.php?act=artykul&page=0&id=62> [status 10.02.2024 time 16.30].

³⁸ J. Majchrowski, *Festiwal Muzyki Filmowej w Krakowie*, „Magazyn Filmowy”, may 2010, p. 4.

listening to a recording or at a concert. It would seem that the independent existence of big screen music makes no sense. So why is it different?

Film music is a very specific genre. Created within a strictly defined framework, it is entirely subordinated to the film work. Despite the many limitations that the image places on the composer, it is also an inspiration for the music creator

Taking up the topic of Polish film music, which I have been passionate about since high school, I wanted to attempt a contemporary look as a musician in this dissertation by arranging pieces composed by outstanding Polish composers in film and television series.

I am inspired by the methods contained in textbooks describing how to create particular moods using music. Appropriate interpretation of melody, dynamics and the degree of drama in the arrangements and inspirations in the arrangements of selected film music pieces allows you to show new acoustic and sound phenomena, especially when you can create a arrangement and arrangement for any instrumental composition.

The implementation of the ideological assumptions required me to search and conduct multiple theoretical and practical experiments, with performers and sound material. The latter had to have, on the one hand, all the features of proper musical art, and on the other hand, it had to give lovers a chance to engage in committed music-making.

The artistic work required the creation of a unique instrumental and vocal ensemble, performed based on specially prepared scores, in which, in addition to traditional instruments resulting from the composition of *THE NICE BAND*, instruments of the *Koniński Kameralny Zespół Akordeonowy* were added.

The modern concert accordion has enormous technical and sonoristic possibilities, thus allowing for versatile use of the instrument. Its collective function in the score was treated in such a way that it allowed each piece of the work to be performed in any composition depending on the situation. The accordion, with many registers and choir markings, can imitate the sounds of: bassoon, trombone, double bass, French horn, cello, bandoneon, celesta, trumpet, organ, flute, violin, oboe, clarinet and piccolo flute. Such a wealth of sounds of various instruments gives the arranger a wide range of possibilities for building a score.

The choice of the repertoire was stimulated by the reproductive capabilities of the performers, and the special value of the artistic work was also the confirmation of the performers that their commitment and work constitute an undeniable social message and an artistic value that goes beyond the local environment.

Moreover, the Artistic Work was performed based on the instrumental and vocal composition of both teams performing it. The number of performers was smaller than the

number of instruments recorded in the score, which is why there were missing instrumental voices such as: flutes, oboe, clarinets, bassoon, string quintet, second trumpets and trombones were recorded in the studio using VSTi (Virtual Studio Technology Instrument), i.e. so-called samples. Their use largely complements the sound values, thus enriching the orchestration in terms of texture.

The contemporary arrangement concerns the following items from Polish television and cinema series and films:

1. Music from the movie *07 zgłoś się*, music by Włodzimierz Korcz,
lyrics by Zbigniew Stawecki
2. Music from the TV series *Alternatywy 4*, music by Jerzy Matuszkiewicz
3. Music from the movie *Lalka*, music by Andrzej Kurylewicz
4. Music from the TV series *Dom*, music by Waldemar Kazanecki
5. Waltz from the movie *Ziemia obiecana*, music by Wojciech Kilar
6. *Nim wstanie dzień* – music from the movie *Prawo i pięść*,
music by Krzysztof Komeda
7. *Dziecko Rosemary* – music from the movie *Prawo i pięść*,
music by Krzysztof Komeda
8. *40 lat minęło* – music from the TV series *40-latek*,
music by Jerzy Matuszkiewicz, lyrics by Jan Tadeusz Stanisławski
9. Music from the movie *Jak rozpętałem II wojnę światową*,
music by Jerzy Matuszkiewicz, lyrics by Andrzej Czekalski
10. *Uciekaj moje serce* – music from the movie *Jan Serce*,
music by Seweryn Krajewski
11. Music from the TV series *Janosik*, music by Jerzy Matuszkiewicz
12. Music from the TV series *Podróż za jeden uśmiech*,
music by Jerzy Matuszkiewicz
13. Music from the TV series *Stawka większa niż życie*,
music by Jerzy Matuszkiewicz

2.3. Psychophysical preparation of performers

The musicians' constant concern for the individual effect of their work is a goal that influences the final performance of each work. A very important element for a musician and the proper performance of a concert or presentation is his or her condition and mental resilience. In the context of the work of an amateur musician, the term fitness itself is debatable due to occasional contact with the instrument compared to professional musicians.

A band that undertakes to record a work related to film music, i.e. the band *The Nice Band* and *Koniński Kameralny Zespół Akordeonowy* brings together professionally active musicians and amateurs for whom music is an additional passion and therefore their time is limited to group music. It is also difficult to talk about joint attempts to implement various musical projects due to different places of residence, sometimes hundreds of kilometers away from each other. The effect of the work can be obtained through individual work on the proposed studies and arrangements and through possible section tests. The main part of the work was the meeting of all musicians at the recording session and the adoption of arrangements and conceptual implementation of individual items of the musical work.

Due to their artistic activity in various environments, musicians participate in events of various nature and perform in various conditions. Therefore, it is very important to prepare them for artistic performances of concerts in a non-air-conditioned concert hall both in summer and winter, or for performing concerts during outdoor events on both hot and rainy days. It often happens that musicians have to work in various spatial, atmospheric and environmental conditions. The difficult conditions of concert performance mean that the musician, instead of focusing on performance issues, focuses on mastering the conditions that will enable him to reliably perform his assigned part in ensemble music. There is a "large correlation between the quality of the concert performance and the workload on the band, the appropriate conditions and the condition of the band. However, proper preparation of musicians, their experience, resistance to stress, good condition, as well as professional instruments allow us to maintain a high level of performance"³⁹.

The combined teams for producing film music from selected Polish television and cinema series are based on wind, percussion, keyboard (electronic keyboards), accordions and guitar instruments. Each of the individual instruments has a specific weight, which also

³⁹ K. Matraszek, *Problematyka wykonawcza utworów na orkiestrę dętą kompozytorów współczesnych (na przykładzie kompozycji i opracowań marszowych Orlina Bebenowa i Grzegorza Duchnowskiego)*, Bydgoszcz 2015, p. 47.

affects the level of performance and causes a specific result on the level of performance, which is a specific and additional problem related to physical strength, which in turn affects immunity and the fight against stress. This is particularly burdensome for musicians playing wind instruments, because it is also related to the correct intonation of the sound. Its poor level will affect the sound of the entire band.

The task of a conductor performing a musical work is to pay special attention to the conditions for the best possible level of performance of individual pieces, and to achieve this, take care of the physical and mental condition of the musicians, which will undoubtedly translate into mutual satisfaction with the results obtained during the performance of the recording or concert. It also happens that the difficult and rhythmically and musically complex arrangement of a given piece can be stressful, even for professional musicians. Then the role of the conductor is to present the method of performance and the concept of interpreting the complicated notations included in the score of a given arrangement.

There is also a vocal aspect in the musical work, which is performed by people prepared for broadcasting and with the ability to perform songs of various musical styles.

The challenge was therefore the next task for the conductor - how to lead the band so that the players could control their emotions in a way that would allow them to perform the concert stress-free. This is done by identifying positive stimuli that cause the task performed by the orchestra and singers to increase the value of the work and, consequently, to increase the substantive assessment of the entire concert by both the audience and the individual performer. In this way, it is natural that the orchestra conductor is an important link in the psychophysical structure in the implementation of the work.

Mainly, the proper preparation of musicians, work experience, physical condition, mental condition, regular attendance at orchestra rehearsals, selection of repertoire and the quality of the equipment available to the band influence the implementation of the tasks and goals set by the conductor for the band.

The aesthetics of a concert performed by an amateur music band are influenced by various aspects. These will include not only the musicians' condition, their health, well-being and substantive preparation, but also external elements that each time determine appropriate aesthetic stimuli for both the performer and the recipient.

Among the many elements causing stressful situations, one should also take into account the presence of television cameras, radio stations, photographers, the audience, but also people in the audience who cause embarrassment among the artists. Observations of young people show that being in the audience of family, friends and camaraderie, on the one

hand, motivates them to perform the task better, but on the other hand, it causes distraction and interferes with proper functioning on stage. This contributes to the artist's deconcentration and thus to the relaxation of the executive apparatus, i.e. inappropriate tension of the facial muscles, which is very important when playing wind instruments. Ultimately, this leads to incorrect intonation and often incorrect breathing setting. This behavior of the musician obviously has a negative impact on cooperation in a specific section of instruments. It may cause rhythmic irregularity in the playing and negative effects during the performance of the work.

The presence of cameras and photographers causes a lot of stress for musicians. This translates into the musician's emotions and has a negative impact on the interpretation of the music and the aesthetics of the entire concert. While the presence of a camera from a considerable distance does not embarrass the musician, the so-called camera attacks on individual band members, close-ups and the short distance of the cameraman or photographer from the performer creates a nervous situation, negatively affecting the value of the work or concert being performed. This requires the artistic director to take care of every aspect of the concert, in this case even some privacy for the musician on stage.

It is known from concert practice and experience that performing concerts for a larger number of audiences involves preparing the sound system and broadcasting sound to the audience using additional equipment. A brass band sounds best in its natural sound provided that the concert lineup includes an equal number of instrumentalists in each section and the musicians are able to cooperate with each other, referring to the interpretation and appropriate dynamics in the songs. However, when performing concerts for an audience of several hundred people, the aesthetic needs of the audience must be met. Outdoor sound systems used during concerts pose further challenges. This involves setting up the equipment, i.e. microphones supporting individual sections of the instruments. A musician sitting directly in front of the microphone should be able to mute the sound of his instrument appropriately, and a musician far from the microphone should be able to play appropriately louder. This situation introduces additional stressful situations during the concert, because the musician, apart from constantly observing the conductor and reading the notes, has to control other elements that he cannot always control responsibly.

The conductor's task is to arrange the orchestra in such a way that, as far as possible, he can influence the correct and even sound of each performer individually and at the same time of the entire orchestra. The conductor, although he does not always have a real influence on the sound effect coming from the loudspeakers, should ensure the appropriate dynamics of

the ensemble so that the soloist, vocal or instrumental parts are dynamically coherent with the entire performing apparatus. In such a case, the final result of the emitted sound material will depend on the acoustician, who should take into account the aesthetic experiences of the audience, and in the case of a concert, the need to record the entire sound material on a magnetic medium.

2.4. Preparation of the performing ensemble for the realization of the artistic work

A very important factor influencing good cooperation between musicians who are to carry out any musical project is the creation of good conditions for its implementation. This is especially important when the performing team consists of many groups that perform different types of music on a daily basis and practice different musical styles. The role of the conductor is very important in this matter and should consist in a good introduction to the implementation of the prepared musical material. Discussing the nature and theme of the arrangements made is basic information preparing the musicians for their first joint rehearsal. The band's joint rehearsal is like a lens focusing all important issues, both artistic and non-musical. Good work time organization can result in better performance and vice versa - technical difficulties can affect the working atmosphere and create tensions between contractors.

Particularly important for determining and interpreting are the dynamic and articulatory provisions of songs contained in scores, as well as intonation aspects of wind instruments. This allows for anticipation, appropriate technical, substantive and practical preparation, as well as appropriate response to specific problems, which significantly translates into the final implementation of the concert or recording.

In the case of film compositions of various styles and levels of performance difficulty - especially for less technically advanced musicians - this becomes even more important. Non-standard performance groups may lead to musical cooperation intended to perform a single work at a specific concert or recording. Inevitably, there may be misunderstandings on areas completely unrelated to music, but regarding differences in performance interpretations as well as differences in the characters of the performers.

In such cases, the role of the music director and conductor who manages activities for the entire group is important, and in many cases the arranger of the repertoire to be performed by the proposed instrumental and vocal line-up included in the score. The conductor should have a say in deciding how to conduct the rehearsal and implementation of the prepared musical material. He is the one who takes on all matters of musical interpretation and band management. Such a person must have unquestionable musical authority and strong character, because any criticism of the band falls almost entirely on him. It is important that at the beginning of work he clearly defines how he will decide on all issues. This helps avoid unnecessary tensions in the group. However, every musician should comply with the given arrangements for the sake of the implementation of an artistic work.

One of the most difficult possible situations is when the team members include a larger number of people with strong artistic personalities. On the one hand, it can lead to a "creative storm" that will result in extraordinary performance. On the other hand, they often result in conflicts that threaten the cohesion of the group and may ultimately make it difficult or even impossible to perform.

Now that we have established methods for resolving controversial issues, we can begin the trial run. We should consider here a very important factor that has a major impact on the subsequent implementation of the work. This factor is the time we have to carry out the work. It is important that contractors know in advance how long the rehearsal will take. This arrangement should be adhered to out of respect for the musicians, but also due to another aspect, which is human fatigue. Incapacity for further work may occur after a different period of time for each contractor. Additionally, it should be taken into account that before a musician crosses the threshold of fatigue, his or her ability to perceive has already decreased, depending on the intensity of work.

Another factor affecting work efficiency is the place where the test takes place. The home of one of the team members is definitely not recommended, unless he or she has a room specifically designated for such a meeting. In this respect, the preferred workplace should be a special exercise room or a concert hall, which, however, is not always possible.

In addition to the previously mentioned rehearsal planning, the effectiveness of work is also influenced by determining how the team intends to develop individual elements of the composition. This is not about imposing a specific method, but rather approximately defining it and sticking to this decision by the entire team. It is also worth emphasizing that an element that should ensure good working conditions for the entire executive team is proper equipment of the room with basic things such as chairs, desks, toilets and good lighting. Appropriate conditions also have a beneficial effect on musicians' concentration.

CHAPTER III

Analysis of the musical work

3. Analysis of a musical work.

My interest and passion for film music has accompanied me for many years, especially its character and style by describing images with sound. In various films. In this work, I selected music and songs composed in popular Polish films and TV series with an interesting melodic line and harmony. I am also inspired by the musical images created for dance choreographies, with folk elements incorporated, related to the use of stylistic means in film music, and others that can be created and arranged to create your own contemporary musical image. All the more so because at the beginning of the creation of silent films, we could only rely on one of the senses, as one of the greatest experts on the history of film, Krzysztof Teodor Toeplitz, said, that is, sight. Back then, contact with the world seen on the screen was incomplete, but even tiring. Therefore, our way of contacting the outside world is based on the operation of the five senses and, in fact, only their harmonious cooperation can give us the fullest possible understanding of the objects we are learning.

I became interested in the process of creating music for a film, observing the workshops of such composers as Włodzimierz Korcz, Jerzy Matuszkiewicz, Andrzej Kurylewicz, Waldemar Kazanecki, Krzysztof T. Komeda, and Seweryn Krajewski. I listened to film music in various styles, depending on whether it was written for a horror film, a thriller, an action film, a western or a gangster film. In such cases, the style of film music is embodied in skillfully selected instruments and their use in a harmonic relationship to create specific impressions for the recipient. I have encountered many film and music genres while working as an arranger and conductor of the Konin Band Orchestra, which has accompanied soloists at the International Children's Song and Dance Festival in Konin since 2012. The youth sang many different repertoire items included in the films. Since 2013, I have been the founder and artistic director of The Nice Band, which conducts artistic and stage activities. With the band, he carries out musical projects based on pop and film music. I am also a member of the Konin Chamber Accordion Ensemble, with which I work as an arranger and musician - instrumentalist, also with film music. Having both bands at my disposal, I attempted to arrange selected pieces of film music as an Artistic Work in this doctoral thesis. Moreover, in order to obtain the character and sound characteristic of selected films, I used modern recording possibilities or concert forms in the form of samples in all selected songs with instruments that both bands do not have, such as: flutes, oboes, percussion instruments, bassoon and string instruments. The use of virtual instruments in music production it largely complements the sound and interesting harmony of the developed scores.

3. 1. Music from the movie *07 zgłoś się*

*07 zgłoś się*⁴⁰ it's a love-hate series. Praised and criticized. Despite almost forty years since its premiere, it still arouses emotions and finds fans among new generations. All thanks to interesting crime riddles, quick polonaises, beautiful women and - of course - Lieutenant Borewicz. And thanks to the music!

Although various compilations include the title ballad from the series, and sometimes also music from its opening credits, other compositions by Włodzimierz Korcz written for the series by Krzysztof Szmagier have never been released on an album before. This is a veritable mine of subtle, surprising themes, illustrating car chases, murder scenes and dinners in Victoria. Włodzimierz Korcz, with the help of leading Warsaw session musicians, combines freedom in writing beautiful melodies with excellent tension building and a solid portion of grooves. As a result, we have one of the best crime soundtracks created in Poland. Ladies choose men, men are chosen by the militia.

All songs were recreated from the original tapes of the series' recording sessions and carefully remastered. The song (originally as vocalization by Grzegorz Markowski) comes from the series *07 zgnią się*. In the episode *Shot at the Dancing*, Alicja Majewska performs this song as background music in the film - 1981.

Włodzimierz Kazimierz Korcz (born November 13, 1943 in Łódź) - Polish composer, pianist, arranger, conductor, hit maker. He composes and arranges songs, among others: in the style of sung poetry and children's music, but also composes theater and film music. He graduated from the PWSM in Łódź and was a student of Zbigniew Szymanowicz. In the years 1968–1970 he was the music editor of the Polish Radio in Łódź. In the years 1974–1977 he was the music director of the Targówek Theater. He was the musical director of cyclical television shows, including: directed by Krzysztof Jaślar *Masurian Cabaret Feasts* and *Lidzbark Evenings of Humor and Satire*.

Officially, the song was known as "Ballad 07". The number was used in individual episodes in different fragments and even in different forms. Most often as fragments and variations, but you could also hear a full song version titled *Before the Night and the Fog*, sung by Alicja Majewska. The text was written by Zbigniew Stawecki.

The arrangement of the Work includes, in addition to the title song, the opening theme song in an instrumental version defining the character of the television series.

⁴⁰ <https://sklep.audioforte.pl/gad-records-wlodzimierz-korcz-07-zglos-sie-soundtrack.html> (stan 10.02.2024 r. godz. 18.46)

The use of accordions in the study also resulted from the possibility of having an appropriate instrumental composition and the sonoristic capabilities of the modern accordion used in almost all genres of music.

The score of the piece was composed for: 2 flutes, oboe, 2 clarinets, alto saxophone, bassoon, 3 French horns, 2 trumpets, 2 trombones, timpani, cymbals, vibraphone, shekere, drum set, electric guitar, electric bass, harp, piano, 4 accordions, vocals, violin I, violin II, violas and cellos.

Muzyka z serialu tv
"07 ZGŁOŚ SIĘ"
 partytura

Muzyka: Włodzimierz Korcz
 Słowa: Zbigniew Stawecki
 arr. Szymon Piotrowski

Score
"Czołówka" (M.M. ♩ = c. 130)

DZIEŁO ARTYSTYCZNE

The score is for a 4/4 piece in D major, marked 'M.M. ♩ = c. 130'. It features a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinet in Bb, Alto Sax, Bassoon) and brass (Horn in F 1, Horn in F 2, Horn in F 3, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2) play melodic and harmonic lines. The strings (Violin I, Violin II, Viola, Cello) provide a lush background. The percussion section includes Timpani, Cymbals, Vibraphone, Shekere, and Drum Set. The electric guitar and bass provide a rhythmic foundation. The piano plays a steady accompaniment. The accordion 1, 2, 3, and 4 parts add a folk-like texture. The voice part is present but has no lyrics. The score is marked with various dynamics such as *mf*, *f*, and *ff*. The piece is divided into measures, with some measures containing multiple rests or specific articulation marks.

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Fig. 1. Partytura pt.: "07 zgłoś się"; (źródło: materiały własne)

At the beginning there is a motif indicating intrigue, while the end credits are accompanied by a moving vocalization performed originally by Grzegorz Markowski, and then by Alicja Majewska as the song "Przed nocą i mgłą".

The first motif, called "Czołówka", begins in the key of D minor and is extensively orchestrated. Strong dynamics and a lively pace emphasize the character of a given soundtrack, which perfectly fits the theme of this type of film production.

"Czołówka" (M.M. ♩ = c. 130)

The musical score is for a piece titled "Czołówka" (M.M. ♩ = c. 130). It is written for a large orchestra and includes a vocal line. The instruments listed are: Flute, Oboe, Clarinet in Bb, Alto Sax, Bassoon, Horn in F 1, Horn in F 2, Horn in F 3, Trumpet in Bb-1, Trumpet in Bb-2, Trombone 1, Trombone 2, Timpani, Cymbals, Vibraphone, Shikere, Drum Set, Electric Guitar, Electric Bass, Harp, Piano, Accordion 1, Accordion 2, Accordion 3, Accordion 4, Voice, Violin I, Violin II, Viola, and Cello. The score shows the first two measures of the piece. The key signature is D minor (three flats). The time signature is 4/4. The tempo is marked as M.M. ♩ = c. 130. Dynamics include forte (f) and mezzo-forte (mf). The score includes various musical notations such as notes, rests, and articulation marks.

Fig. 2. Fragment partytury pt.: "07 zgłoś się"; [t. 1-2]; (źródło: materiały własne)

The musical score is for a piece titled "07 zgłoś się" (measures 7-10). It features a large ensemble of instruments. The woodwinds (Flute, Oboe, B♭ Clarinet, Alto Saxophone, Bassoon) and brass (Horns 1-3, Trumpets 1-2, Trombones 1-2) are prominent in the upper staves. The lower staves include percussion (Timpani, Cymbal, Vibraphone), double bass, electric guitar, piano, and three accordions. The score is written in a key with one sharp (F#). A section labeled 'A' is indicated at the end of the first system. Dynamics such as *mf* and *mp* are used throughout the score.

Fig. 3. Fragment partytury pt.: "07 zgłoś się"; [t. 7-10]; (źródło: materiały własne)

The opening theme is led by the brass section and the alto saxophone, which, like the first trumpet, provides lead voicing. The rest of the above-mentioned instruments play the same rhythmic divisions, but different sounds, thus creating a chord melody line. This approach generally enriches the piece in terms of harmony and overall orchestral effect.

The musical score is for measures 13-18 of a piece. The key signature is G major (one sharp). The score is arranged for a full orchestra. The instruments and their parts are as follows:

- Woodwinds:** B♭ Clarinet (Cl.), Alto Saxophone (Sx.), Bassoon (Bsn.), Horns 1, 2, and 3 (Hn.), Trumpets 1 and 2 (Tpt.), and Trombones 1 and 2 (Tbn.).
- Brass:** Tuba (Tbn.), Timpani (Timp.), Cymbals (Cym.), and Vibraphone (Vib.).
- Strings:** Double Basses (B.), Basses (B.), and Pianos (Pno.).
- Percussion:** Snare Drum (D. S.), Guitar (Gtr.), and Bass (B.).

The score shows a dynamic progression from mezzo-forte (mf) to forte (f). The music is characterized by a steady rhythm and a variety of melodic lines.

Fig. 4. Fragment partytury pt.: "07 zgłoś się"; [t. 13-18]; (źródło: materiały własne)

The second part of the opening theme begins with moderate dynamics. This motif begins with a vibraphone, piano, guitar and string section. Dynamic progression is caused by the addition of individual instruments that start playing the same motif with the same dynamics. This procedure is intended to increase dynamics by adding new instruments playing in unison with the previous ones every two bars. In such a case, it is not necessary to change the dynamics at a given point in the score to obtain the final effect, which in this case is the introduction of a forte into the original opening motif. It ends with an interesting fragment and a rhythmic division that everyone agrees with.

"07 ZGŁOŚ SIĘ

5

B
"Przed nocą i mgłą" (♩ = c. 114)

The musical score is for a piece titled "07 ZGŁOŚ SIĘ" with the subtitle "Przed nocą i mgłą". The tempo is marked as c. 114. The score is for a large ensemble, including vocal soloists (S, A, T, B), vocal quartet (1, 2, 3, 4), and various instruments (piano, strings, woodwinds, brass, percussion). The score shows a complex arrangement with multiple staves and a variety of musical notations, including dynamics (mf, f), articulation (staccato), and chord symbols (Bb9, E7(b9), Am9, G, F#dim7).

Fig. 5. Fragment partytury pt.: "07 zgłoś się"; [t. 25-30]; (źródło: materiały własne)

„Przed nocą i mgłą” – tekst piosenki.

Przed nocą i mgłą osłoń mnie,
Zabierz z serca samotność,
Cień, co tam legł.
Wytarguj od gwiazd ten czas, mój czas!
Co zanim się stał - zbiegł.
Zapał ogień we mgle,
Niech nie zgasi go wiatr,
Tyle dróg płacze się,
Zły jest świat.
Na spotkanie mi wyjdź
I zawołaj przez mgłę,
Że to Ty
Przed nocą i mgłą osłoń mnie,
W ciepłej łodzi twych ramion,
Chcę płynąć w rejs.
Ze szczęścia
Ty wiesz i ja chcę mieć,
Maleńką jak łza - część.
Przed nocą i mgłą osłoń mnie,
Zabierz z serca samotność,
Cień, co tam legł.
Wytarguj od gwiazd ten czas, mój czas!
Co zanim się stał - zbiegł.

The song *Przed nocą i mgłą* appears right after the opening theme at a new pace and in a new key. The introduction to this song consists of a motif performed by the alto saxophone. This motif turns out to be a verse of a song, which is then performed by the singer (alto). The key of A minor and a style that reflects the character of the bossa-nova style makes this song interesting from the very beginning and encourages listening. The song begins with the same words as its title.

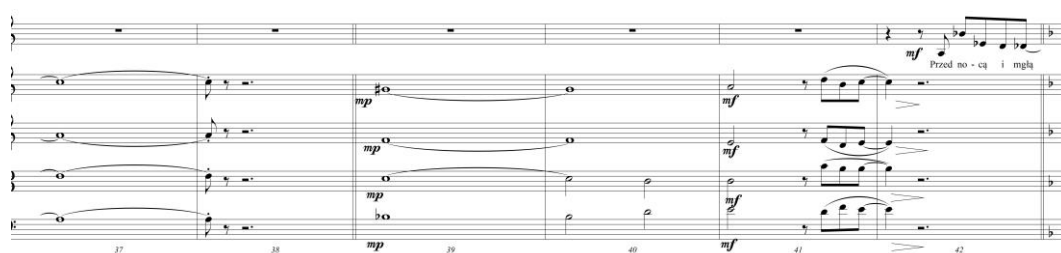


Fig. 6. Fragment partytury pt.: "07 zgłoś się"; [t. 37-42]; (źródło: materiały własne)

The piece begins with a calm dynamic. At the beginning, the singer is accompanied only by the rhythm section. Brass and woodwind instruments gradually appear. The accompaniment is also supported by a string section that appears in the H part. Initially as a harmonic background in mezzoforte dynamics, where other brass and then woodwind instruments are introduced with individual counterpoints. In Part I, the strings play a similar role previously performed by the mentioned instruments of the brass section. Extensive counterpoint written harmonically makes a given fragment even more expressive and expands this place in terms of texture.

The image shows a musical score for a song. It consists of two systems of staves. The first system contains staves for various instruments, including woodwinds, brass, and strings, with dynamic markings like 'f' (forte) and 'p' (piano). The second system starts at measure 61 and includes a vocal line with lyrics in Polish. The lyrics are: 'głu-cho-śń - ży - je - st - świat. Na spot - ka - nie z nim wyjdę i zo - sta - ją - prze- ciw- no - ty -'. The score is written in a standard musical notation with notes, rests, and bar lines.

Fig. 7. Fragment partytury pt.: "07 zgłoś się"; [t. 61-66]; (źródło: materiały własne)

The song ends with full orchestration by the entire band in forte dynamics. The ending, dense and rich in various musical divisions and counterpoints, gives a clear difference between the beginning and the end of the motif. Accordions, together with flutes, oboes, clarinets and bassoon, perform the same phrases. However, trumpets and trombones play harmonic accompaniment in chords, alternating with horns, which introduce separate counterpoints, sometimes playing unison and other times playing chords.

Highlighting the themes contained in the arrangement of the piece and its individual parts by bringing out dynamic contrasts that define the character of the piece are the basic tasks of the conductor when working on the implementation of this piece.

3.2. Music from the TV series *Alternatywy 4*

*Alternatywy 4*⁴¹ - polish television series from 1983, directed by Stanisław Bareja, co-writers were Janusz Płoński and Maciej Rybiński.

It tells about the adventures of the inhabitants of a new residential district in Warsaw, living in a newly built block of flats at ul. Społeczny 4, Ursynów district (the setting was the building at ul. Marii Grzegorzewskiej no. 3, coordinates: 52°8'59"N 21°3'22' 'E). All events in the 9-episode series (with the last, 9th episode consisting of parts a and b) are based on the domestic adventures of several families from different social groups and the cunning host of the house, Stanisław Angel, played by Roman Wilhelmi. The series, in a veiled way, due to fear of censorship interference, presents the conditions of social life and interpersonal relations in the 1980s in the Polish People's Republic.

Pioneer⁴² post-war jazz movement in Poland. As a child (in Lviv), he learned to play the piano and accordion. In 1945, he moved to Krakow and began his musical education in the clarinet class of the Secondary Music School. He supplemented it with private saxophone lessons. In 1949, he moved to Łódź and enrolled in the cinematography department of the National Film School. His studies at the film school did not prevent him from continuing his fascination and developing his jazz aspirations.

In the mid-1960s, he gave up his intense concert life and devoted himself almost exclusively to composition. He became the favorite creator of Polish directors. He wrote music for about 200 feature films, short films, animated films, advertisements and television series.

The music for the film was written by the cult musician Jerzy "Duduś" Matuszkiewicz (died in 2021 at the age of 93). Jerzy "Duduś" Matuszkiewicz was born on April 10, 1928. He was a composer and jazz musician. He is one of the pioneers of the post-war jazz movement in Poland. In the years 1950-58 he led the famous Melomani band, from 1964 he often performed in Poland and abroad, and from 1965 he devoted himself mainly to creating light and film music. He was a member of the Polish Film Academy.

⁴¹ <https://www.last.fm/pl/music/Alternatywy+4+%5BSoundtrack%5D/+wiki> (status 10.02.2024 time 19.13)

⁴² <http://www.alternatywy4.net/jerzy-matuszkiewicz.html> (status 10.02.2024 time 19.30)

The score of the piece was composed for: 2 flutes, oboe, 2 clarinets, alto saxophone, bassoon, 3 French horns, 2 trumpets, 2 trombones, timpani, cymbals, vibraphone, shekere, drum set, electric guitar, electric bass, harp, piano, 4 accordions, vocals, violin I, violin II, violas and cellos.

Muzyka z serialu TV
"ALTERNATYWY 4"
 partytura
 DZIEŁO ARTYSTYCZNE
 Muzyka: Jerzy Matuszkiewicz
 arr. Szymon Piotrowski

Score

♩ = 165 Swing ♩'s

The score is written for a large ensemble. The instruments listed on the left are: Flute 1, Flute 2, Oboe, Clarinet in B-1, Clarinet in B-2, Bassoon, Alto Sax, Horn in F 1, Horn in F 2, Horn in F 3, Trumpet in B-1, Trumpet in B-2, Trombone 1, Trombone 2, Vibraphone, Drum Set, Electric Guitar, Electric Bass, Piano, Akordeon 1, Akordeon 2, Akordeon 3, Akordeon 4, Violin I, Violin II, Viola, and Cello. The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp). A section labeled 'A' is marked at the beginning of the score. The tempo is indicated as ♩ = 165 Swing ♩'s. The score is written for a full orchestra with additional instruments like accordions and electric guitar/bass. It includes dynamic markings like mf and mp, and a section labeled 'A'.

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Fig. 8. Partytura pt.: "Alternatywy 4"; (źródło: materiały własne)

The track from the series *Alternatywy 4* begins with a four-bar introduction. It is a swing at a lively tempo in the key of F major. The main theme is initially played by an alto saxophone, 1 trombone and 4 accordions. Here, the harmonic background is played by woodwind instruments and three accordions. The piano always responds by playing a two-bar phrase, accompanied by a harmonic background played by the string section and horns. This background also includes 1 bassoon and 2 trombones. The bass guitar plays steady notes on the first and third beat of the bar. The electric guitar responds by playing regular chords on the second and fourth beats of the bar. The drums perform a basic swing riff (pattern, motif) on a ride (drum cymbal) using drum brushes. The hi-hat also plays on the second and fourth beat of the beat, which strengthens the rhythm and emphasizes the chords played by the electric guitar.

The image displays a musical score for a swing track. The staves are arranged vertically, with the following instruments listed on the left: Vib. (Vibraphone), D. S. (Drum Set), E. Gtr. (Electric Guitar), E. B. (Electric Bass), Pao. (Piano), Ak. 1, 2, 3, 4 (Four Accordions), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The score spans measures 9 to 16. The key signature is one flat (F major). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mp* (mezzo-piano) and *f* (forte) are indicated. Chord symbols like F6 and C9 are present above the piano staff. The percussion parts (Vib., D. S.) provide a steady swing rhythm. The melodic lines are primarily in the upper staves, while the lower staves provide harmonic support.

Fig. 9. Fragment partytury pt.: "Alternatywy 4"; [t. 9-16]; (źródło: materiały własne)

In the second cycle of the main theme, the vibraphone and the first and second violins join. The piano invariably responds with the two-bar phrase as at the beginning. During the third repetition of the first theme, harmonic notation is used, which consists in performing this motif in a chordal version. This is accomplished by woodwind instruments and a string section. Moreover, this form is also adopted by the accordion section. The second French horn and vibraphone support this motif by performing the melodic line.

The image displays a musical score for measures 17 through 23 of the piece "Alternatywy 4". The score is written for a large ensemble, including strings, woodwinds, brass, and piano. A section labeled 'C' is indicated above the first staff. The score includes dynamic markings such as *mf*, *mp*, and *f*. Chord symbols *F6*, *Cm9*, and *F7* are visible. The bottom of the page shows measure numbers 17, 18, 19, 20, 21, 22, and 23.

Fig. 10. Fragment partytury pt.: "Alternatywy 4"; [t. 17-23]; (źródło: materiały własne)

In part D of the second motif, the string section plays in unison. Swing responses in chord arrangements are played by trumpets and trombones. They are supported by the horns, adding chord components in an extensive arrangement. From the fourth measure, the woodwind section joins the strings and supports the strings, performing the same sound parts with them. The bass begins the so-called walking (swing procession), which is intended to create the impression that the piece is about to move forward. The bass part is also supported by an electric guitar, which also plays regular chords.

The musical score for Figure 11 consists of three staves. The top staff is for the Drum Set, featuring a series of eighth-note patterns with 'x' marks indicating hits, starting with a *mf* dynamic and ending with a double bar line and a '2' indicating a second ending. The middle staff is for the Electric Guitar, showing a series of chords in a B-flat major key, with a *mf* dynamic and a 'Bb9' chord symbol. The bottom staff is for the Electric Bass, showing a walking bass line with eighth notes, starting with a *mf* dynamic and an 'F9' chord symbol.

Fig. 11. Fragment partytury pt.: "Alternatywy 4"; [t. 29-32]; (źródło: materiały własne)

From part E, the series' motif appears again, as it did at the beginning, in a similar instrumental configuration. The culminating moment appears in part F, where the last realization of the main motif takes place. It is played by all the instruments that have played it alternately so far. This time it is performed in a harmonic chord arrangement by three groups: the woodwind section, the accordion section and the string section.

The musical score for Figure 12 shows seven woodwind staves. Flute 1, Flute 2, Oboe, Clarinet in Bb 1, and Clarinet in Bb 2 all play a series of eighth-note patterns with a *mf* dynamic. The Bassoon and Alto Sax play a similar pattern with a *mf* dynamic. The Alto Sax part ends with a *mp* dynamic. The staves are arranged in a vertical stack, with Flute 1 at the top and Alto Sax at the bottom.

Fig. 12. Fragment partytury pt.: "Alternatywy 4"; [t. 41-48]; (źródło: materiały własne)

Fig. 13. Fragment partytury pt.: "Alternatywy 4"; [t. 41-48]; (źródło: materiały własne)

The piece ends with a four-bar phrase, which is a reference to the introduction. In the last, fourth bar of the ending, there is a root note played in unison by all instruments except the horns and trumpets. The electric guitar is the only instrument that ends the song with a chord. The whole thing ends in the last measure of the third beat. It is an accented quarter note, which in this case ends the piece in an effective and dynamic way.

Fig. 14. Fragment partytury pt.: "Alternatywy 4"; [t. 52]; (źródło: materiały własne)

I believe that one of the main performance problems is paying attention to the appropriate swing articulation in this piece. Attention should also be paid to the even ending of the phrases with appropriate articulation, which ensures coherent performance of the musicians performing this piece.

3.3. Music from the movie *Lalka*

Original title⁴³ *Trzy pokolenia*. The first book edition has been published in 1890. The impetus to write *Lalka* there was a message for Bolesław Prus that he read in *Gazeta Polska*. It concerned the trial of a young woman accused for stealing a child's doll. The plot of the book revolves around the unhappy love of an entrepreneur for a lady from high society. Although the plot of the relationship between Izabela Łęcka and Stanisław Wokulski is extremely exciting and absorbing, the book is primarily a panorama of Warsaw at that time. This series is practically a 98% reproduction of the book. The series includes both volumes, practically everything matches the book word for word.

Andrzej Kurylewicz⁴⁴ is an outstanding Polish jazzman and composer, pianist, trombonist and conductor in one person. Many music lovers also associate his name with film music. He created musical illustrations for many Polish feature films and television series. The musical themes presented on this album are certainly particularly close to all cinema lovers - atmospheric, lyrical music from **Polskie Drogi**, equally moving music, filled with longing and nostalgia **Nad Niemnem** and subtle, delicate music from **Lalka**.

The score of the piece was written for: tenor saxophone, trumpet, trombone, drum set, electric guitar, electric bass, piano, 4 accordions, violin I, violin II, violin III and viola.

⁴³<https://www.google.pl/search?q=+film+%E2%80%9ELalka%E2%80%9D%252C+eneza+powstania&sca> (status 10.02.2024 time 18.40)

⁴⁴ <https://culture.pl/pl/dzielo/andrzej-kurylewicz-muzyka-filmowa> (status 10.02.2024 time 18.30)

Muzyka z filmu
"LALKA"
 partytura
 DZIEŁO ARTYSTYCZNE

Muzyka: Andrzej Kurylewicz
 arr: Szymon Piotrowski

SCORE

The musical score is written for a film soundtrack. It features a variety of instruments: Tenor Sax, Trumpet in B♭, Trombone, Acoustic Guitar, Piano, Acoustic Bass, Drum Set, Violin I, Violin II, Viola, Violon III, and four Accordions. The score is in 6/8 time and includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). Performance instructions like *Pizz* (pizzicato) and *Simile* are also present. A rehearsal mark 'A' is placed above the first staff. The copyright notice '© 2023' is located at the bottom center of the score.

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Fig. 15. Partytura pt.: "Lalka"; (źródło: materiały własne)

The musical form of this piece has been preserved in accordance with the original form. In the four-bar introduction, the piano and violins I and II play the accompaniment role and viola with the support of two accordions III and IV. The strings play eighth-note parts in the pizzicato technique. It is an articulation technique that involves plucking the string with your finger, setting it in motion, resulting in a softer and more dynamically subdued sound than when using a bow. The third accordion, like the strings, uses the staccato technique, which makes the performance effect very similar. The fourth accordion plays long notes in a fifth configuration, starting with the root note as the lowest note played.

The main theme is played by an acoustic guitar and the first accordion and third violin. The accompaniment continues, as in the introduction, with the 1st and 2nd violins (pizz.), the viola (pizz.), the third accordion (stacc.) and the fourth accordion playing similarly long notes. The piano also plays the role of accompaniment, in this case performing divisions different from the rest, i.e. quarter notes with a dot. This is to emphasize the rhythm, which sometimes coincides with the melody line of the song. Drums in similar rhythmic divisions to the piano strengthen and determine the rhythm in the piece.



Fig. 16. Fragment partytury pt.: "Lalka"; [t. 11-20]; (źródło: materiały własne)

The second accordion appears in a specific role in bar 12. Initially creating the impression of a harmonic complement, but in a later phase it takes the form of a full counterpoint to the performed melody. This is intended to create a growing effect of harmonic sensations. In bar 17, the double bass also appears, the presence of which significantly affects the fullness of the band's sound and its dynamic growth.

The musical score for 'Lalka' (Fig. 17) is a multi-staff arrangement. It includes parts for Acoustic Guitar, Piano, Acoustic Bass, Drum Set, Violin I, Violin II, Viola, Violin III, and four Accordions. The Acoustic Guitar plays a melodic line. The Piano accompaniment features long notes. The Drum Set uses brushes and plays a complex rhythmic pattern. The Violins and Viola play a pizzicato accompaniment. The Accordions provide harmonic support, with Accordion I and II playing a two-voice part.

Fig. 17. Fragment partytury pt.: "Lalka"; [t. 20-28]; (źródło: materiały własne)

From bar 21, the piano accompaniment changes. These are already long notes remaining for two bars - just like in accordion IV. The value division of the drum part also changes to dotted eighth notes and alternating sixteenth notes. This activity is intended to prepare us for some changes that will appear later in the piece. The acoustic guitar as the leading instrument performs the melody line and retains its solo role. As before, it is supported by accordion I and II. The change in this case consists in performing a two-voice part. Accordion I plays the main motif - similarly to a guitar - while accordion II plays the second voice of a given motif. Two- or three-part chords are played at the ends of given phrases.

The musical score is for a piece titled "Lalka", measures 36-40. It features a full band arrangement with the following instruments and parts:

- Tenor Sax:** Plays long notes in a chord arrangement.
- Trumpet in B:** Plays long notes in a chord arrangement.
- Trombone:** Plays long notes in a chord arrangement.
- Acoustic Guitar:** Leads the accompaniment with rhythmic divisions.
- Piano:** Provides harmonic support using slash notation for chords.
- Acoustic Bass:** Provides a steady bass line.
- Drum Set:** Provides a steady rhythmic foundation.

The chord progression for measures 36-40 is as follows:

Measure	Chords
36	G#MIN7 E MAJ7(ADD9)
37	C#MIN9 B(ADD2)/G
38	F#MIN11 D MAJ9
39	B MIN11

Fig. 18. Fragment partytury pt.: "Lalka"; [t. 36-40]; (źródło: materiały własne)

Part C shows a complete change of harmony in the piece. The main theme remains the same. It is performed by the string section and at the beginning by the third and fourth accordions. The brass section appears for the first time, playing the role of harmonic filler by playing long notes in a chord arrangement, i.e. trumpet, tenor saxophone, trombone. This time, the acoustic guitar leads the accompaniment using almost identical rhythmic divisions from the drum part. The drums play similar divisions as before, this time including additional kick and snare hits. The piano also serves as an accompaniment this time with a harmonic notation from the so-called slash notation (a type of execution notation). Means, that the pianist, having been given chords to perform, can perform them at his discretion without much emphasis on rhythm. Nevertheless, an experienced musician will know how to perform his part with such a notation so that it reflects the intended character and emotionality of the piece.

Fig. 19. Fragment partytury pt.: "Lalka"; [t. 52-60]; (źródło: materiały własne)

In bar 53, the main theme appears again with an arrangement reproduced at the beginning of the piece. However, there are some minor changes here to avoid duplication of the same part in an identical orchestral arrangement. One of the changes is the division of the piano part, which has changed from dotted quarter notes to dotted half notes. The above division allows for cooperation with the double bass part and with the accordion I and II. Violins I, II and viola return to the pizzicato technique, playing the same parts as at the beginning of the theme. The melody line also remains as before in the acoustic guitar, 3rd violin and this time in the 3rd accordion.

This musical score, labeled Fig. 20, represents a fragment of the partytura (orchestral score) for the piece "Lalka", measures 68-76. The score is arranged for a string quartet (Violin I, Violin II, Viola, Violin III) and four accordions (Accordion 1, 2, 3, 4). The string section is marked "Arco" (arco bowing). The Violin I and II parts play eighth-note runs. The Viola part also plays eighth-note runs. The Violin III part plays a more melodic line. The four accordions play a rhythmic pattern of eighth notes, with the first two accordions playing a higher register and the last two playing a lower register. The score is written in 2/4 time and features a key signature of one sharp (F#).

Fig. 20. Fragment partytury pt.: "Lalka"; [t. 68-76]; (źródło: materiały własne)

From bar 69, apart from the continuation of the main theme left in violin III and accordion I, the accompaniment changes in the string section and similarly in the accordion section. In the original arrangement, it was an accompaniment using the pizzicato technique (in the string section) and staccato (in accordions). At this point, the arco bowing technique was introduced, playing eighth note runs legato, which were doubled in the accordions. This procedure is also intended to diversify the orchestration so that it is not repeated in the same version as before.

This musical score, labeled Fig. 21, represents a fragment of the partytura for the piece "Lalka", measures 84-88. The score is arranged for a jazz ensemble including Tenor Sax, Trumpet in B, Trombone, Acoustic Guitar, Piano, Acoustic Bass, and Drum Set. The Tenor Sax, Trumpet in B, and Trombone parts play a melodic line. The Acoustic Guitar and Piano parts play a rhythmic pattern of eighth notes, with the guitar playing a higher register and the piano playing a lower register. The Acoustic Bass part plays a melodic line. The Drum Set part plays a rhythmic pattern of eighth notes. The score is written in 2/4 time and features a key signature of one sharp (F#). Chord symbols are provided for the Acoustic Guitar and Piano parts: E MIN⁷/A, E MIN⁷, A⁹, D MAJ⁹, and A^{b9}(B5).

Fig. 21. Fragment partytury pt.: "Lalka"; [t. 84-88]; (źródło: materiały własne)

Part F is the culminating moment in which the melody line and accompaniment have been rearranged in terms of variable rhythmization compared to the original. Additionally, the entire part was subjected to the so-called inversion in the sense of tonal parallel. In the original, the basic key of this piece is a minor key. In this part, the major key was introduced, accompanying the extended key and a changed accompaniment of the melodic line, which changed only by subjecting it to a different rhythm. This line is performed by the following instruments: trumpet, saxophone, trombone, which play in three parts. Additionally, the 3rd violin and the 4th accordion play lead vocals. Acoustic guitar again as accompaniment with rhythmically given chords, and the piano similarly with slash notation. The double bass uses syncopated notation in the divisions of duolas and quarter notes with a dot. Drums perform a slightly extended rhythmic notation through bass-drum (kick drum) and ride and snare-drum.

Fig. 22. Fragment partytury pt.: "Lalka"; [t. 93-100]; (źródło: materiały własne)

The last passage of the motif illustrates that the entire string section and the entire accordion section play the theme with strong dynamics, all in unison. Thanks to this topic here it is presented in the most dynamic and expressive version possible so far. He is supported by the brass section, which constantly plays in a chord pattern. The last four bars of the ending are a copy of the four-bar introduction of the piece.

I think that in this piece the conductor should pay attention to controlling its correct rhythmic course, because parts of the piece are characterized by different rhythmization. I draw attention to the rhythmic performance of sixteenth-note passages in the string section and the accordion section.

3.4. Music from the movie *Dom*

On November 9, 1980, the first episode of the series was broadcast *Dom*⁴⁵. The longest-running Polish series covers a piece of history and is also an important testimony to it. The dust of World War II has not yet settled and the first residents are slowly returning to their tenement house, which was heavily damaged by the explosions. This is the very beginning of the series *Dom* - a cult production that was watched with enthusiasm by the whole of Poland. A mother and her child are walking through a street covered with rubble, men are blocking up holes in the walls, the farmer is installing a gate - everyone is trying to find their way and arrange themselves in these difficult conditions. Only after a few scenes do we witness the actual end of the war. In the next 25 episodes, we follow the fate of the inhabitants of the same house against the background of the events of Poland's recent history until the end of the 1970s. The series was shot over a total of 20 years: in the years 1979-1982, then a break in filming until 1987 was forced by the introduction of martial law. Political and systemic changes resulted in series 3 and 4 being produced in the years 1996-2000. This had a direct impact on the boldness of the director, who was initially hampered by censorship control, and later - in the 1990s - could afford to be much more direct. Jan Łomnicki - an excellent and experienced documentarian who directed all the episodes - took most of the photos in a tenement house in Warsaw, which played the role of the titular house in Śródmieście, at ul. Złota 25.

Waldemar Kazanecki⁴⁶ (born April 29, 1926 or April 23, 1929 in Warsaw, died December 20 or 21, 1991) - Polish pianist, conductor and composer. He was still learning music during World War II - he was given private lessons by Aleksander Wielhorski. After the war, in the years 1945–1949, he studied at the Secondary Music School (and at the same time at the Secondary School of Natural Sciences) in Łódź. A trip to Katowice and a full-time job at the Katowice radio allowed him to continue his private music studies under the supervision of a lecturer at the State Higher School of Music in Katowice - Jan Gawlas, with whom he studied music theory and composition. The music from the series *Home* is one of the most beautiful songs in the history of Polish television and cinema. The composition, written by Waldemar Kazanecki, is inextricably associated with the social and historical hit of Jan Łomnicki. The legendary Waldemar Kazanecki is considered one of the greatest musical

⁴⁵ <https://www.polskieradio.pl/39/156/arttykul/2616754,serial-dom-portret-35-lat-warszawy> (stan 11.02.2024 r. godz. 20.21)

⁴⁶ https://pl.wikipedia.org/wiki/Waldemar_Kazanecki (stan 11.02.2024 r. godz. 20.28)

geniuses to appear in Polish cinema. He wrote compositions for over 500 films and TV series, including themes for many productions.

The score of the piece was written for: clarinet, tenor saxophone, 2 trumpets, trombone, drum set, electric guitar, piano, 4 accordions, violin I, violin II, violin III, violas, cellos and double bass.

Full Score

Muzyka z filmu
"DOM"
partytura
DZIEŁO ARTYSTYCZNE

Muzyka: Waldemar Kazanecki
arr. Szymon Piotrowski

The musical score is for the film "Dom" and is arranged by Szymon Piotrowski. It features a full orchestral ensemble. The instruments listed on the left are: Clarinet in B \flat , Tenor Sax, Trumpet in B \flat 1, Trumpet in B \flat 2, Trombone, Drum Set, Acoustic Guitar, Piano, Akordeon 1, Akordeon 2, Akordeon 3, Akordeon 4, Violin I, Violin II, Violin III, Viola, Cello, and Double Bass. The score is written in 6/8 time and D major. The first section, marked 'A', consists of 8 measures. The woodwinds and brass are mostly silent in this section. The percussion (Drum Set) plays a rhythmic pattern of eighth notes. The acoustic guitar and piano provide harmonic support. The accordions and strings (Violins, Viola, Cello, Double Bass) play melodic and harmonic lines. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *arco* (arco). The copyright notice is © 2023.

Fig. 23. Partytura pt.: "Dom"; (źródło: materiały własne)

A touching theme from a drama series about Poland's post-war slow return to normal life. Waldemar Kazanecki again captured the historical moment perfectly and composed something atmospheric and relevant.

The image shows a musical score for a piece titled "Dom" (t. 1-9). The score is arranged for four accordions (Akordeon 1-4) and a string section (Violin I, Violin II, Violin III, Viola, Cello, and Double Bass). The music is in 6/8 time and features a melodic line played by Violins I and II, and Accordions I and II. The main theme is answered and complemented by Accordions III and IV, Violins III, and Viola (divisi). The Cello and Double Bass enter later in the piece. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *arco* (arco). The Double Bass part is marked *arco* and *mf*.

Fig. 24. Fragment partytury pt.: "Dom"; [t. 1-9]; (źródło: materiały własne)

The introduction of the piece is performed by two sections of instruments - the accordion section and the string section. The melody line is played first by violins I and II together with accordions I and II. The main theme is answered and complemented by accordions III and IV, together with violins III and violas (divisi). Later, the cellos also come in and at the end of the first part of the theme, the double bass appears, thus beginning the second part of the theme.

Fig. 25. Fragment partytury pt.: "Dom"; [t. 9-19]; (źródło: materiały własne)

In part B there is a brass section consisting of a clarinet and a tenor saxophone, which play the rest of the main theme. The remaining instruments, such as trumpet I, trumpet II and trombone, play the accompaniment with an eighth-note division into voices. Accordion I and violin I support the theme with their lead voicing.

The image displays a musical score for a piece titled "Dom", spanning measures 37 to 45. The score is arranged for a four-part accordion ensemble and a string section. The instruments are listed on the left: Akordeon 1, Akordeon 2, Akordeon 3, Akordeon 4, Violin I, Violin II, Violin III, Viola, Cello, and Double Bass. The notation is written on staves with treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The score shows a complex arrangement with various note values, including eighth and sixteenth notes, and rests. The accordion parts are highly melodic and rhythmic, while the string section provides a harmonic and rhythmic foundation. The score is marked with a rehearsal symbol (double bar line with a repeat sign) at the beginning of the section.

Fig. 26. Fragment partytury pt.: "Dom"; [t. 37-45]; (źródło: materiały własne)

Both previous parts appear twice, one after the other, in the same configuration. From bar 38, the third part of the theme appears, in which several differences from the previous two can be noticed. The first two movements are in the key of A minor. In the third part, there is a tonal inversion that changes into key A major, in which the third part of the main theme is carried out. It is conducted mainly by the string and accordion sections, divided into voices. Both the clarinet and the tenor saxophone provide answers in this part. One of the more noticeable differences in this part is also the change in divisions in the double bass part. Until now, these were usually long note values, which have now been replaced with eighth note values, giving a livelier character and a slightly more dynamic part.



Fig. 27. Fragment partytury pt.: "Dom"; [t. 62-70]; (źródło: materiały własne)

The second part of the song is a ballad swing with a delicate accompaniment starting on the piano and the root note on the double bass, played sometimes in chord progressions with swing articulation and pizzicato technique. Later, strings and accordions join the accompaniment in MP dynamics. The melody line is played by a solo clarinet.

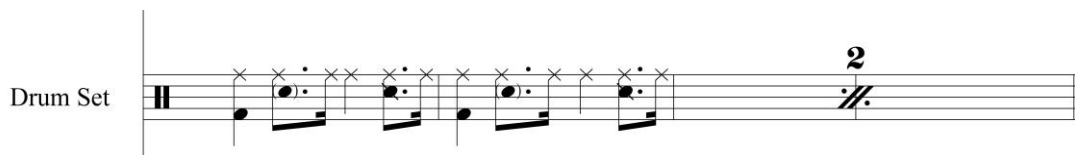


Fig. 28. Fragment partytury pt.: "Dom"; [t. 71-74]; (źródło: materiały własne)

The drum kit also changes its style and part from the previous part one. This time it is a swing march played with brushes and one foot at a time in each bar. A swing ride completes the whole in a given style. In this version, the second part of the piece ends with a fermata, preceded by a very similar and slightly variable orchestration. In this version, the second part of the piece ends with a fermata, preceded by a very similar and slightly variable orchestration, making it impossible to introduce new themes.

The image shows a musical score for a piece titled "Dom" (t. 70-78). The score is arranged for a large ensemble, including four accordions (Akordeon 1-4), three violins (Violin I, II, III), a viola, a cello, and a double bass. The music is written in 2/4 time with a key signature of one flat (B-flat). The dynamics are marked as *mp* (mezzo-piano) and *f* (forte). The score features a variety of musical textures, including polyphonic passages and harmonic accompaniment. The accordions play a prominent role in the texture, often with long, sustained notes. The strings provide a steady accompaniment, with the double bass and cello playing a more active role in the lower register.

Fig. 29. Fragment partytury pt.: "Dom"; [t. 70-78]; (źródło: materiały własne)

I believe that the variable dynamics contained in the composition is its uniqueness. The role of the conductor includes, among other things, the task of ensuring that the instrumentalists correctly perform the numerous dynamic changes of the piece and the legato playing that requires technical skills. Attention should also be paid to achieving consistency in the sound of instruments in harmonic and polyphonic passages performed, among others, by accordions and instruments acting as accompaniment.

3.5. Waltz⁴⁷ from the movie *Ziemia obiecana*

One of the most famous waltzes that Wojciech Kilar has written for film over the decades, a beautiful, romantic waltz from Andrzej Wajda's *The Promised Land* from 1974. In an exceptionally epic film like *The Promised Land*, music plays an important role. The rich sound world of the film is complemented by the sounds of industrial Łódź. *The Promised Land*, as a parallel to the biblical Canaan, is supposed to give hope for creating huge businesses and making fortunes, so it attracts people of different cultures and religions. However, the cost that must be incurred in the name of great interests turns out to be enormous. In 1976, the film was nominated for an Oscar in the Best Foreign Language Film category. The main roles were played by Daniel Olbrychski, Wojciech Pszoniak and Andrzej Seweryn.

Wojciech Kilar is an outstanding composer of classical music, as well as the creator of music for many films, including: *The Promised Land* by Andrzej Wajda, *The Pianist* by Roman Polański, *Dracula* by Francis Ford Coppola and the series "The Adventures of Mr. Michał".

The score of the piece was written for: 2 tenor saxophones, 2 trumpets, trombone, drum set, electric guitar, electric bass, harp, piano, 4 accordions, vocals, violins I, violins II, violins III, violas and cellos.

⁴⁷<https://www.google.pl/search?q=Walc+z+filmu+E2%80%9EZiemia+obiecana+E2%80%9D%252C+muz.+Wojciech+Kilar> (status 10.02.2024time 18.10)

Muzyka: Wojciech Kilar
arr. Szymon Piotrowski

The image displays a detailed musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a full orchestra and includes parts for various instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing multiple staves for different instruments.

Instrumentation and Parts:

- Tenors Sax 1 & 2:** Both parts are marked with a "Straight" tempo and a "roll..." instruction.
- Trumpet in Bb 1 & 2:** Both parts are marked with a "Straight" tempo.
- Trombone:** Marked with a "Straight" tempo.
- Drum Set:** Marked with a "mf" (mezzo-forte) dynamic.
- Electric Guitar:** Marked with a "mf" dynamic.
- Acoustic Bass:** Marked with a "mf" dynamic.
- Piano:** Marked with a "mf" dynamic and an "ad. lib." (ad libitum) instruction.
- Akordeon 1, 2, 3, & 4:** All four parts are marked with a "mp" (mezzo-piano) dynamic.
- Violin I, II, & III:** All three parts are marked with a "mp" dynamic.
- Viola:** Marked with a "mp" dynamic.
- Cello:** Marked with a "mp" dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the initial instrumental introduction, while the second system continues the instrumental accompaniment. The score is presented in a clear, professional layout with a white background and black notation.

Fig. 30. Partytura pt.: "Ziemia obiecana"; (źródło: materiały własne)

The entire piece has been rearranged, especially the beginning, in which the author of the arrangement included his own introduction that begins the main theme. This is an introduction to the main theme which is performed by the pianist on the piano. It is played by the accordion section and the string section, i.e. accordions I, II, III, IV along with violins I, II, III, violas and cellos. The end of the introduction ends with a fermata under which there are quarter notes in a chord arrangement with an added crescendo.

The image shows a musical score for the introduction of the piece "Ziemia obiecana". The score is written for six instruments: four accordions (Akordeon 1, 2, 3, 4) and three string instruments (Violin I, Violin II, Violin III, Viola, and Cello). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked "mp" (mezzo-piano). The score begins with a fermata over a chord of quarter notes. The introduction ends with a fermata under which there are quarter notes in a chord arrangement with an added crescendo.

Fig. 31. Fragment partytury pt.: "Ziemia obiecana"; [t. 1-4]; (źródło: materiały własne)

After the introduction, the main theme is performed by the pianist on the piano, for which the solo part of a given theme has been prepared. It is written in a typical jazz style, which is visible in the chords that the author included as an accompaniment to the melody line. The solo continues throughout the entire theme of the first movement.



Fig. 32. Fragment partytury pt.: "Ziemia obiecana"; [t. 4-8]; (źródło: materiały własne)

At the end of the solo motif, strings and accordions were introduced on the last chords, creating a harmony with long notes, which is intended to indicate to the listeners the end of this part of the piece.

Fig. 33. Fragment partytury pt.: "Ziemia obiecana"; [t. 46-49]; (źródło: materiały własne)

After the end of the first movement, there is a fast-paced swing intro that begins the second movement. This introduction is also the arranger's original idea, the location and structure of which is analogous to the first introduction at the beginning of the piece.

50 **Swing!** ♩ = ♩³♩₄
(M.M. ♩ = 210) **D**

Tenor Sax 1 *mf*

Tenor Sax 2 *mf*

Trumpet in B♭ 1 *mf*

Trumpet in B♭ 2 *mf*

Trombone *mf*

Drum Set *mf*

Electric Guitar *mf*

Acoustic Bass *mf*

Piano *mf*

Fig. 34. Fragment partytury pt.: "Ziemia obiecana"; [t. 50-53]; (źródło: materiały własne)

In part E, immediately after the second introduction, the main theme begins, modified in terms of style and rhythm. In this case, the melody line is played by tenor saxophones 1 and 2, while the rhythm section consisting of drums, electric guitar, acoustic bass and piano act as accompaniment. The guitar plays steady quarter notes to emphasize the $\frac{3}{4}$ rhythm. It is an unusual swing, precisely because its time signature is not the standard 4/4 but $\frac{3}{4}$.

The musical score for measures 59-64 of 'Ziemia obiecana' (Part G) features the following instruments and parts:

- Tenor Sax 1:** Melodic line with eighth and quarter notes, including a triplet in measure 60.
- Tenor Sax 2:** Similar melodic line to Tenor Sax 1, with a triplet in measure 60.
- Trumpet in Bb 1:** Rests throughout the section.
- Trumpet in Bb 2:** Rests throughout the section.
- Trombone:** Rests throughout the section.
- Drum Set:** Rhythmic accompaniment with snare, hi-hat, and kick drum patterns, including a triplet in measure 60.
- Electric Guitar:** Chordal accompaniment with sustained chords and a triplet in measure 60.
- Acoustic Bass:** Bass line with eighth and quarter notes, including a triplet in measure 60.
- Piano:** Chordal accompaniment with sustained chords and a triplet in measure 60.

Fig. 35. Fragment partytury pt.: "Ziemia obiecana"; [t. 59-64]; (źródło: materiały własne)

In part G, in addition to the accompanying rhythm section, there is an accordion and string section. Long notes in chord arrangements make the harmonic background extremely rich and make the accompaniment even more full and expressive. In part H, there are saxophone developments of the melodic line, supported by counterpoints and supporting parts of the remaining brass section.



Fig. 36. Fragment partytury pt.: "Ziemia obiecana"; [t. 79-87]; (źródło: materiały własne)

In part K, the role of conducting the melody line passes to the string section. However, in the brass section, an eighth-note accompaniment was introduced, which musically fills the space of the piece. In a similar configuration, it took place in the preceding part, i.e. I, in which the strings played the same eighth-note accompaniment as the brass section now.



Fig. 37. Fragment partytury pt.: "Ziemia obiecana"; [t. 109-114]; (źródło: materiały własne)

In part M, the melody line returns to the string section and the accordion section. The rest of the theme continues until part O, where the dynamics return to a moderate level, as here the further theme is played by a trombone and one tenor saxophone.

Fig. 38. Fragment partytury pt.: "Ziemia obiecana"; [t. 151-159]; (źródło: materiały własne)

This time, the part performed by the string section and accordions is filled with contrapuntal plays that are intended to fill the end of the phrase of a given melodic line performed by the trombone, piano and tenor saxophone. In this part, the acoustic bass (double bass) turns into the so-called walking, which is intended to emphasize and emphasizing the swing in which this part of the song is written.

Fig. 39. Fragment partytury pt.: "Ziemia obiecana"; [t. 151-156]; (źródło: materiały własne)

The next part is supported by the brass section, which first plays parts in short eighth notes, and then moves on to the melody line, making it more expressive and dynamic. Strings and accordions become the accompaniment here, filling the texture with long notes and quarter notes written in a chord arrangement.

Fig. 40. Fragment partytury pt.: "Ziemia obiecana"; [t. 167-170]; (źródło: materiały własne)

In part Q we have another turn in the division of roles. This time again, the string and accordion sections take over the performing role of the melody line, while the brass section performs the accompaniment written in a chord arrangement. with sfz dynamics and quarter note progression. Until the end of the piece, the same divisions are implemented in terms of the melody line and accompaniment.

Fig. 41. Fragment partytury pt.: "Ziemia obiecana"; [t. 167-170]; (źródło: materiały własne)

I believe that it is necessary to point out the fluidity of the melodic line in the initial part of the piece due to the nature of the music and the skillful use of sound registers in this piece. I think that you need to pay attention to highlighting the dynamic contrasts that define the character of the piece.

3.6. Muzyka from the movie “Prawo i pięść” – *Nim wstanie dzień*

„Nim wstanie dzień” – a ballad composed by Krzysztof Komeda, which is the main theme of the film *Prawo i pięść*. In the original version, the song was performed by Edmund Fetting with lyrics by Agnieszka Osiecka. The composition was arranged by various musicians, including the band *Raz, Dwa, Trzy* (album *Czy te oczy mogą kłamać*), Grabaża with band *Strachy Na Lachy* (album *Strachy na Lachy*) and Katarzyna Nosowska (album *Osiecka*). In 2011 on album *Komeda* of Leszek Możdżer there was a song *The Law and The Fist* based on a ballad.

Krzysztof "Komeda" Trzcinański (1931-1969) is a Polish pianist and composer whose name is known all over the world. If he were alive, he would probably have hundreds of awards to his name. He would most likely create music for films in America - that's where his global career began.

"Character⁴⁸ and the work of Krzysztof Komeda has grown to the rank of a symbol and legend in the Polish jazz community. No other Polish jazzman has had such a huge impact on modern Polish jazz music as the artist from Poznań" – written by Dionizy Piątkowski, head of the festival Era Jazzu.

Krzysztof Komeda has fully found himself as a composer of illustrative music: from wonderful ballet etudes to an extensive discography including film music for several dozen films by the most outstanding directors.

The score of the piece was composed for: tenor saxophone, soprano saxophone, 2 trumpets, trombone, drum set, electric guitar, electric bass, harp, piano, 4 accordions, vocals, violin I, violin II, viola and cellos.

⁴⁸ <https://dzieje.pl/kultura-i-sztuka/komeda-tworca-muzyki-filmowej-i-rozbudowanych-kompozycji-jazzowych> (status 10.02.2024 time 18.26)

Muzyka z filmu "Prawo i pięść"

"NIM WSTANIE DZIEŃ"

partytura
DZIEŁO ARTYSTYCZNE

Muzyka: Krzysztof T. Komeda
arr. Szymon Plotowski

Full Score

$\text{♩} = 50$

The musical score is written for a large ensemble. The instruments listed on the left are: Tenor Sax, Soprano Sax, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone, Drum Set, Acoustic Guitar, Acoustic Bass, Piano, Akordeon 1, Akordeon 2, Akordeon 3, Akordeon 4, Violin I, Violin II, Violin III, Viola, and Cello. The score begins with a tempo marking of quarter note = 50. The key signature has two flats (B♭ and E♭). The time signature is 4/4. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings (p, mp, crescendos). The piano part is written in grand staff notation. The accordion parts are written in treble and bass clefs. The string parts (Violins, Viola, Cello) are written in their respective clefs. The woodwind parts (Saxophones, Trumpets, Trombone) are written in their respective clefs. The percussion part (Drum Set) is written in a simplified notation. The score is marked with a copyright notice © 2023 at the bottom center.

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Fig. 42. Partytura pt.: "Nim wstanie dzień"; (źródło: materiały własne)

The song „Nim wstanie dzień” was originally intended and performed as a song with lyrics. In the original version, the song was performed by Edmund Fetting with lyrics by Agnieszka Osiecka. In this arrangement, the song was rearranged into an instrumental piece.

Fig. 43. Fragment partytury pt.: "Nim wstanie dzień"; [t. 1-7]; (źródło: materiały własne)

The piece begins with an introduction (prologue), which is the arranger's original idea. The introduction theme is, of course, based on the main theme of the piece, but the harmony is changed quite a bit. Differentiated tempo – polymetry – is also an idea aimed at extending the phrase in given bars. Canonical elements also appear in various intervals, transformed according to contrapuntal rules. These three techniques used prove that the idea of writing a new introduction based on the original is well-thought-out. In the original notation for the string section, and later also adding the accordion section, the notation for stringing was also included.

Fig. 44. Fragment partytury pt.: "Nim wstanie dzień"; [t. 7-12]; (źródło: materiały własne)

After the introductory part, there is a second introduction - the target one. Moderate tempo, key of G minor, introductory eight-bar soprano saxophone solo into the right musical atmosphere. The main theme is intended for a soprano saxophone, supported by the first accordion. At the end of the introduction, the accordions and strings have sixteenth-note progressions, which are additionally realized in dynamics from pp to mf through crescendo. This gives the effect of transitioning to the main topic in an effective way.

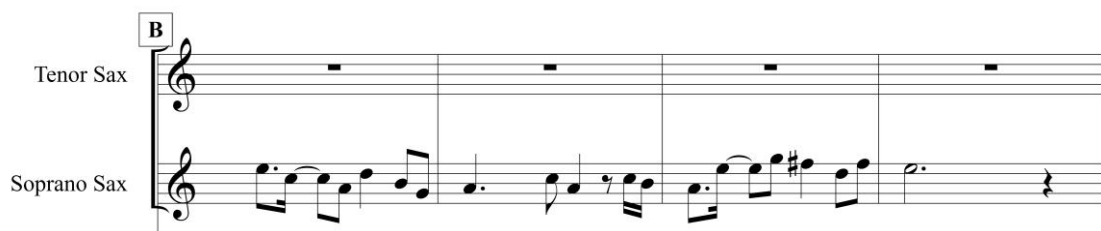


Fig. 45. Fragment partytury pt.: "Nim wstanie dzień"; [t. 16-19]; (źródło: materiały własne)

In part C, strings were introduced as an accompaniment as a harmonic background. The piano and acoustic guitar accompaniment have not changed, but the bass guitar riff has changed. This progression involves changing the rhythm of the bass progression. With each subsequent change, it becomes more and more syncopated in terms of changing its course to shorter and shorter values. Moreover, a second voice was added to the melody line, which also appears in accordion I, playing simultaneously in trumpet II and accordion III. The second trumpet has additional information written on the staff - namely - "Harmon". This means that at this point the trumpeter must use an aluminum harmonic trumpet muffler, which will change the sound of the trumpet.

Fig. 46. Fragment partytury pt.: "Nim wstanie dzień"; [t. 23-28]; (źródło: materiały własne)

In this part there is also accompaniment in the string section. These are generally long notes - whole notes and half notes - written in a chord arrangement. The first four bars are a kind of progression which, despite the variable harmony, fits well into the whole as a harmonic background. The second part is slightly modified in terms of structure and note divisions.

Fig. 47. Fragment partytury pt.: "Nim wstanie dzień"; [t. 23-28]; (źródło: materiały własne)

The accompaniment transforms into leading the melodic line of the chorus, performed by the string section, the accordion section and the piano along with the trombone and tenor saxophone. The rest of the brass section supports harmonically by playing counterpoints and divisions analogous to the melodic line in the chord system, thus expanding the spectrum of sound and harmony.

Fig. 48. Fragment partytury pt.: "Nim wstanie dzień"; [t. 31-36]; (źródło: materiały własne)

The bass guitar progression also changes to a syncopated riff with even shorter pitches than before. Thanks to this, this diverse part flows into the intended main procession, so that the listener gets a good aesthetic impression of the positive connection between these two parts. The drum riff also changes, blending with the bass progression to create good rhythmic coherence

Fig. 49. Fragment partytury pt.: "Nim wstanie dzień"; [t. 39-43]; (źródło: materiały własne)

In part F, the melodic line is played in unison by the accordion section and the string section. There are modest contrapuntal responses in the brass section, which are intended to emphasize the character of this version of the song. The bass guitar moves towards the target march that was used in the intro. The main accompaniment returns to the piano and acoustic guitar.

Fig. 50. Fragment partytury pt.: "Nim wstanie dzień"; [t. 47-51]; (źródło: materiały własne)

In part G, the sectional roles are reversed. This time the melody line is played by trumpets with a trombone and two tenor and soprano saxophones. The first four bars are played in chord pattern by the brass section, while the second part of the theme is played in unison. The string and accordion section acts as an accompaniment written in chord form, exactly the same as in part F. The bass guitar in the target riff is supported by drums, which perform similar rhythmic divisions. The last chorus is performed very similarly to the previous one, after which the soprano saxophone solo returns. This is the so-called outro solo (ending) which aims to bring coherence to the formal structure.

Fig. 51. Fragment partytury pt.: "Nim wstanie dzień"; [t. 65-69]; (źródło: materiały własne)

I believe that the changing time signature in the introduction requires the full concentration of the performers and considerable conducting skills. The special sound qualities of this composition are demonstrated by the band's variable instrumental cast, from fragments performed in unison to four-part pieces.

3.7. Music from the movie “Prawo i pięść” - *Dziecko Rosemary*.

On September 14, 1964, the premiere of the film by Jerzy Hoffman and Edward Skórzewski entitled *Law and Fist* took place. It is still one today one of the most successful attempts to refer to genre cinema in Polish cinema. *The Law and the Fist* tells the story of Andrzej Kenig (Gustaw Holoubek), returning from the Borderlands, who joins a group of men going to the so-called regained lands, to a town abandoned by the Germans. They are to secure the houses and belongings left there and prepare them for the arrival of displaced persons from the east. However, Kenig quickly realizes that his comrades do not intend to save the former German property, but want to take it away and sell it. Kenig is the only one who opposes them, he tries to win some of them to his side, and when that doesn't work, he starts an open fight with them. So we have a typical Western plot here: one righteous person against a group of determined villains.

A lullaby ⁴⁹, which was the main musical theme in Polański's film *Rosemary's Baby*, composed by Krzysztof Komeda. Although the original title of the melody is *Sleep Safe and Warm*, it is commonly known as *Rosemary's Lullaby*. The composition was arranged many times by different musicians; in 1997, three versions of it were included on Tomasz Stańko's album. In 2007, the album *Ultra Orange and Emmanuelle* was released, in which *Rosemary's Lullaby* was performed by actress Emmanuelle Seigner, privately the wife of Roman Polański. The album *Komeda by Leszek Możdżer*, released in 2011, also included the song *Sleep Safe and Warm*, just like on the vinyl album *The best of Krzysztof Komeda* released in 2014, this ballad was performed by Simple Acoustic Trio.

Krzysztof Komeda has fully found himself as a composer of illustrative music: from wonderful ballet etudes to an extensive discography including film music for several dozen films by the most outstanding directors.

The score of the piece was written for: clarinet, trumpet, trombone, acoustic guitar, acoustic bass, piano, drum set, 1st and 2nd violins, viola and 4 accordions

⁴⁹ <https://www.salon24.pl/newsroom/1130160,krzysztof-komeda-i-jego-kolysanka-rosemary-90-rocznica-urodzin-artysty> (status 11.02.2024time 11.46)

Muzyka z filmu "Prawo i pięść"

"KOŁYSANKA ROSEMARY"

partytura
DZIEŁO ARTYSTYCZNE

Muzyka: Krzysztof T. Komeda
arr: Szymon Piotrowski

SCORE

The musical score is written for a film soundtrack. It features a variety of instruments: Clarinet in Bb, Trumpet in Bb, Trombone, Acoustic Guitar, Piano, Acoustic Bass, Drum Set, Violin I, Violin II, Viola, and four Accordions (1-4). The key signature has two flats (Bb and Eb), and the time signature is 6/8. The score includes a section marked 'A' and a 'Cmin9' chord. The piano part features a sustained chord in the right hand and a melodic line in the left hand. The acoustic guitar and bass parts have a similar melodic line. The drum set part has a steady rhythm. The string and accordion parts are mostly silent in this section.

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Fig. 52. Partytura pt.: "Kołysanka Rosemary" („Dziecko Rosemary”); (źródło: materiały własne)

The piece is written in the key of C minor and has an instrumental version. Time signature 6/8 at a moderate tempo allows for a slightly greater alternative in terms of the rhythmic structure of the piece, as the theme itself could be written in $\frac{3}{4}$ time. The four-bar introduction includes a percussion riff, which is intended to introduce the appropriate rhythm of the song and the appropriate atmosphere in which the song was set.

Fig. 53. Fragment partytury pt.: "Kołysanka Rosemary"; [t. 1-12]; (źródło: materiały własne)

In part A, the main theme of the piece appears immediately. The melody line has a piano part which, in addition to the melody line in the treble clef, also has chords in the form of harmonic accompaniment in the bass clef. The drums create the same rhythmic division as in the introduction. The bass guitar harmonizes with the piano accompaniment with long notes (playing the root notes of the chords). The acoustic guitar, however, plays a completely different procession than the other instruments. It is an eighth-note accompaniment, the so-called unfolding chords, which harmonizes with its structure with eighth-note percussion divisions.

Fig. 54. Fragment partytury pt.: "Kołysanka Rosemary"; [t. 19-24]; (źródło: materiały własne)

The lullaby is prepared by the author in an instrumental version, although a vocal version was also created. The stanza is composed of three parts, the first of which and the second one are built the same. At the beginning, the clarinet appears together with the viola and the 2nd, 3rd and 4th accordions. Then the trombone joins in parallel with the first accordion in the second measure of the third movement, while the second violin appears in the fifth. In this part, the accompaniment is also expanded by individual sections. In the next sixth measure, the trumpet joins, followed immediately by the 1st violin in the seventh measure. All these instruments always begin their parts on the second beat of quarter notes. Their roles are as follows: clarinet and accordion III play the melodic line of the main theme of the third movement. Other instruments appearing in the accordion, string and wind sections are intended to harmonically fill the melodic line by playing counterpoints, delays and chord components.

The image shows a musical score for five instruments: Clarinet in Bb, Trumpet in Bb, Trombone, Acoustic Guitar, and Piano. The music is in 3/4 time and Bb major. The Clarinet and Trumpet parts are melodic, starting on the second beat of the first measure. The Trombone part is a harmonic line. The Acoustic Guitar part is a rhythmic pattern with chords labeled A MAJ 9, G MIN, and C MIN 9. The Piano part provides a harmonic accompaniment with chords and a bass line.

Rysunek 55. Fragment partytury pt.: "Kołysanka Rosemary"; [t. 28-36]; (źródło: materiały własne)

The culminating moment of the instruments appearing in this way is at the beginning of the song's chorus. Here, the melodic line is taken over by the first violin, the first accordion and the clarinet, whose part changes in the later bars through harmonic fillings. The piano still has the melody line part.

The bass in the chorus has even more demanding rhythmic parts than before, thus cooperating rhythmically with the theme of the chorus. The acoustic guitar gradually changes its divisions, playing quarter notes every other measure, then also eighth notes in the form of accompaniment to a given melodic line.

Fig. 56. Fragment partytury pt.: "Kolysanka Rosemary"; [t. 45-53]; (źródło: materiały własne)

In part E, the piano part performs the melody and accompaniment parts, and the bass guitar performs the eighth-note rhythmic procession. The string section joins the theme in unison in an octave-wide arrangement, which plays the main melodic line in both the first and second parts of the theme. Accordions I and IV also play the melody line in both parts of the theme. However, accordion II doubles the accompaniment of the acoustic guitar, and accordion III supports the accompaniment of the notated piano. in the bass clef.

Fig. 57. Fragment partytury pt.: "Kolysanka Rosemary"; [t. 61-66]; (źródło: materiały własne)

In the G section, the main theme of the melody appears in the trombone. The clarinet and trumpet play their parts polyphonically in bars 63-65. These instruments are intended to expand the textural sphere to emphasize the development of dynamics and breadth of the sound, accumulating them into the chorus. In this part, the first violin plays the part an octave higher. This allows you to achieve a greater effect and expression of dynamics and nostalgia.

The image displays a musical score for the piece "Kolysanka Rosemary". The score is arranged in a multi-staff format, with each instrument or voice part on its own staff. The instruments listed on the left are: CLARINET IN B \flat , TRUMPET IN B \flat , TROMBONE, ACOUSTIC GUITAR, PIANO, ACOUSTIC BASS, DRUM SET, VIOLIN I, VIOLIN II, VIOLA, ACCORDEON 1, ACCORDEON 2, ACCORDEON 3, and ACCORDEON 4. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows measures 77 through 82. In measures 77-78, the Acoustic Guitar and Acoustic Bass parts are marked with "A MAJ 9 ". In measures 79-80, they are marked with "G MIN". The Trombone part features a melodic line that is the main theme of the G section. The Violin I part plays the same melody an octave higher. The other instruments provide harmonic support and texture.

Fig. 58. Fragment partytury pt.: "Kolysanka Rosemary"; [t. 77-82]; (źródło: materiały własne)

The piece ends with a four-bar percussion procession, exactly the same as in the introduction. This arrangement idea of the author allows (of course, depending on the structure of a given piece) to complement the structure of the stylistic form of the piece and in terms of the structure scheme.

The image displays a musical score for the final four bars of a piece. The score is arranged in four staves, each labeled on the left: ACOUSTIC GUITAR, PIANO, ACOUSTIC BASS, and DRUM SET. The key signature is B-flat major (two flats). The time signature is 4/4. The first three staves (ACOUSTIC GUITAR, PIANO, and ACOUSTIC BASS) all play the same harmonic material in the first two bars, which consists of a sustained chord in the right hand and a single note in the left hand. In the final two bars, all three staves are silent, indicated by whole rests. The DRUM SET staff features a consistent rhythmic pattern throughout all four bars, consisting of a series of eighth and sixteenth notes with 'x' marks above them, representing a specific drumming technique. The piece concludes with a double bar line at the end of the fourth bar.

Fig. 59. Fragment partytury pt.: "Kołysanka Rosemary"; [t. 86-90]; (źródło: materiały własne)

According to the author of the work, the character of this piece is determined by the musical text contained in this composition, and its understanding by the performers is the basis for stylish performance. An important factor here is the technical skills of the performers in the implementation of the above piece.

3.8. Music from the TV series „Czterdziestolatek” – *Czterdzieści lat minęło*

On May 16, 1975, Polish Television broadcast the first episode of the series *Czterdziestolatek*.

Illnesses⁵⁰, which the title character of the series, who is turning 40, was trying to cope with, attracted millions of viewers. The actors - Anna Seniuk and Andrzej Kopiczyński - created unforgettable roles, earning the sympathy of viewers for many years.

The originators of the series were director Jerzy Gruza and Krzysztof Toeplitz. Both men turned 40 in the same year. During their conversations, they noticed that they were struggling with the same problems. Based on their experiences, they first created a cabaret script, but after reflection they decided to make a series.

After filming was completed, the series lay on the shelf for a long time. Its broadcast happened completely by accident. The series, initially consisting of seven episodes, was so popular that the television authorities decided to make a dozen more. The opening song of each of them titled *Forty years have passed* performed by Andrzej Rosiewicz. In 1976, following the success of the production, the film "I Am a Butterfly, or the Romance of a Forty-Year-Old Man" was created, telling the story of the love adventures of an engineer. In 1993-1994, TVP produced a sequel entitled *Czterdziestolatek. 20 lat później*, illustrating the fate of the Karwowski family during the political transformation.

„DUDUŚ” Matuszkiewicz was born on April 10, 1928 in Jasło. He died in Warsaw on July 31, 2021. He lived to be 93 years old. The legendary jazz musician, nicknamed the "lion of the saxophone", was the founder of the first Polish jazz group Melomani. Jazz accompanied Matuszkiewicz throughout his life, but his artistic biography also clearly marked other areas of his work, including: film music. In his work, he combined adventurousness with the richness of film illustrations. The anthology of Duduś Matuszkiewicz documents the work recognized by almost every Pole. Motifs of songs known from the cinema screen, television or stage, written by Jerzy Matuszkiewicz, are a sign of lifelong memories. These compositions have shaped entire generations in a unique way.

The score of the piece was composed for: 2 flutes, oboe, 2 clarinets, alto saxophone, bassoon, 3 French horns, 2 trumpets, 2 trombones, timpani, tambourine, vibraphone, large drum, percussion set, electric guitar, electric bass, piano, 4 accordions, vocals, violins I, violins II, violas, cellos and double bass.

⁵⁰ <https://www.google.pl/search?q=%E2%80%9E40+lat+min%C4%99%C5%82o%E2%80%9D+-+geneza+powstania+filmu&sca> (status 10.02.2024 time 19.03)

Muzyka z filmu "Czterdziestolatek"

"CZTERDZIEŚCI LAT MINĘŁO"

partytura
DZIEŁO ARTYSTYCZNE

Muz. Jerzy Matuszkiewicz
Śl. Jan T. Stanisławski
arr. Szymon Piotrowski

Score

Swing! ♩ = ♩[♩]₃
(M.M. ♩ = 135)

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Fig. 60. Partytura pt.: "Czterdziestolatek"; (źródło: materiały własne)

Track *Czterdziestolatek* consists of three main parts. The first two are instrumental parts, while the third is a vocal-instrumental part. In the first movement, the theme of the melody line is incorporated into the piano part. It is a mainly eighth-note part written progressively in two-note notation. The drum part consists of a basic swing riff played on a ride cymbal and a foot hi-hat (using a pedal) played on the second and fourth beat of each measure. The accompaniment of the electric guitar, which plays its part in the form of chords, occurs in exactly the same measure. The bass guitar, on the other hand, plays notes alternately on the root note and the fifth note on the first and third beat of the bar. The string section - apart from the double bass - plays a response chord every 4 bars, thus creating counterpoints.

Fig. 61. Fragment partytury pt.: "Czterdziestolatek"; [t. 9-12]; (źródło: materiały własne)

The first 16 bars look very similar structurally. However, from bar seventeen, long sounds appear in the string section in chord arrangement. The 1st and 2nd violins play in unison, while the violas and cellos play in divisi. In band music, this term means that a given

instrumental section is divided into two or more smaller sections, each of which plays a separate part. So violas and cellos play in two parts.

This musical score shows the string section for measures 17 through 24. The Violin I and Violin II parts play a melodic line with eighth notes and grace notes, starting in measure 20. The Viola and Cello parts play a harmonic line with sustained chords, also starting in measure 20. The Contrabass part is silent throughout this section. The score is written in G major and 4/4 time.

Fig. 62. Fragment partytury pt.: "Czterdziestolatek"; [t. 17-24]; (źródło: materiały własne)

From bar twenty-five, the theme is repeated in exactly the same textural arrangement as at the beginning of the piece. One of the variables is the additional part in this part, which is performed by the woodwind section (without bassoon) and the accordion section with an appropriate selection of registers. Their part consists of contrapuntal responses to the main theme written as two eighth notes with a grace note starting on the fourth beat of the bar. These parts appear, like the string parts, in the fourth and eighth measures of the motif.

This musical score shows the instrumental section for measures 28 and 29. The Electric Guitar and Electric Bass parts play a melodic line with eighth notes and grace notes, starting in measure 28. The Piano part plays a harmonic line with sustained chords, also starting in measure 28. The four Accordions (Akordeon 1-4) play a contrapuntal response to the main theme, written as two eighth notes with a grace note starting on the fourth beat of the bar. The Voice part is silent throughout this section. The score is written in G major and 4/4 time.

Fig. 63. Fragment partytury pt.: "Czterdziestolatek"; [t. 28-29]; (źródło: materiały własne)

In the last eight bars of the main melody, a bassoon appears, supporting the woodwind section and accordions. The first movement ends with a tonal chord in the G6 chord played by

the flutes and clarinets in divisi, and the oboe and bassoon in unison. This arrangement is reflected in the accordion section in the arrangement I and III - divisi, II and IV - unison. The string section ends the main theme in pizzicato articulation, playing the same rhythmic divisions in unison.

Fig. 64. Fragment partytury pt.: "Czterdziestolatek"; [t. 37-40]; (źródło: materiały własne)

The second part of *Czterdziestolatek* begins in bar 42 at a tempo of $q=120$. This part is also instrumental, just like the first one. The main theme is played by the entire brass section and the bassoon in arrangements: three horns in a harmonic triad arrangement, the parts of two trombones and a bassoon are divided in a very similar way, creating chord triads together, while the two trumpets play in a third arrangement. The accompaniment in this part is mostly provided by percussion sections. This movement is in the key of F major. This is emphasized not only by the chords of the main theme, but also by the accompaniment, in which the root notes with alternating quarter note values and an eighth-note triplet in the ascendancy, are performed by the vibraphone until the end of this movement. As a melodic percussion instrument, there are also timpani, which in their part always play a quarter note with a dot as the root, then an eighth note as a fifth and finally a half note again as the root.

D

Flute

Oboe

Clarinet in B \flat

Alto Sax

Bassoon

Horn in F 1

Horn in F 2

Horn in F 3

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone 1

Trombone 2

Timpani

Vibraphone

Tambourine

Bass Drum

Drum Set

Fig. 65. Fragment partytury pt.: "Czterdziestolatek"; [t. 50-55]; (źródło: materiały własne)

The percussion instruments that also take part in this part are the tambourine with a rhythmic part echoing with the vibraphone. The Gran Cassa, i.e. the large drum, continues to play half-note divisions until the end of this part. There is also a percussion here, which has a part of triplet eighths written as low toms, repeating invariably until the end of the movement. The only instruments not coming from the percussion section, there are cellos and double basses that play the same part as the timpani in pizzicato articulation. Part II consists of an irregular structural structure in terms of the number of bars, namely, it looks like this: 8 bars, 5 bars, 7 bars, 6 bars.

The image shows a musical score for measures 60, 61, and 62. The staves are arranged vertically: Akordeon 1, Akordeon 2, Akordeon 3, Akordeon 4, Voice, Violin I, Violin II, Viola, Cello, and Contrabass. The key signature has one flat (B-flat). The time signature is not explicitly shown but is implied to be 4/4. The score shows complex chordal and melodic patterns for the accordions, while the Cello and Contrabass parts are in the bass clef, playing a rhythmic pattern of eighth and quarter notes.

Fig. 66. Fragment partytury pt.: "Czterdziestolatek"; [t. 60-62]; (źródło: materiały własne)

They are the only contrapuntal parts that will appear in the accordion section and are also duplicated by the brass section, apart from the bassoon. These are two eighth notes, a quarter note, then two eighth notes and a half note with a dot. In each case, the second eighth note is arranged first with a quarter note and then with a half note with a dot, creating a uniform rhythmic division in both sections. As before, the 1st and 3rd accordions play the part in divisi, and the 2nd and 4th accordions play in unison. Exactly the same representation of sound divisions occurs in the oboe, flutes, clarinets and in the alto saxophone, which joined in this part.

The third part of *Czterdziestolatek* is a vocal-instrumental part with a tempo of $q = 175$ in swing articulation. The introduction to this part is first introduced by the woodwind section (in which the alto saxophone has lead voicing) supported by the accordion section and the string section. In the second half of the introduction, the brass section joins in and dynamically strengthens the introduction of this part, giving it an appropriate swing character.

The musical score for measures 96-100 of "Czterdziestolatek" is presented below. The score includes parts for Electric Guitar, Electric Bass, Piano, four Accordions (Akordeon 1-4), Voice, Violin I, Violin II, Viola, Cello, and Contrabass. The key signature has one flat (B-flat). The Electric Guitar and Electric Bass parts feature a swing rhythm with chords F6, D7(b9), G13, and C7(b9). The Piano part provides harmonic support with sustained chords. The four Accordions play a rhythmic melody with triplets. The Voice part is marked with a fermata. The Violin I, Violin II, Viola, Cello, and Contrabass parts play a melodic line with triplets and arco markings. The score is marked with dynamics *f* (forte) and *mf* (mezzo-forte).

Fig. 67. Fragment partytury pt.: "Czterdziestolatek"; [t. 96-100]; (źródło: materiały własne)

„Czterdzieści lat minęło” – lyrics.

40 lat minęło jak jeden dzień
Już bliżej jest niż dalej, o tym wiesz
40 lat minęło, odeszło w cień
I nigdy już nie wróci, rób, co chcesz
A świat w krąg ci roztacza uroki swe i prosi, żeby brać
Na karuzeli życia pokręcisz się
Byleby tylko nie za wcześnie spaść
I chociaż czas pogania, śmiej się z tego drania
Ciebie na wiele jeszcze stać
Bo tak mówiąc szczerze, w życiu jak w pokerze
Jest zasada "karta - stół", więc nie wbijaj w głowę
Żeś przeżył połowę, ale że dopiero pół
40 lat minęło to piękny wiek
40 lat i nawet jeden dzień
Na drugie tyle teraz przygotuj się
A może i na trzecie, któż to wie?
Bo świat tak ci podsuwa uroki swe, że pełną garścią brać
Na karuzeli życia pokręcisz się
Bylebyś tylko nie za wcześnie spadł
A gdy cię czas pogania, przodem puszczaj drania
Bo masz 40 nowych, bo masz 40 nowych
Bo masz 40 nowych lat

The accompaniment is a standard swing drum figure consisting of a foot hi-hat on the second and fourth beat and a swing riff played on a ride cymbal. The electric guitar plays chords in eighth notes on the second and sixth beats. The bass plays quarter and eighth note divisions in the form of syncopations, repeated rhythmically in each measure. Piano with rhythmic notation with half note chords included.



Fig. 68. Fragment partytury pt.: "Czterdziestolatek"; [t. 101-108]; (źródło: materiały własne)

After the four-bar introduction of the last part of "Czterdziestolatka", there is a recording of the vocal part with the text of the first verse added under the notes. From this moment the implementation of the vocal-instrumental form begins. The vocal notation contains a part intended for a male voice - tenor, which in entertainment pieces is written in treble clef.

A musical score for instrumental parts. It includes staves for Drum Set, Electric Guitar, Electric Bass, and Piano. The Drum Set part shows a swing rhythm with hi-hats and a ride cymbal. The Electric Guitar and Electric Bass parts play chords and single notes. The Piano part includes slash notation for rhythmic accompaniment. Chord symbols are written above the guitar and bass staves: Gm7, C9, F6, E7 E♭9 D7(♯9), Gm7, E♭13, F6, Am7, and A♭m7. The Piano part also includes these chord symbols.

Fig. 69. Fragment partytury pt.: "Czterdziestolatek"; [t. 129-136]; (źródło: materiały własne)

From bar 125, the swing division of the accompaniment changes. In the drums, a rhythmic division was added with a beat added every second measure to the fourth beat, the so-called rimshot/side-stick, i.e. hitting the edge of the snare drum with the middle part of the stick. In addition to rhythmic notation, the piano also has slash notation, which means that the performance of a given chord is given in rhythmic terms to the pianist according to his sense of style. This time the bass guitar has a rhythmic, steady progression, the so-called walking. This emphasizes the rhythm and reflects the character of the swing. The electric guitar plays quarter note chords that connect with the bass progression.

The image shows a musical score for a piece titled "Czterdziestolatek". It features four staves for accordions (Akordeon 1, 2, 3, 4) and one staff for the Voice. The music is in 2/4 time and B-flat major. The voice part has the following lyrics: "Na ka - ru - ze - li ży - cia po-krę-cisz się, by-le byś tyl-ko nie za wezś-nie spadł...". The accordions play various melodic and harmonic lines, with some parts marked with dynamics like *mf* and *f*.

Fig. 70. Fragment partytury pt.: "Czterdziestolatek"; [t. 125-132]; (źródło: materiały własne)

All other sections create an alternating accompaniment, playing long notes that create a musical background or playing counterpoints in unison or in chord arrangement. Sometimes they also support the vocal line by playing its parts. The string section in bars 121-124 duplicates the vocal part, supported by the alto saxophone. Another example shows bars 141-148, where the horns play a melody line supporting the vocals. This part is then taken over by the woodwind and accordion sections for two bars. After two measures, the melody line returns for another two measures for the horns, and for the last four measures it appears in the string section with supporting alto saxophone.

I believe that the number of instrumental voices in this piece results in the dynamics of the piece, which may have an impact on strengthening the song's expression. Especially from bar 42, when a specific part of the arrangement is repeated. In the song I also pay attention to proper swinging in the last part of the song.

3.9. Music from the movie *Jak rozpętałem II wojnę światową*

„**Jak rozpętałem drugą wojnę światową**”⁵¹ – Polish war comedy from 1969, directed by Tadeusz Chmielewski, based on the novel by Kazimierz Sławiński, *The Adventures of the Gunner Dolas*.

The film, composed of three full-length parts, tells the adventures of the Polish soldier Franciszek Dolas, who, due to comic coincidences, thinks that World War II broke out because of him. Desiring to rehabilitate himself at all costs, he gets into more and more trouble. Thrown by fate to various fronts of the war (Yugoslavia, the Mediterranean Sea, Africa, Italy), he finally returns to Poland.

How I Unleashed World War II premiered on April 2, 1970. The escape was distributed together with the Soviet reportage *The History of the Village of Rizovatovo* from 1969 or the documentary reportage *Letter from Poronin* produced by WFO from 1969. In turn, *Behind the Arms* and *Among Their Own* were distributed together, in a double screening.

The film was originally made as a black and white production. In 2001, Dynacs Digital Studios from Hollywood, commissioned by Studio Filmowe Oko and Polsat television, created a color version using digital processing.

The music for the ballad in the film was composed by Jerzy Matuszkiewicz, the lyrics were written by Andrzej Czekalski, and performed by Andrzej Źarnecki. The song in the Yugoslav tavern, *Noć na moru* (Night at the sea) is performed by Katarina Šarčević, who provided the voice of the Yugoslav singer played by Elżbieta Starostecka.

Jerzy Matuszkiewicz's film compositions are characterized by a recognizable style. Matuszkiewicz was lucky enough to often create music for cult films, or it was often his music that contributed to this "cult character".

The score of the piece was composed for: 2 flutes, oboe, 2 clarinets, bassoon, 3 French horns, 2 trumpets, 2 trombones, timpani, bells, snare drum, drum set, harp, electric guitar, electric bass, piano, 4 accordions, vocals, violin I, violins II, violas, cellos and double bass and choral voices: tenor, bass and leading voice.

⁵¹https://pl.wikipedia.org/wiki/Jak_rozp%C4%99ta%C5%82em_drug%C4%85_wojn%C4%99_%C5%9Bwiatow%C4%85 (status 10.02.2024time 19.37)

Muzyka z filmu
"JAK ROZPĘTAŁEM II WOJNĘ ŚWIATOWĄ"
partytura
DZIEŁO ARTYSTYCZNE

Muzyka: Jerzy Matuszkiewicz
 Słowa: Andrzej Czekalski
arr. Szymon Piotrowski

Score
 Allegro (M.M. ♩ = c. 125)

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Fig. 71. Partytura pt. "Jak rozpętałem II wojnę światową"; (źródło: materiały własne)

„Jak rozpętałem II wojnę światową” / „Róża czerwono” – lyrics.

To nic, że długi jest marsz,
Słońce osuszy twarz.
Idziesz i liczysz naboje - ostatnie trzy,
I nie chybisz już - to wiesz.

Ref.:

Róża czerwono - biało kwitnie bez.
Nikt z nas nie pęka, chociaż krucho jest.
Wzgórza przejdziemy, wodą popijemy,
Kuchnie polowe - diabli wiedzą gdzie.
Kto by się martwił, że na drodze kurz
I śnieg, i deszcz - to znamy już.
Wzgórza przejdziemy - wodą popijemy,
Woda po walce ma, jak wino smak!
Róża czerwono - biało kwitnie bez,
Dojdiesz bracie, choć krucho jest!

Stary karabin, twój brat,
Jeszcze zadziwi świat.
Będą znów piękne dziewczyny za wojskiem szły,
A że w oczy deszcz - to nic!

Ref.:

Róża czerwono - biało kwitnie bez.
Nikt z nas nie pęka, chociaż krucho jest.
Wzgórza przejdziemy, wodą popijemy,
Kuchnie polowe - diabli wiedzą gdzie.
Kto by się martwił, że na drodze kurz
I śnieg, i deszcz - to znamy już.
Wzgórza przejdziemy - wodą popijemy,
Woda po walce ma, jak wino smak!
Róża czerwono - biało kwitnie bez,
Dojdiesz bracie, choć krucho jest!

Róża czerwono - biało kwitnie bez,
Choć było krucho, teraz dobrze jest.
Wzgórza przeszliśmy, cało wróciliśmy,
Kuchnie polowe odnalazły się.
Jeszcze na twarzach mamy z drogi kurz,
Lecz dziś ten marsz za nami już.
Wzgórza przeszliśmy - cało wróciliśmy,
Czoło otrzemy, oczyścimy broń.
Róża czerwono - biało kwitnie bez,
Oto bracie wędrówki kres.

The music from the film begins with an instrumental introduction, in which the horns begin with a motif in a harmonic triad arrangement referring to the main theme of the song.

They are matched by flutes, oboe, bells, 1st and 2nd accordions and 1st and 2nd violins with the same motif. The rest of the string section fills the theme with a harmonic background, while trumpets with trombones and clarinets with bassoon and third accordion create accompaniment by playing sixteenth-note, eighth-note and triplet-eighth notes in chord arrangements.

The musical score for Figure 72 consists of five staves. The top three staves are for accordions: Akordeon 2, Akordeon 3, and Akordeon 4. Akordeon 2 and Tenor (the fourth staff) play a melodic line with eighth and sixteenth notes, while Akordeon 3 and Akordeon 4 play sustained chords. The Tenor and Bass (the fifth staff) parts are marked with 'Hm' and 'm'.

Fig. 72. Fragment partytury pt.: "Jak rozpętałem II wś"; [t. 13-16]; (źródło: materiały własne)

The main theme in the first part begins with the male choir: tenors and basses whistling the melody. He is supported by playing the same parts in the same registers, accordion I and II and two flutes, including one piccolo. The accompaniment is provided by the snare drum. In the next 4 bars there is a continuation of the motif, which is led by the oboe, and then by the accordion II and the male choir with a melodious mormorando (so-called purring with closed mouth).

The accompaniment includes two electric guitars and a bass guitar. First of them play steady chords, and the bass plays quarter note roots in a march style. The role of the harmonic background here is played by two clarinets and bassoon, the 3rd and 4th accordions and the entire string section. The snare drum part is performed all the time in the same rhythmic divisions and ends its part at the end of the first motif in the sixteenth bar.

Fig. 73. Fragment partytury pt.: "Jak rozpętałem II wś"; [t. 21-30]; (źródło: materiały własne)

The second part of the motif begins from bar 22, the melody of which includes the main vocal voice, which is doubled by the bassoon for the first four bars. In the next four bars, the oboe and the second accordion take over the melodic line, while the remaining accordions, first and third, as well as the flute and two clarinets contrapuntally fill the melodies harmonically. The full accompaniment is provided by the string section, which harmonically fills the main melody. An additional element that harmonically fills the accompaniment is the harp part, which performs an arpeggio in articulation, mainly in half-note and occasionally quarter-note divisions. In this way, it conveys a very characteristic and atmospheric type of accompaniment, which adds additional performance attributes to the musical expression. In the last four bars of this part, the bass also comes in, supporting the sectional double bass by doubling its parts.

Figure 74 is a musical score for a brass section. It consists of seven staves: Horn in F 1, Horn in F 2, Horn in F 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, and Trombone 2. The key signature has one flat (B♭). The score shows a melodic line for the horns and trumpets, with dynamic markings of *f* (forte) and *mf* (mezzo-forte). The trombones provide a harmonic accompaniment with dynamic markings of *f* and *mp* (mezzo-piano).

Fig. 74. Fragment partytury pt.: "Jak rozpętałem II wś"; [t. 43-47]; (źródło: materiały własne)

In the fortieth measure there is a development of the first part of the main theme. The leading line is played by the vocalist and the IV accordion, playing the melody in thirds. It is also matched in thirds by violins I and II, unison bells, accordion I and II, and flute with piccolo. An additional contrapuntal response is the part of trumpets and trombones in a chord arrangement and the bassoon, which complements the harmony of the trombones.

Figure 75 is a musical score for a band. It consists of six staves: Drum Set, Electric Guitar, Electric Bass, Harp, Akordeon 1, and Akordeon 2. The key signature has one flat (B♭). The Drum Set plays a steady rhythm with dynamic markings of *mf* (mezzo-forte). The Electric Guitar and Electric Bass provide harmonic support with dynamic markings of *mf*. The Harp plays a sustained chord. The two accordions (Akordeon 1 and Akordeon 2) play a melodic line in thirds, with dynamic markings of *f* (forte) and *mp* (mezzo-piano).

Fig. 75. Fragment partytury pt.: "Jak rozpętałem II wś"; [t. 61-66]; (źródło: materiały własne)

Both parts are repeated once again in similar configurations. In the ending, the main theme appears in all sections in different arrangements. Namely: flute and piccolo in thirds, horns in a harmonic triad, trumpets in thirds, bells in unison, accordion I in thirds as well as accordion IV, men's choir in thirds (whistling), main vocals - melody line, string section -

second part of the theme in thirds in first and second violins. The rest is filled with accompaniment. among others an eighth-note division appears in trombones in thirds, to which a bassoon is attached, filling the trombone sounds with missing chord sounds. The electric guitar performs eighth-note and quarter-note divisions with trombones. The bass plays steady quarter notes. Both guitars, together with the drum division, create a tight accompaniment, creating a coherent sound.

Fig. 76. Fragment partytury pt.: "Jak rozpętałem II wś"; [t. 81-83]; (źródło: materiały własne)

The whole piece ends with a slightly fanfare lick, played in unison, which appears in the horns. It is accompanied by long chord sounds played by the woodwind sections, guitars, accordions and the entire string section. This service is matched in the last measure by the trumpets and trombones section, including the bassoon and IV accordion in similar arrangements of thirds and a harmonic triad.

The performance issues of this piece result from its nature. Expression and the power of artistic expression is suggestive and convincing. Due to the fact that the basic means of expression are colors and dynamics, attention was paid primarily to the instrumental and vocal techniques that enable these musical elements to be emphasized, as well as to the character and expression of sounds and text (mormorando, whistling).

3.10. Music from the movie „Jan Serce” – *Uciekaj moje serce*.

The television series premiered 42 years ago *Jan Serce*⁵², directed by Radosław Piwowarski. Sunday evening - October 3, 1982 - was intended to distract Poles from the problems and political facts of martial law.

The hero of this series is simply a sewer worker... of course it is a noble and very necessary profession - but this is probably not the revelation the viewers were waiting for. The main character is played by Kazimierz Kaczor, previously seen and admired in the enthusiastically received series "Polish Roads" as Kuraś (1976-77). There he was an enterprising and strong person, fighting not only against the occupier, but also against all adversities. However, as Jan Serce, he was a completely different hero - a slightly sarcastic, sensitive idealist, whose noble behavior was mixed with good nature... and most importantly - an old, already 40-year-old bachelor, who still lives with his mother.

The place of the action is Wola, Warsaw - that's where Janek lives, at Okopowa Street. The action also takes place in Warsaw's canals. In some episodes, there are apartments in prefabricated housing estates, sanatorium rooms and hospital rooms. The outdoor locations were, of course, shot in Warsaw, but also in Łódź, Piotrków Trybunalski, Otwock and the railway station in Warka.

Jan Serce spends almost the entire series looking for his "other half", a woman with whom he could spend the rest of his life, and all his loved ones, especially his mother, want him to find fulfillment in love. A positive element of all these events is a very good cast - the stars include such famous actors as: Jadwiga Kuryluk, Marian Kociniak, Anna Nehrebecka, Wiesław Michnikowski, Jadwiga Jankowska-Cieślak, Hanna Stankówna, Ewa Szykulska, Joanna Pacuła, Władysław Kowalski, Wiktor Zborowski, Jan Himilsbach and Krystyna Feldman.

The series also became famous for its beautiful musical setting, with particular emphasis on the song that is its main theme. The music was composed by the outstanding multi-instrumentalist and composer Seweryn Krajewski (former leader of the band Czerwone Gitary). The song, whose main title is *Uciekaj my heart*, was composed with lyrics by Agnieszka Osiecka and as a song became a very liked and popular hit in Poland.

⁵² <https://www.polskieradio.pl/39/156/artykul/2594570,jan-serce-serial-o-wrazliwym-idealiscie> (status 11.02.2024time 11.17)

The score of the piece was written for: flute, clarinet, alto saxophone, 2 trumpets, 2 trombones, shaker, drum set, electric guitar, electric bass, piano, 4 accordions, violins I, violins II, violas, cellos.

Melodia z filmu "JAN SERCE"

"UCIEKAJ MOJE SERCE"

partytura
DZIEŁO ARTYSTYCZNE

Muzyka: Seweryn Krajewski
arr. Szymon Piotrowski

The musical score is for the piece "Uciekaj moje serce" (Run away my heart), a melody from the film "Jan Serce". It is a full orchestral score arranged by Szymon Piotrowski, based on music by Seweryn Krajewski. The score is written for a large ensemble of instruments, including woodwinds (flute, clarinet, alto saxophone), brass (trumpets, trombones), percussion (shaker, drum set), strings (violin I, violin II, viola, cello), and keyboard instruments (electric guitar, electric bass, piano, four accordions). The score is in 4/4 time and features a variety of musical notations, including dynamics (mf, mp, fp, f), articulation (accents, slurs), and performance instructions (SOLI). The score is divided into four measures, with a double bar line and a repeat sign after the second measure. The copyright notice at the bottom indicates © 2023.

Fig. 77. Partytura pt.: "Uciekaj moje serce"; (źródło: materiały własne)

The song was written in instrumental form while the original in its original version it was performed with vocals. The introduction melody begins with a four-bar fragment in which the motif is played by flutes, accordion and trombone I. Clarinets, together with accordions II and III, were added to complement the harmony, performing the same values, creating the chord fill of a given melody line and long notes filling the melody in chords. . The harmonic background used in the introduction is the string part, which in first focused and then extensive arrangements crowns the whole, filling this fragment. The drums perform a typical bossa nova groove supported by a shaker, which enriches the atmosphere with steady eighth note parts and unifies the rhythm of the song. The piano also appears as accompaniment, with the so-called rhythmic notation fills the piece, conveying its stylistic character based on the written divisions. The electric guitar also plays a similar role, combining with the bass guitar with its rhythmic divisions typical of this style. in different rhythmic divisions it reflects the character of a given piece and its atmosphere.

The image shows a musical score for three instruments: Flute, Clarinet in Bb, and Alto Sax. The Flute and Clarinet parts are relatively simple, with long notes and rests. The Alto Sax part is more complex, featuring a 'SOLI' section with triplets and a dynamic marking of 'f'. A box labeled 'A' is placed above the first measure of the Alto Sax part.

Fig. 78. Fragment partytury pt.: "Uciekaj moje serce"; [t. 4-7]; (źródło: materiały własne)

The alto saxophone was introduced to lead the theme of the main song. This is a conscious choice of this instrument, because the saxophone has very wide technical possibilities and a wide range. In addition, high mobility and dynamics and expressive possibilities, as well as its characteristic timbre make the alto saxophone in this case ideal for this type of musical genres, reflecting the atmosphere and character of the song at its best.

Fig. 79. Fragment partytury pt.: "Uciekaj moje serce"; [t. 20-23]; (źródło: materiały własne)

In bar 21, the second part of the main theme appears. Still led by the alto saxophone, supported by the accordion IV. The rhythm section maintains the same accompaniment pattern without any changes. The only variable are the entries of the violas and cellos in the divisions in the chord arrangement built by these two instruments, referring to the melodic line. It is an idea that aims to fill a given phrase harmonically, thus introducing a new implementation of the arrangement concept.

Fig. 80. Fragment partytury pt.: "Uciekaj moje serce"; [t. 28-32]; (źródło: materiały własne)

The main theme appears in part D and is repeated in the same form. This time it is led by a brass section, i.e. two trumpets and two trombones in chord arrangement.

Lead voicing is performed by the first trumpet. The accompaniment of the rhythm section remains unchanged. The harmonic background is the string section playing long notes in a chord arrangement, filling the whole and thus creating a full sound by introducing contrapuntal licks. The main contrapuntal role in this part is played by flutes and clarinets, as well as the 1st and 2nd accordions, playing parts analogous to those in the introduction.

Fig. 81. Fragment partytury pt.: "Uciekaj moje serce"; [t. 44-48]; (źródło: materiały własne)

In part F, i.e. the second part of the main theme, there is a culminating moment in which the alto saxophone plays a melodic line, similarly to accordion IV. Doubled flutes and clarinets with accordions I and II in the first voices also play the melodic line, thus strengthening its sound in dynamic and sonoristic terms. In the string section, there are solutions referring to the C part in the full dynamic spectrum and with a full instrumental cast, creating a wide musical phrase.

In addition to the extensive arrangement, the string section performs eighth-note runs at the culmination, which are intended not only for contrapuntal purposes, but also for the descent from the high parts to the low ones played by the first violin. This is an action that reduces the dynamics of the piece and prepares for a moderate transition to the end of the piece. The ending is built on the same structure as the introduction of the song, in which the saxophone, as the target instrument leading the melody line, plays repeated phrases that end the whole song.

Flute

Clarinet in B \flat

Alto Sax

mf

f

rit.

Fig. 82. Fragment partytury pt.: "Uciekaj moje serce"; [t. 52-57]; (źródło: materiały własne)

I think that one of the main performance problems is the instrumental implementation of the material in a unison form transforming into a four-part form. I also believe that attention should be paid to the consistency of playing of instruments acting as accompaniment in a specific style.

3.11. Music from TV series *Janosik*

Janosik⁵³ - a very historical figure, living at the turn of the 17th and 18th centuries. Despite the modest source materials, it is possible to outline his life quite precisely. As befits the leader of a band of robbers, he was hanged by his left rib.

He is a highwayman covered with legend on both sides of the Tatra Mountains. 307 years ago, on March 18, 1713, Juraj Jánošík died - a Tatra highwayman who became a hero of folk tradition and an important part of Podhale folklore. Jánošík was a Slovak peasant. Born in 1688 near Banská Bystrica.

Janosik⁵⁴ – a Polish television series from 1973 directed by Jerzy Passendorfer, broadcast on TVP1 from July 26 to October 18, 1974, loosely referring to the character of the Tatra highwayman Juraj Jánošík, who lived at the turn of the 17th and 18th centuries (the series includes a line which states that the main character is not the legendary Janosik, but is only called by his name). In addition, the plot of the series contains many humorous elements.

The series was shot from April 8, 1972 [2] to March 1973. The photos were taken: in the Białka Gorge nature reserve near Krempachy near Nowa Biała, in the Chochołowska Valley, in the castle on Pieskowa Skała, in Ogrodzieniec Castle, in the Orawskie Podzamcze castle (Czechoslovakia), in Dębno, near Ojców, in Podkarpacie, as well as in ateliers in Warsaw and Prague, where Czechoslovak decorators created a rock cave, which often appears in the series[3]. The scenes from the wedding of Janosik and Maryna in the last episode of the series were shot in the church of St. Michael the Archangel in Dębno Podhalański (shots of the ceremony inside). The final version also used shots from other temples: the chapel in Polana Chochołowska was used when the bride and groom entered, and the couple's exit was filmed in a third place. In 1974, the film version of the series premiered, created from shortened series material.

Music from the top by Janosik has permanently entered the history of cinema in Poland. The legendary main theme composed by Jerzy Matuszkiewicz perfectly reflects the atmosphere of the production that Poles love to this day. The film and the series impress with excellent acting, beautiful locations and a great script written by Tadeusz Kwiatkowski. Jerzy Matuszkiewicz, as the composer of music for the series, Janosik absolutely amazed, reaching the absolute heights of his skills and showing a masterly level in the series. It is no

⁵³ <https://www.google.pl/search?q=serial+filmowy+%E2%80%9EJanosik%E2%80%9D+geneza&sca> (status 10.02.2024 time 19.47)

⁵⁴ [https://pl.wikipedia.org/wiki/Janosik_\(serial_telewizyjny\)](https://pl.wikipedia.org/wiki/Janosik_(serial_telewizyjny)) (status 10.02.2024 time 19.50)

coincidence that the very dynamic main theme may be associated with the works of Ennio Morricone. The scores of both musicians share the unique emotionality of some of the songs. They also feature characteristic whistling, so it is possible that Jerzy Matuszkiewicz was inspired by motifs from productions whose music was composed by the Italian.

What makes their compositions different is the definitely folk atmosphere of Matuszkiewicz's songs. The Pole perfectly managed to convey the charm of Podhale in music. It's easy to imagine the Tatra Mountains, beautiful meadows and adventure. With some songs you can also feel the idyllic peace of the fields and the majesty of the mountains and feel the authentic, slowly living rural atmosphere.

The score of the piece was written for: 2 flutes, oboe, 2 clarinets, bassoon, 3 French horns, 2 trumpets, 2 trombones, timpani, vibraphone, snare drum, gran cassa, drum set, harp, electric guitar, electric bass, piano, 4 accordions, mixed choir (soprano, alto, tenor, bass), 1st violin, violin II, violas, cellos and double basses.

Muzyka z serialu TV
"JANOSIK"
partytura
DZIEŁO ARTYSTYCZNE

Muzyka: Jerzy Matuszkiewicz
 arr. Szymon Piotrowski

Score

Allegro (M.M. ♩ = c. 130)

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Fig. 83. Partytura pt.: "Janosik"; (źródło: materiały własne)

Janosik's suite consists of several main themes manifested during the production of the series in several of the most popular scenes. The entire piece begins with the opening credits, in which, as in the original, the theme is conducted by the piccolo, transverse flute and oboe, and in the first part by the vibraphone. The author of the study additionally introduces an accordion section, which is intended to emphasize the message of the main theme supported by a broad musical background in the form of chord arrangements led by the brass and string sections.




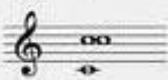



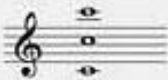



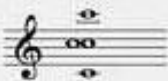

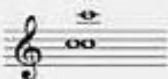

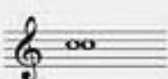



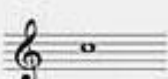



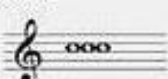


Symbol	Nickname	Sounding Pitches
	Bassoon	
	Accordion	
	Bandoneon	
	Harmonium	
	Organ	
	Master	
	Musette	
	Violin	
	Oboe	
	Clarinet	
	Piccolo	
Additional Switches		
	"Authentic" Musette	
	Master with "Authentic" Musette	

Fig. 84. Nazwy regitrów w akordeonie (źródło: <https://i.imgur.com/dTRxVYK.jpg>)

In order to double the main melody in the introduction of the piece led by flutes and oboe, the author of the study introduces not only analogous note parts to the accordion section, but also establishes an appropriate register notation for them. It corresponds to the following sounds: accordion I - piccolo register, accordion II - oboe register, accordion IV - musette register (it has three active voices: the basic one, one voice tuned below the basic one and a voice tuned above the basic one). It has a transverse flute part assigned to it, but in this register the sound is even more expressive and dynamic. The accordion III has a register corresponding to the sound of the clarinet, in this case this part is a supporting role sonoristically and played in whole note values.

Fig. 85. Fragment partytury pt.: "Janosik"; [t. 1-10]; (źródło: materiały własne)

In part B, the bassoon was an additional instrument added to the melody line. Its task is to expand the octave of the conducted theme filling the texture in the lower registers of the minor octave, while the rest of the instruments leading the theme play in the major, distinct and double-decided octaves.

Fig. 86. Fragment partytury pt.: "Janosik"; [t. 20-26]; (źródło: materiały własne)

Fig. 87. Fragment partytury pt.: "Janosik"; [t. 28-32]; (źródło: materiały własne)

In part C, the processed main theme appears in the culminating section, which includes the lead of the melodic line by an oboe and two clarinets. in the octave system, bassoon, accordions II - oboe register, III and IV - clarinet register and 1st violin. There is also a contrapuntal part, very strongly emphasized in the brass section. The horns correspond to the instruments leading the main theme, are written in very similar parts and create the impression of an echo of the main theme. However, trumpets and trombones in the chord arrangement play very characteristic licks in the form of subsequent counterpoint, playing fast sixteenth-note runs in the form of four notes on the second measure in the first measure and on the first measure in the second measure, the second measure in the third measure and the second measure in the fourth measure. They repeat the same division in the next four bars.

This musical score for 'Janosik' (Fig. 88) spans measures 37 to 43. It features a multi-instrumental ensemble. The percussion section includes a Shekere, Snare Drum, Bass Drum, and a Drum Set, all playing a steady groove. The electric guitar and electric bass provide harmonic support with chordal textures and rhythmic patterns. The piano part features a series of chords (F, C/E, Bb, E7, Am) with a rhythmic accompaniment. The harp and piano parts are also present, with the harp playing a melodic line and the piano providing a harmonic foundation. The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte).

Fig. 88. Fragment partytury pt.: "Janosik"; [t. 37-43]; (źródło: materiały własne)

In addition to the above-mentioned added instruments, the dynamics is also significantly increased by the rhythm section, which includes a drum set performing a groove somewhat reminiscent of the cha-cha style, which is steadily supported by a shaker. Electric guitar with chord riffs on the second and sixth eighth notes, supported by piano accompaniment and a musical background led by a string section in a chord arrangement.

This musical score for 'Janosik' (Fig. 89) spans measures 48 to 52. It features a multi-instrumental ensemble. The harp and piano provide a harmonic foundation. The accordion section (Akordeon 1, 2, 3, 4) plays a melodic line with dynamics such as *mf* (mezzo-forte) and *p* (piano). The piano part features a series of chords (D13) with a rhythmic accompaniment. The harp and piano parts are also present, with the harp playing a melodic line and the piano providing a harmonic foundation. The score is marked with dynamics such as *mf* (mezzo-forte) and *p* (piano).

Fig. 89. Fragment partytury pt.: "Janosik"; [t. 48-52]; (źródło: materiały własne)

In bar 49, a four-bar link appears, in which the dynamics of the piece completely change, reaching down to the piano. The accompaniment is temporarily taken over by the harp, playing eighth-note parts in the notation of broken chords. It is accompanied by a string section without double basses playing a harmonic background, supported by accordions, flute, clarinets and bassoon. The melody line of this fragment is performed by the oboe doubled with the accordion II. Then two more bars appear this time in forte dynamics, in which the trumpets and trombones play a motif that brings us back to the initial part of the main theme. This motif is also intended to modulationally transfer the whole piece to the appropriate key, which has changed in the previous four-bar.

Fig. 90. Fragment partytury pt.: "Janosik"; [t. 53-54]; (źródło: materiały własne)

In bar 95, after the end of the main theme, another link appears, this time with five bars, in which the motif is played by a flute and an accordion (musette). supported by parts of whole notes in the arrangement of fifths played by the second and third French horns. Then there is another five-bar fragment introducing thematically and tonally to the next main theme entitled "Beautiful Maryna". Piccolo and transverse flutes take part in conducting the melodic line divided into thirds from bar 106. A similar situation occurs in the 1st and 2nd violins and in the 1st, 2nd and 4th accordions. The musical background is played by violas, cellos and a double bass playing the lowest bass voice. The main accompaniment in eighth note divisions of a given part is provided by the harp in the form of unfolding chords in the key of G major.

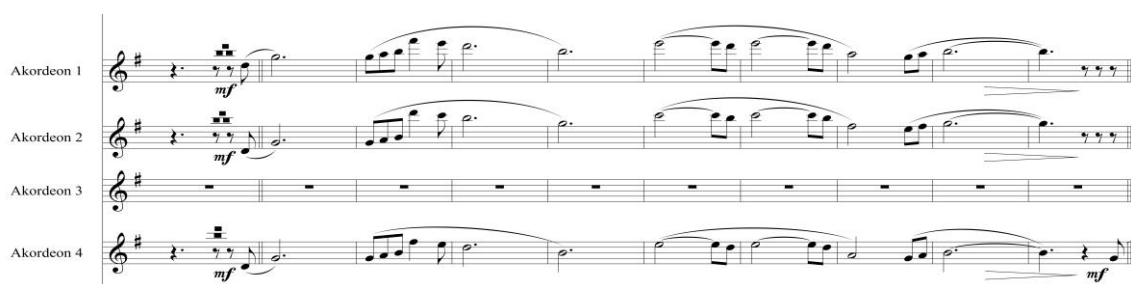


Fig. 91. Fragment partytury pt.: "Janosik"; [t. 104-113]; (źródło: materiały własne)

In bar 114 there is a development of one of the initial themes in the form of inversion. The author of the orchestral arrangement introduces an irregular progression of the double bass part in the pizzicato technique, the idea of which he borrowed from one of the one of John Williams' most famous works - Rey's theme, which the author of the work implemented in terms of arrangement.

Fig. 92. Fragment partytury pt.: "Janosik"; [t. 121-129]; (źródło: materiały własne)

The introduction of this idea creates a completely new image of this fragment of the song, which evolves in the next bars, changing the tone of the given fragment even more. The author additionally introduces strict counterpoints containing imitations. They are first led by the cellos, and then they take over this role 2nd violin leading to the entry into the theme at the beginning in thirds, and then fifths. The climax of a given motif is played here in forte dynamics and with wide octave divisions played by violins (I, II), accordion section, entire woodwind section and horns (I, II) and trumpets.



Fig. 93. Fragment partytury pt.: "Janosik"; [t. 159-167]; (źródło: materiały własne)

In part R, the main theme appears again in a completely different configuration. This time led by an electric guitar, and from the second half of the theme by a bass guitar accompanied by an electric guitar also introducing in some places sounds in thirds. The harp accompaniment also changes to unfolding chords combined with arpeggio chords on the fourth beat. The harmonic background is provided by the entire string section, and from the second half of the motif supported by the piano and French horns in a chord arrangement.

Fig. 94. Fragment partytury pt.: "Janosik"; [t. 181-189]; (źródło: materiały własne)

The appearance of the choral part in the T movement shows an entirely new part of the suite, as it is the first place where the choir appears. Initially in unison, then divided into voices. The first violin supports the melodic line performed by the soprano, and the remaining string instruments harmonically fill the background of the motif. Clarinets with bassoon, French horns and trombones also play this role. In the second part of this fragment, the clarinets change the accompaniment to eighth-note courses, supporting the vibraphone, which has been playing this role since the beginning of this part. The functions of the clarinets are then taken over by flutes and accordions I and II, which play similar parts.

Fig. 95. Fragment partytury pt.: "Janosik"; [t. 203-211]; (źródło: materiały własne)

In Part V the same motif appears again, this time in processed strong dynamics and texturally extensive instrumental part as well as an even more modified and diversified accompaniment function. Choir in divisi divisions on a wide octave scale, supported by accordions, a woodwind section and a string section, in which the first violin plays the melodic line supporting the sopranos. As accompaniment, the piano takes over the eighth-note divisions, while the harp begins with sixteenth-note divisions in two-bar progressions. An electric guitar plays chords as whole notes, much like a bass guitar plays the root notes of chords. The oboe and accordion IV appear as instruments whose parts are intended to introduce counterpoints in *mp* dynamics.

I believe it is necessary to show in this piece the fluidity of the melodic line indicated for this type of music and should concern the skillful use of sound registers in this piece (sonoristics). The decisive rhythm of the nature of a melody, not only creates sharply outlined motifs, but also has a significant impact on the clarity of the melodic line. Pay attention to the variable agogy, dynamics and even ending of phrases.

3.12. Music from the movie *Podróż za jeden uśmiech*

Podróż za jeden uśmiech – Polish black and white television series for children and youth from 1971⁵⁵, based on the novel of the same title by Adam Bahdaj. In 1972, a feature-length film was made based on the series.

The series is a showcase of the acting duo Filip Łobodziński and Henryk Gołębiewski[4], both of whom were cast in youth series at the beginning 1970s.

Compared to the book, written in 1964, some elements have been modernized, e.g. Rena Rolska's song When I miss you was replaced by Marek Grechuta's hit from his first album entitled Uncertainty about Adam Mickiewicz's text.

In the plot of the film, two boys go to the Baltic Sea by train. Due to the confusion, they lose the money intended for the trip somewhere. However, this does not break them and they start their journey from Krakow (from Warsaw in the book) to the sea - a journey by all possible means of transport - a journey for one smile. Poldek and Duduś, the main characters, hitchhike, meet new, interesting people and experience amazing adventures. Spoiled by his parents, Duduś experiences an inner transformation while traveling through Poland with a gypsy caravan. Their extraordinary determination to reach their mothers in Hel (Międzywodzie on Wolin Island in the book) without money is rewarded. The boys arrive safe and sound (although each in a different way).

Jerzy "Duduś" Matuszkiewicz is the composer of the song from the film Journey for One Smile, combining the roles of a great saxophonist, a talented composer and an educated filmmaker, giving Polish cinema and television the most catchy themes.

The score of the piece was written for: 2 flutes, French horn, 2 trumpets, 2 trombones, bells, percussion set, electric guitar, electric bass, piano, 4 accordions, mixed choir (soprano, alto, tenor, bass), violin I, violin II, violas and cellos.

⁵⁵ [https://pl.wikipedia.org/wiki/Podr%C3%B3%C5%BC_za_jeden_u%C5%9Bmiech_\(serial_telewizyjny\)](https://pl.wikipedia.org/wiki/Podr%C3%B3%C5%BC_za_jeden_u%C5%9Bmiech_(serial_telewizyjny)) (status 10.02.2024 time 20.05)

Muzyka z filmu
"PODRÓŻ ZA JEDEN UŚMIECH"
 partytura
 DZIEŁO ARTYSTYCZNE

Muzyka: Jerzy Matuszkiewicz
 arr. Szymon Piotrowski

Score

Swing! $\text{♩} = \text{♩}^3$
 M.M. $\text{♩} = \text{c. } 150$

Piccolo

Flute

Horn in F

Trumpet in B♭ 1 *Con sord. / harmon*

Trumpet in B♭ 2 *Con sord. / harmon*

Trombone 1

Trombone 2

Glockenspiel

Drum Set *w/brushes*

Electric Guitar

Electric Bass

Piano

Akordeon 1

Akordeon 2

Akordeon 3

Akordeon 4

Violin I

Violin II

Viola

Cello

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Fig. 96. Partytura pt.: "Podróż za jeden uśmiech"; (źródło: materiały własne)

Track *Podróż za jeden uśmiech* is a typical swing at a tempo of $q=c.150$, beginning with a four-bar introduction in forte dynamics with the main participation of the brass section. After two introductory bars, the main theme appears, in which the first part of the motif begins with a unison of trombones supported by the accordion part III. The accompaniment is quite poor, because the bass is total with the piano they have a part of quarter notes. These are roots and fifths played alternately depending on the chord, which fall on the first and third beat of the bar. The drum set, however, has a typical swing notation. Depending on the fragment of the song, it is performed on a hi-hat or a ride. Soffits use brushes, referred to in the score as "/w brushes".

The image shows a musical score for a swing track. It consists of six staves. The first two staves are for Trombone 1 and Trombone 2, both in bass clef with a key signature of one flat (B-flat). They play a unison melody starting with a half note G2, followed by eighth notes. The third staff is for Glockenspiel in treble clef, showing rests. The fourth staff is for Drum Set in common time, showing a swing pattern with eighth notes and a double bar line with a '2' indicating a change. The fifth staff is for Electric Guitar in treble clef, showing rests. The sixth staff is for Electric Bass in bass clef, playing a simple bass line with quarter notes.

Fig. 97. Fragment partytury pt.: "Podróż za jeden uśmiech"; [t. 7-11]; (źródło: materiały własne)

In part B, the second part of the main theme begins, in which the main role is played by the piccolo and transverse flutes, doubled by accordions I and II (reg. - clarinet) and accordion IV (reg. - violin). Additionally, a part of bells was added in this role, the purpose of which is to complement the flute registers with its high tones, so that the resonance of the sounds does not disappear in relation to the short note values played by the flutes.

B

Piccolo *mf*

Flute *mf*

Fig. 98. Fragment partytury pt.: "Podróż za jeden uśmiech"; [t. 15-18]; (źródło: materiały własne)

The trombones maintain their part leading the theme from the beginning of the motif. A guitar comes in with eighth note chord beats for the second and fourth beats of the bar. The bass guitar changed its divisions from the beginning to more syncopated values. The piano accompaniment remains unchanged, as does the drum riff, which contains the entire notation in the form of any performance of a swing figure using rhythmic notation.

Akordeon 1 *mp*

Akordeon 2 *mp*

Akordeon 3 *mf*

Akordeon 4 *mp*

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

31 32 33 34

Fig. 99. Fragment partytury pt.: "Podróż za jeden uśmiech"; [t. 31-35]; (źródło: materiały własne)

In part D, the division of the roles of the instruments written in the score changes. The trombone parts are taken over by flutes, bells and accordions, except for III, which together with trumpets performs the part of the second theme. Rhythm guitar performs chords in a regular quarter-note rhythm, and the bass performs the so-called swing walking. An additional element that appears for the first time is the accompaniment of the string section. Its task is to create an appropriate harmonic background by playing long values of whole note sounds. Such instrumental parts remain until the end of the song, dynamically increasing the entire texture and achieving an effective ending. The last two parts of the theme are dominated by the brass section, which in unison emphasizes the main theme and ends each phrase in chord arrangement. This creates a better musical effect and enriches the harmonic sound with a jazz character.

Fig. 100. Fragment partytury pt.: "Podróż za jeden uśmiech"; [t. 47-54]; (źródło: materiały własne)

The performance issues of this piece result from its jazz style. You should pay attention to the appropriate swing articulation, which can create a better performance effect and enrich the harmonic sound of a jazz character.

3.13. Music from the TV series *Stawka większa niż życie*

*Stawka większa niż życie*⁵⁶ – Polish spy television series from 1967–1968, directed by Janusz Morgenstern and Andrzej Konic, produced by Grupa Filmowy Syrena, broadcast on TVP from October 10, 1968 to February 6, 1969. The subject of the series is the activities of the Polish agent Stanisław Kolicki (Stanisław Mikulski), who during World War II, he impersonates an officer of the German Abwehr intelligence and military counterintelligence, Hans Kloss, acting for Soviet intelligence as agent J-23. Kloss is friends with SS man Brunner (Emil Karewicz).

The beginning of the film is 1941. Stanisław Kolicki (as he says, born on December 17, 1920 in Kościerzyna) escapes from a German prison in Królewiec and makes contact with the Red Army. It turns out that the German officer Hans Kloss, held by the Russians, is extremely similar to Kolicki. After a quick training, Kolicki takes his place. As Kloss, he takes part in tactical meetings with General Wehringer, and then provides valuable information regarding the planned attack on the front to the Russians, who eagerly use it. Obersturmführer Stedtke, an SS officer from the general's entourage, begins an investigation to find the perpetrator of the leak. Kloss is among the suspects. What's more, Marta, a German doctor with whom Kloss has an affair, is distrustful and follows him to the location of the secret radio station.

Stawka większa niż życie It was broadcast in 18 episodes and was very popular both in Poland and many other countries, mainly in the Eastern Bloc, but not only. Many quotes from the series have passed into everyday language; A three-volume collection of short stories and a series of comics entitled Captain Kloss were created based on the series' motifs. In 2011, the film underwent a digital reconstruction, and a year later there was a film sequel to Hans Kloss. *Stakes Greater than Death* (2012) directed by Patryk Vega.

Jerzy Matuszkiewicz⁵⁷ in the dedication to the album with his film works he wrote, among other things: 'Film music is not an autonomous work, it plays a secondary role and is subordinated to the requirements of the film language. Therefore, it is quite rare that musical works written for a film are performed and listened to without the presence of the image for which they were written. However, many famous films contain musical illustrations that go

⁵⁶ https://pl.wikipedia.org/wiki/Stawka_wi%C4%99ksza_ni%C5%BC_%C5%BCycie (stan 11.02.2024 r. godz. 10.58)

⁵⁷ <http://www.stawkologia.pl/jerzy-matuszkiewicz-i-inni-czyli-o-muzyce-w-seriale,d39.html> (stan 11.02.2024 r. godz. 11.09)

beyond the image and remain in the listener's memory for many years." Undoubtedly, *Stawka Larger Than Life* is one of such films.

The music written by Jerzy Matuszkiewicz for the film series about the adventures of Hans Kloss is immediately recognizable, it creates or intensifies the mood of horror, the atmosphere of uncertainty, expectation or tension, perfectly reflects the atmosphere of the series, and increases emotions. The composer worked on his work throughout the production of the series. The most difficult task was to create a musical motif that would open each episode of the series, expressing drama and lyricism, susceptible to artistic modifications. After watching the opening credits of the series on the editing table, Jerzy Matuszkiewicz composed a musical theme lasting several dozen seconds - the most famous and most characteristic, being the showcase of *Stawka Larger Than Life* and the quintessence of the moods present in this film series. Then further illustrative fragments were created. The composer watched the raw film material many times, also used the music editing lists sent by the music consultant and created subsequent musical miniatures. Over the course of several months, dozens of minutes of brilliant music were created, without which it is difficult to imagine *Stawka Larger than Life*.

The score of the piece was written for: 2 flutes, oboe, 2 clarinets, bassoon, 3 French horns, 2 trumpets, 2 trombones, timpani, cymbals, bells, snare drum, drum set, harp, electric guitar, electric bass, piano, 4 accordions, men's choir (tenor, bass), violins I, violins II, violas, cellos and double basses.

Muzyka z serialu TV

"STAWKA WIĘKSZA NIŻ ŻYCIE"

partytura
DZIEŁO ARTYSTYCZNE

Muzyka: Jerzy Matuszkiewicz
arr. Szymon Piotrowski

Score

$\text{♩} = 70$ rit. $\text{♩} = 195$ Swing! $\text{♩} = \text{♩}^{-1}$

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Fig. 101. Partytura pt.: "Stawka większa niż życie"; (źródło: materiały własne)

The opening theme of *Stawka większa niż życie* begins with a theme played by a I trumpet with chord accompaniment performed by French horns, trombones, clarinets, bassoon, accordion III, rhythm section and string section. This is one of the more recognizable themes from this series and was performed at both the beginning and end of each episode. Both versions, however, differed slightly in terms of construction, but the main motif was preserved in both cases.

The image shows a musical score for a 5/4 time piece. The instruments listed on the left are Snare Drum, Drum Set, Electric Guitar, Electric Bass, Harp, and Piano. The score is divided into two measures. The Snare Drum and Drum Set parts feature a complex rhythmic pattern with triplets and a 7/8 time signature. The Electric Guitar and Electric Bass parts are in 5/4 time, with the guitar playing chords (Dm11, G6add9/C) and the bass playing a steady eighth-note pattern. The Harp part is in 5/4 time and is mostly silent. The Piano part is in 5/4 time, with the right hand playing chords (Dm11, G6add9/C) and the left hand playing a steady eighth-note pattern. The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte).

Fig. 102. Fragment partytury pt.: "Stawka większa niż życie"; [t. 7-8]; (źródło: materiały własne)

Right after the introduction, the leading motif, rhythmic in 5/4, appears, accompanying the entire suite, appearing in other parts of it in various configurations. and processing. The melody line is led by the alto saxophone accompanied by trumpet II using a harmonium mute and a supporting accordion IV in register sound - bandoneon. However, the horns enter in the form of contrapuntal responses at the end of each phrase of the conducted theme. The typical metric system arranged in the form [3+2] in the above accompaniment notation perfectly fits this phenomenal melodic line invented by the composer. In the second repetition of the theme, the author of the study additionally modifies the accompaniment in order to diversify the syncopation of a given groove, which aims to emphasize it in terms of the modernity of its sound and rhythmic pattern.



Fig. 103. Fragment partytury pt.: "Stawka większa niż życie"; [t. 8-13]; (źródło: materiały własne)

Instruments used to carry out the melody line include: alto saxophone, which, thanks to its performance capabilities, is ideal for solo playing in these musical genres. However, the Bb trumpet using an aluminum harmonium muffler has a dark, muted, noisy, smoky jazz sound and the accordion with a bandoneon register together make the main theme presented in an extraordinary sound perfectly suited to the jazz atmosphere.



Fig. 104. Fragment partytury pt.: "Stawka większa niż życie"; [t. 17-20]; (źródło: materiały własne)

The second part of the main theme was modified in the rhythm section and was additionally dynamically enhanced by the instruments performing the theme. These include all accordions in the following sounds: accordion I (reg. – violin), accordion II (reg. – oboe), accordion III (reg. – flute) and accordion IV (reg. – violin). Accordions I and III and the woodwind instruments (flutes and clarinets) perform the theme divided into octaves, accordions II and IV and oboe and bassoon in unison. The horns play the response parts to the main theme, while the trumpets play the parts that respond to the main theme with trombones support the accompaniment conducted jointly by an electric guitar and a piano. The instruments of the string section appear as a harmonic background except the double bass.

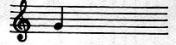
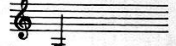
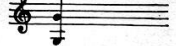
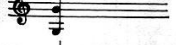

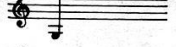

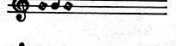

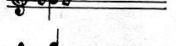
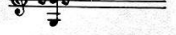
Oznaczenia regestrów dyskantowych (dla dźwięku g')				
	symbol regestru	stopowość	brzmienie	barwa instrumentalna (terminologia dawna)
szereg podstawowy		8		flet
oktawa dolna		16		fagot
oktawa górna		4		piccolo
		8 + 16		bandoneon
		8 + 4		obój
		8 + 16 + 4		wiolonczela
		16 + 4		rozek angielski
szereg tremola		8° + 8 + 8 _o		harmonium
		8° + 8 + 8 _o + 16		czelesta
		8° + 8 + 8 _o + 4		skrzypce
		8° + 8 + 8 _o + 16 + 4		tutti, regestr generalny

Fig. 105. Oznaczenia regestrów dyskantowych; (źródło: <https://i.imgur.com/LrglrxO.jpg>)

After the first main theme, a hyphen appears this time in a very classical version led by 1st violin, 2nd accordion and oboe. Flutes with clarinets, accordions I and III, as well as violas and cellos act as accompaniment in chord arrangements and responses, exchanging in the third measure with trumpets and trombones, which create a musical background for the dynamic takeover of the melodic line in unison by the horns. The most characteristic accompaniment element is the difficult harp part. These are quarter notes performed using the arpeggio technique at a fairly fast tempo, written as four-note chord progressions in variable inversions.

Fig. 106. Fragment partytury pt.: "Stawka większa niż życie"; [t. 25-32]; (źródło: materiały własne)

From bar 33, the initial theme reappears along with the pre-measure in a different configuration compared to the first one. This time it is being implemented in a classical style, not jazz. Instead of a drum kit, an orchestral snare drum was used to convey this particular variation of character, and at the same time it is the only percussion instrument controlling the fast tempo of this part of the theme. This time, the instruments performing this theme are trumpets (open) and trombones, alto saxophone with oboe and clarinets - the latter in a chord arrangement (mainly thirds). These parts are reflected in accordions II and III in the same configuration. The second violin, together with the appearing bells, also plays this part of the theme.

Fig. 107. Fragment partytury pt.: "Stawka większa niż życie"; [t. 33-36]; (źródło: materiały własne)

The bass guitar and the double bass perform regular sound courses, playing progressions of unfolding chords, thus simplifying and changing this part of the theme from the previous jazz version. An electric guitar with eighth notes plays the given and assigned chords for every 2, 4, 6 and 8 eighth note. This time the French horns play the role of a harmonic background. One of the most important elements are the ostinato runs, written in sixteenth notes and originally performed by the first violin. This part was also written for the accordion IV, which, thanks to its performance capabilities and the sonorism it can use, creates a great sound combination with the strings, and overall results in a more selective and concise form.

The image shows a musical score for a brass section, measures 77-80. The instruments listed on the left are: Horn in F 1, Horn in F 2, Horn in F 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, and Trombone 2. The score is written in 4/4 time with a key signature of one flat (B♭). Measures 77 and 78 show various melodic lines for the horns and trumpets, with some instruments playing triplets. Measures 79 and 80 continue these patterns, with some instruments playing sustained notes or rests. The dynamic marking *mf* (mezzo-forte) is present in several measures. The notation includes eighth notes, sixteenth notes, and triplets.

Fig. 108. Fragment partytury pt.: "Stawka większa niż życie"; [t. 77-80]; (źródło: materiały własne)

The part that illustrates the mysterious mood begins at bar 77 in the score using brass section instruments, showing a disturbing and dynamic image. The motif consists in the performance of a phrase during which other instruments create responses to this phrase by exchanging the leading role with each other. During the course of this motif, the textural layer evolves, creating, among others: chord arrangements of the performed parts. The title of this part is *Wroga formacja*.

Violin I

Violin II

Viola

Cello

Contrabass

mp

pizz.

97 98 99 100 101 102

Fig. 109. Fragment partytury pt.: "Stawka większa niż życie"; [t. 97-102]; (źródło: materiały własne)

The second part of the Hostile Formation also appears in this suite. It is the complete opposite in terms of dynamic dimension from the previous one. However, the sphere of uncertainty and anxiety accumulated there is even greater than that in the first part. This is possible thanks to the string section, which mainly performs this fragment. Double bass with long pizzicato values accompanied by violas and cellos also playing eighth-note pizzicato, they create a very interesting layer of accompaniment for the 1st and 2nd violins. The violin performs the main theme using an articulation technique called tremolo, which is interesting in its overall sound. There is a gentle harp, which supports the cello part, while the added bassoon doubles with the violin part.

Akordeon 4

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

mf

Soli/dolce

mp

div.

109 110 111 112 113 114 115 116

Fig. 110. Fragment partytury pt.: "Stawka większa niż życie"; [t. 109-116];
(źródło: materiały własne)

In the first part, the solo part with orchestral accompaniment is played by accordion IV. It is a major part, full of optimism, despite wanderings in minor versions it finally returns to the sounding Eb major. Accompaniment is performed exclusively by the string section, initially as a harmonic background. Then, changing their divisions in individual instruments to more and more complex ones, mainly in terms of values and rhythmic divisions.

Fig. 111. Fragment partytury pt.: "Stawka większa niż życie"; [t. 124-128];
(źródło: materiały własne)

In part J, in addition to the string section, part of the woodwind and accordion sections appear, creating additional values that fill the accompaniment. The accompaniment of the harp changes, as it plays extended chords in triple eighth notes, thus creating an imitation of the variable meter that the author of the arrangement included. Between this fragment and the last part there is the last link, in which the motif of the main theme is used in a different configuration than in original. Immediately after it, there is the introduction of part of the motif, which ends with strong quarter note chords, leading to the last chord of this suite, sounding through fortissimo dynamics.

The image displays a page from a musical score, specifically measures 154 through 158. The score is written for a large symphony orchestra. The instruments listed on the left are: Flute, Oboe, Clarinet in B \flat , Alto Sax, Bassoon, Horn in F 1, Horn in F 2, Horn in F 3, Trumpet in B \flat 1, Trumpet in B \flat 2, Trombone 1, Trombone 2, Timpani, and Cymbals. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The score is arranged in a standard orchestral format with staves for each instrument.

Fig. 112. Fragment partytury pt.: "Stawka większa niż życie"; [t. 154-158];
(źródło: materiały własne)

I believe that the variable meter and tempo of the composition determine the extraordinary musical content that has been composed. The conductor and instrumentalists performing the piece should implement numerous agogic and metric changes of the piece as well as musical progressions requiring great technical skills. Attention should also be paid to achieving consistency in the sound of instruments in harmonic courses and instruments acting as accompaniment.

CONCLUSION / SUMMARY

The aim of my dissertation was to present contemporary study of scores and to show the performance practice selected writings of polish composers for films and series that are contained in 13 instrumental and vocal-instrumental pieces, which constituted the entire artistic work. In accordance to the premise, which is included in the dissertation, I have described the formal structure of all the pieces and examined their performance as well as interpretation issues. My experience gained during the study for symphony orchestra and mixed choir with preparation for the concerts of important films. I presented the genesis of the music composed for series and films which are considered as the most popular audiovisual form performing different social functions. They are regarded as important polish works of film culture.

According to the available literature I have described the history and the development of film art music in Poland as well as in the world. I have presented its metamorphosis over the years.

I introduced the profiles of composers as well as text authors of selected works recorded in artistic music work. I have presented the story of the films for which the music was composed by polish composers, selected because of the music, harmony as well as stylistic layer which were the inspiration for preparing the music arrangements. My worked film scores were to create a conscious and sensitive glance at the current music analysis as well as the possibility of perceiving and interpreting the content of performed and received music due to the innovative band and its sonoric possibilities.

The musical artistic work could be regarded as a starting point for further study and score experiments which broaden range of the film music and are considered as inspiration for arrangers and composers in searching new forms of artistic expressing.

The choice of the repertoire was intentional and reviewed. It contained varied music and stylistic topics as well as harmonic layer which can be inspiration for creative musicians. In the written scores as well as in the musical work recorded on CD I expressed my individual artistic emotion.

The artistic work involved:

composition 1 – Dominika Balewska – vocal

compositions 8,9 – Ryszard J. Piotrowski – vocal

THE NICE BAND & Koniński Kameralny Zespół Akordeonowy

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