

Adam Bałdych
(*1986)

Memoirs / Pamiętniki

na skrzypce improwizujące, orkiestrę symfoniczną, harfę oraz głos.

for improvising violin, symphonic orchestra, harp and voice

2017

Harfa / Harp

Kolekcje - Zamówienia kompozytorskie 2017/2018

**Ministerstwo
Kultury
i Dziedzictwa
Narodowego.**

instytut muzyki i tańca



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Data i miejsce prawykonania / date and place of first performance: 15.12.2017 – Filharmonia Kaliska, 15.12.2017 Kalisz Philharmonic Hall

Wykonawcy / performers: Adam Bałdych - skrzypce improwizujące / improvising violin

Kari Sal – głos / voice

Adam Klocek – wiolonczela & dyrygent / violoncello & conducting

Orkiestra Filharmonii Kaliskiej

Obsada (scoring):

Skrzypce improwizujące (improvising violin)	Trąbka (trumpet)
Skrzypce Renesansowe w D (renaissance violin in D)	Waltornia (french horn)
Fortepian (piano)	Puzon (trombone)
Czelesta (celesta)	Puzon basowy (bass trombone)
Kontrabas improwizujący (double bass)	Skrzypce I (violin I)
Flet / Piccolo (flute / piccolo)	Skrzypce II (violin II)
Obój (oboe)	Altówka (viola)
Rożek angielski (english horn)	Wiolonczela (cello)
Klarnet (clarinet in Bb)	Kontrabas (contrabas)
Klarnet basowy (bass clarinet)	Dzwonki (glockenspiel)
Fagot (bassoon)	Marimba (marimba)
Harfa (harp)	Instrumenty Perkusyjne (percussion)
	Kotły (timpani)
	Zestaw perkusyjny (drums)

Uwagi / Remarks: Skrzypce Renesansowe strojone są dźwiękami a1, e2, h2, f#3 i transponują o sekundę wielką w górę / Renaissance violin are tuned a1, e2, h2, f#3 and transpose major second up.

Perkusja improwizująca korzysta z nut oznaczonych jako Drums oraz nut kontrabasu improwizującego / Improvising drums use „Drums” or „improvising bass” parts.

Memoirs - I - Addagio

Adam Baldych

The image displays a musical score for 'The Great Wall of China' by John Williams. The score is divided into three main sections: A, B, and C.

Section A: This section begins with a tempo marking of 'addagio' and a metronome setting of 80. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'mf' (mezzo-forte). The section includes a '3' measure rest and an 'arpeggio' marking. The piano part includes a '4' measure rest.

Section B: This section starts at measure 12 and continues to measure 26. It features a piano melody in the right hand and a bass line in the left hand. The tempo is marked 'ff' (fortissimo) at the beginning and 'mf' (mezzo-forte) later. The section includes a '3' measure rest and a '4' measure rest.

Section C: This section is titled 'C VIOLIN IMPROVISATION' and starts at measure 26. It features a violin melody in the right hand and a piano accompaniment in the left hand. The tempo is marked 'ff' (fortissimo) at the beginning and 'mf' (mezzo-forte) later. The section includes a '14' measure rest and a '4' measure rest.

The score is written for piano and violin, with a key signature of one flat (B-flat) and a time signature of 4/4. The piano part includes a '4' measure rest and a '3' measure rest. The violin part includes a '4' measure rest and a '3' measure rest.

65

71

77

83

D PIANO IMPROVISATION

97

E BRASS SPECIAL CHORUS

F

Memoirs - II - Moderato Misterioso

Adam Baldych

A moderato misterioso ♩ = 106

Measures 1-13 of section A. The piece is in 4/4 time with a key signature of two sharps (F# and C#). Measures 1 and 2 feature a whole rest in both staves, with an '8' written above each staff. From measure 3, the right hand plays a melodic line with eighth-note triplets and dotted rhythms, while the left hand provides a harmonic accompaniment with eighth-note triplets and sustained chords. The dynamic marking *mf* is present in measure 3.

Measures 14-19 of section A. Measure 14 begins with a half rest in the right hand and a half note in the left hand, marked *f*. Measures 15-19 show more complex rhythmic patterns with triplets and accents in both hands. The dynamics shift from *mf* in measure 16 to *p* in measure 19.

Measures 20-29 of section A. Measures 20 and 21 feature a whole rest in the right hand and a half note in the left hand, marked *mf*, with a '2' written above each staff. Measures 22-29 continue with intricate melodic and harmonic development, including triplets and slurs. The dynamic *mf* is maintained throughout this section.

Measures 30-32 of section B. Measure 30 starts with a half rest in the right hand and a half note in the left hand. Measures 31-32 feature a melodic line in the right hand with triplets and accents, and a sustained bass line in the left hand. The dynamics are marked *ff* in measure 31, *mp* in measure 32, and *mf* in measure 33.

Measures 33-39 of section B. Measures 33-35 continue the melodic and harmonic patterns. Measure 36 features a whole rest in the right hand and a half note in the left hand, marked with a '2'. Measures 37-39 show further melodic development with triplets and slurs.

Measures 40-44 of section B. Measures 40-44 feature a complex melodic line in the right hand with triplets and slurs, and a bass line in the left hand. The dynamics are marked *f*, *ff*, *f*, *mf*, *ff*, and *f* respectively.

C

41 *mf* *f* *mf* *f*

51 *mf* *f* *mp* *f*

56

61

65

D

69 *mf* *f* *mp* *f* *mp* *f*

79 *p*

85

14

E VIOLIN IMPROVISATION

E

85 *mf* *f* *mp* *f*

14

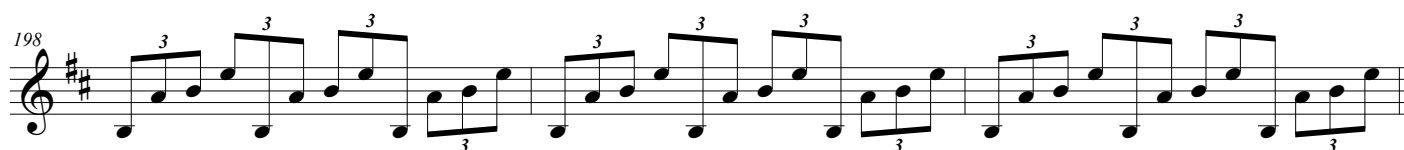
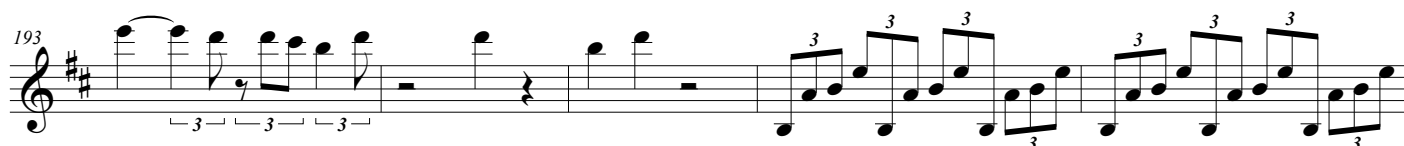
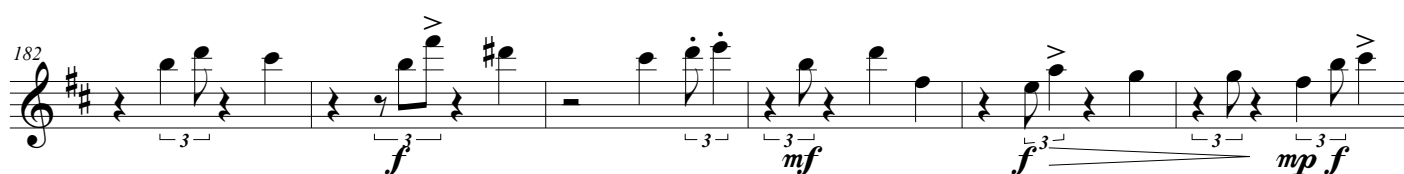
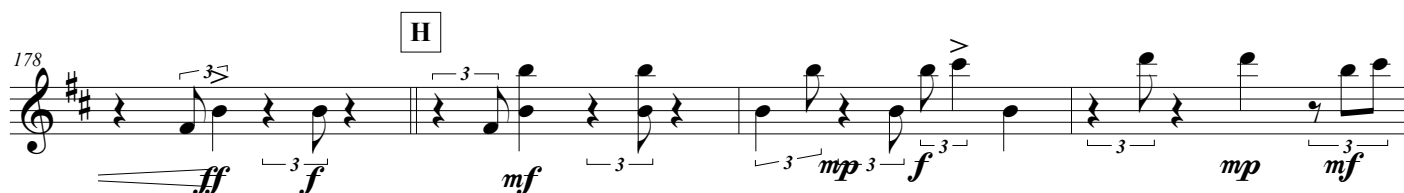
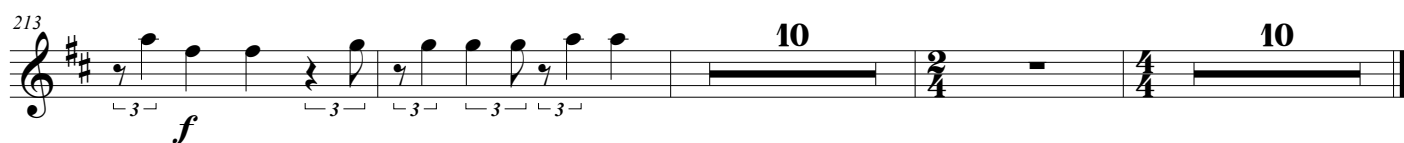
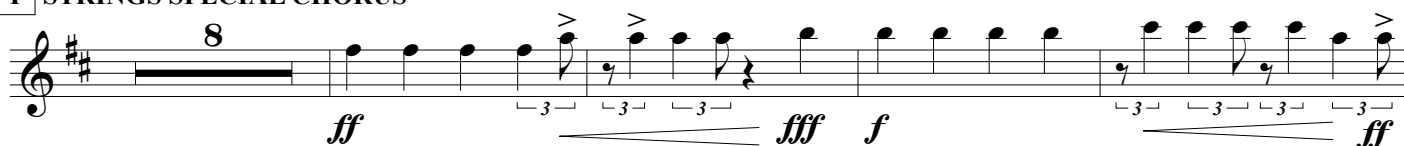
30

G

115 *mf* *f* *mp* *f*

14

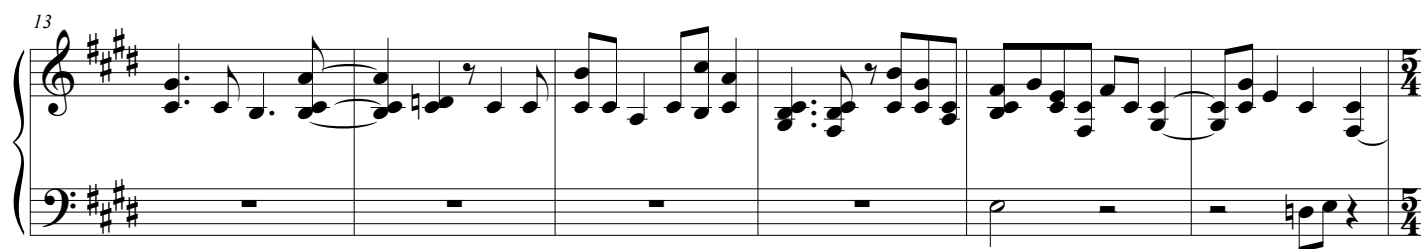
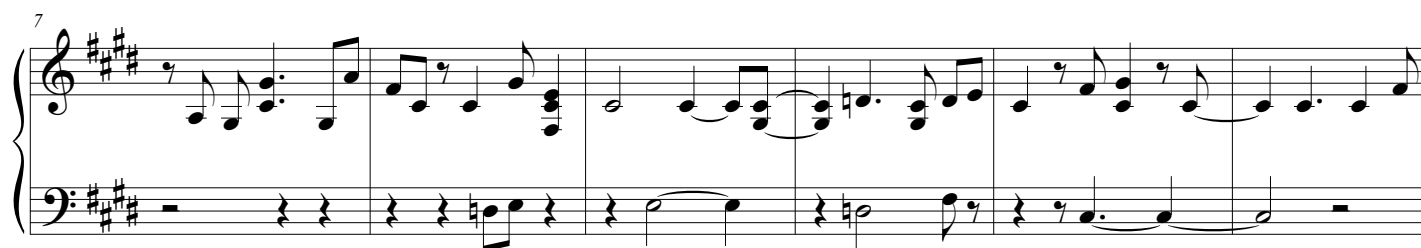
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**I STRINGS SPECIAL CHORUS**

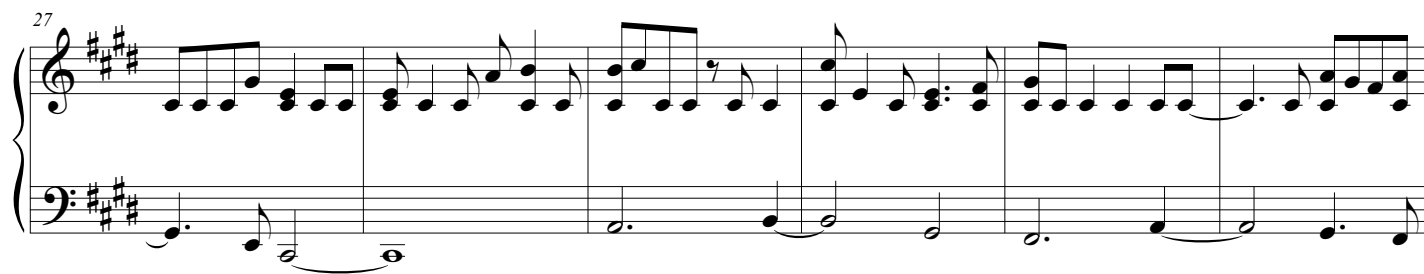
Harp

MEMOIRS - III - Allegro

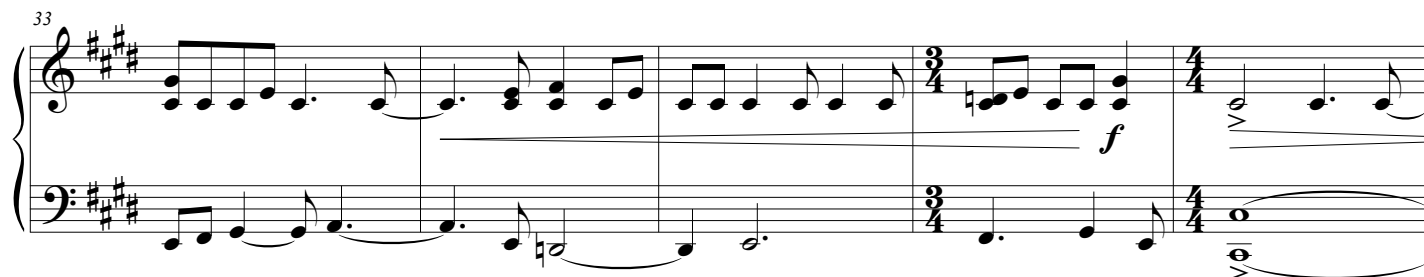
Adam Baldych



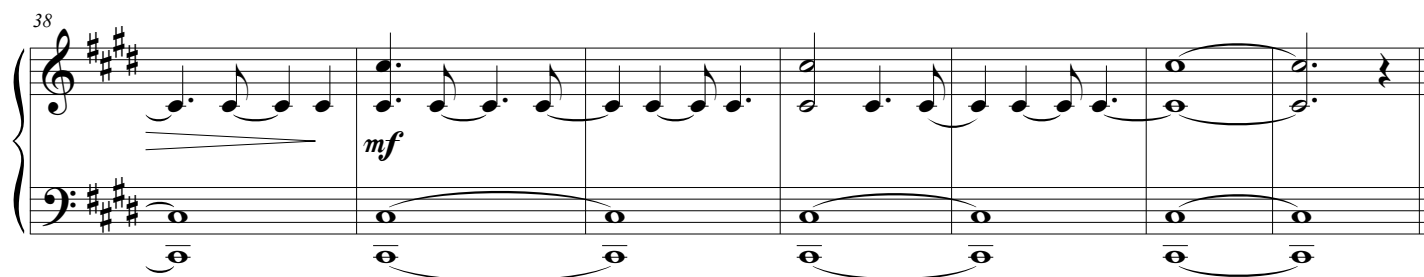
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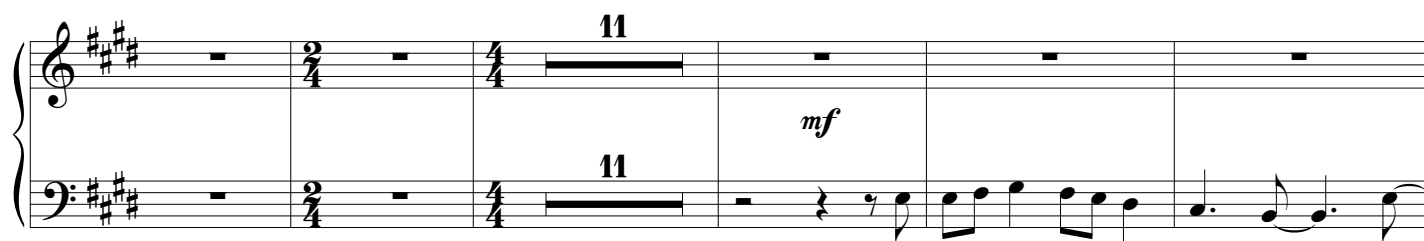
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38



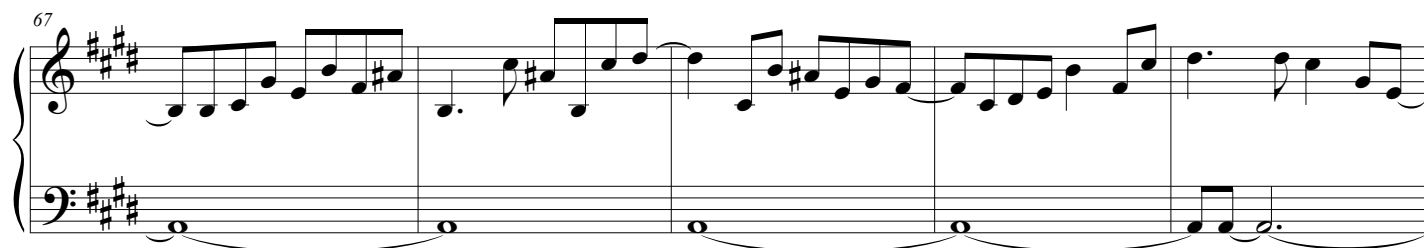
A



61



67



72

Measures 72-76: Treble clef staff contains a melodic line with eighth and sixteenth notes. Bass clef staff has whole rests.

77

Measures 77-81: Treble clef staff continues the melodic line. Bass clef staff has whole rests for measures 77-78, followed by sustained chords in measures 79-81.

B VIOLIN + VOICE IMPROVISATION

8

mf

Measures 82-86: Both staves feature an 8-measure rest in the first measure, followed by a melodic line in the treble clef and whole rests in the bass clef. Dynamic marking *mf* is present.

95

Measures 95-99: Treble clef staff contains a melodic line with eighth and sixteenth notes. Bass clef staff has whole rests.

100

Measures 100-104: Treble clef staff contains a melodic line with eighth and sixteenth notes. Bass clef staff has whole rests.

105

Measures 105-109: Treble clef staff contains a melodic line with eighth and sixteenth notes. Bass clef staff has whole rests.

110

f

115

120

125

130

C

140



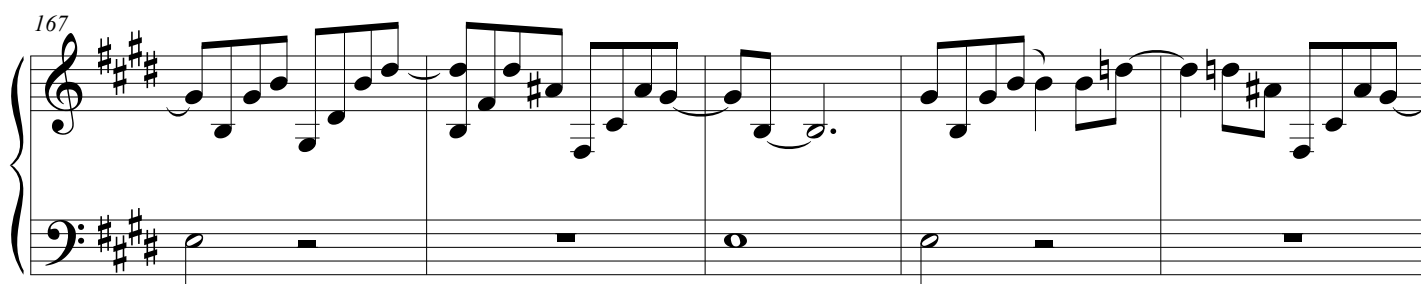
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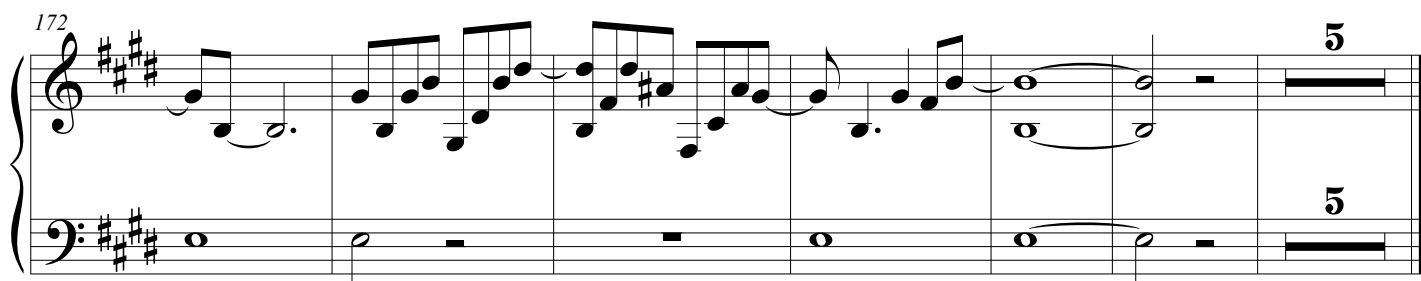
D



167



172



Harp

Memoirs - V - Prestissimo

Adam Baldych

A

Prestissimo ♩ = 220

B

Section A, measures 1-14. The music is in D major (two sharps) and 2/4 time. Measures 1-4 are marked with a '4' above the staff, indicating a four-measure rest. Measures 5-14 are marked with a '14' above the staff, indicating a 14-measure rest. The melody begins in measure 15 with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, 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f

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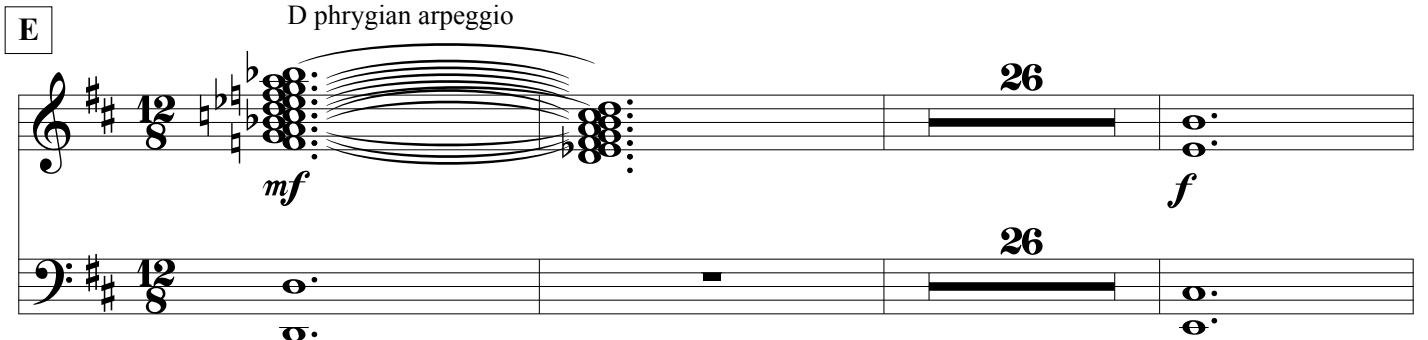


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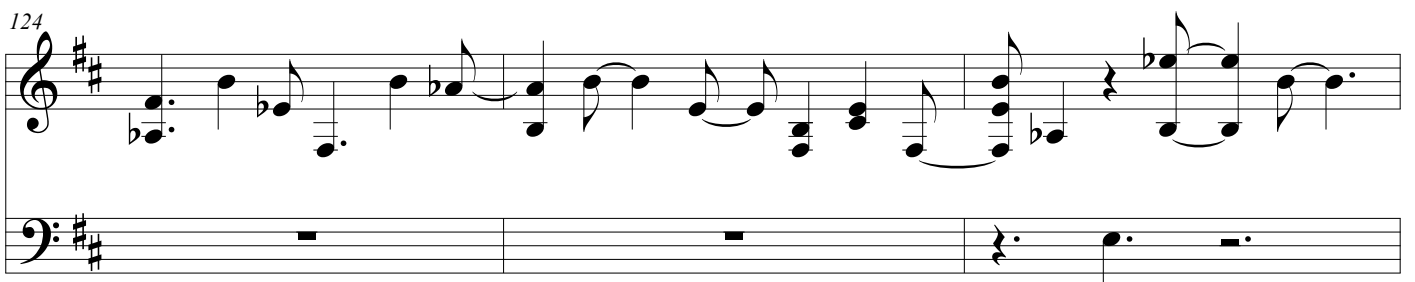


E

D phrygian arpeggio



124



127

2 12

F E phrygian arpeggio **G** VIOLIN IMPROVISATION

8 16 8

H arpeggio

11 11

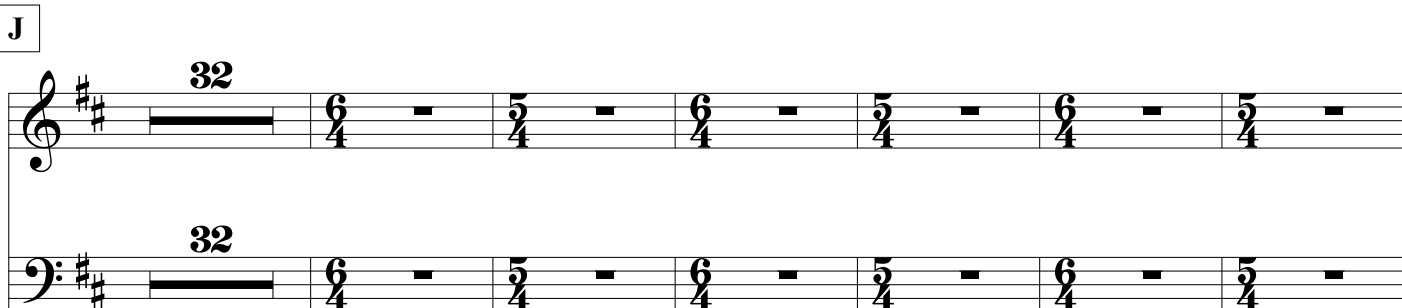
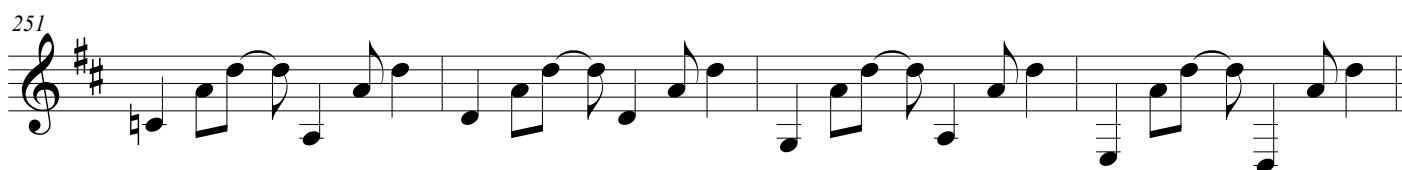
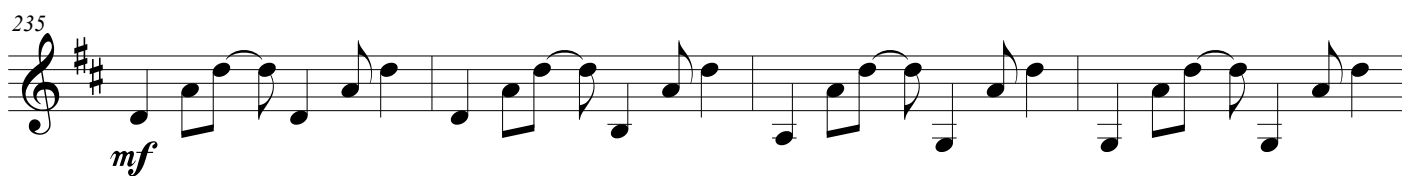
193

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199

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300



304



308



312



316



320



324



328



332



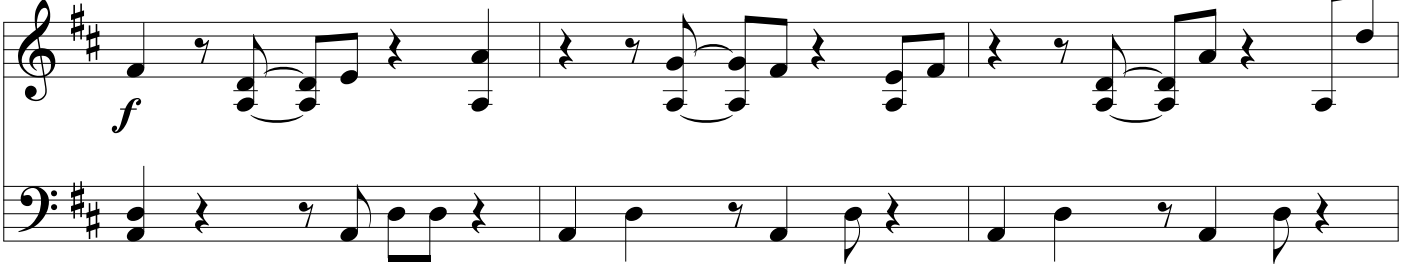
336



340



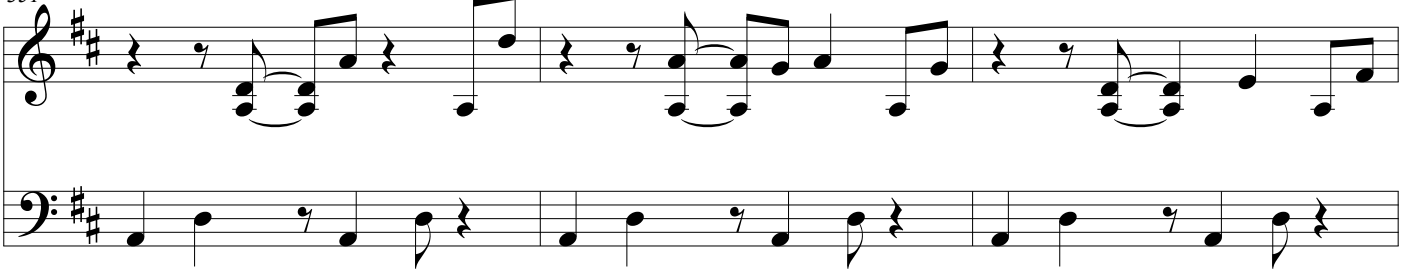
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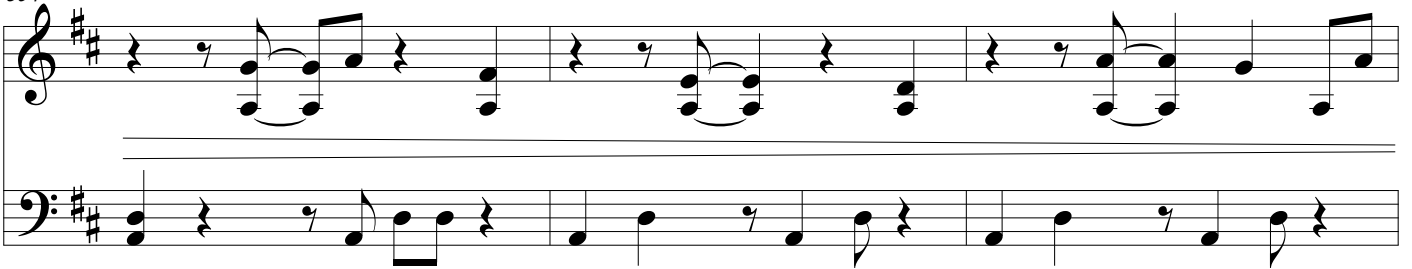
347



351



354



357

The musical score consists of two staves, Treble and Bass, in D major (two sharps). Measure 357: Treble staff has a quarter rest, an eighth rest, a quarter note D5, a quarter note E5, a quarter rest, an eighth rest, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Bass staff has a quarter note D4, a quarter note E4, an eighth rest, a quarter note D4, a quarter note E4, a quarter rest, an eighth rest, a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 358: Treble staff has a quarter rest, an eighth rest, a quarter note D5, a quarter note E5, a quarter rest, an eighth rest, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Bass staff has a quarter note D4, a quarter note E4, an eighth rest, a quarter note D4, a quarter note E4, a quarter rest, an eighth rest, a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 359: Treble staff has a quarter rest, an eighth rest, a quarter note D5, a quarter note E5, a quarter rest, an eighth rest, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. Bass staff has a quarter note D4, a quarter note E4, an eighth rest, a quarter note D4, a quarter note E4, a quarter rest, an eighth rest, a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. Measure 360: Treble staff has a quarter note D5, a quarter rest, a half rest, a quarter rest, and a half rest. Bass staff has a quarter note D4, a quarter rest, a half rest, a quarter rest, and a half rest. A dynamic marking *p* is placed below the Treble staff in measure 359.