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„Tränen.“

Der Schmerz über den Tod seines Töchterchens Ursula trieb den polnischen Dichter Jan Kochanowski (1530 - 1584) bis zur Gotteslästerung und völligen Verzweiflung. Da erschienen ihm im Traume seine verstorbene Mutter und Ursula. Die Tröstungen, die er von ihnen empfing, läuterten und milderten seinen Schmerz, und gläubig unterwarf er sich dem Willen Gottes. All seine Empfindungen drückte er nun aus in seiner 1580 entstandenen Poesie „Tränen“ (Treny).

„Treny.“

Boleść spowodowana śmiercią ukochanej córeczki Urszulki popchnęła poetę Jana Kochanowskiego (1530 - 1584) aż do bluźnierstwa, a przygnieciony bolesnym ciosem i niepowetowaną stratą, popadł w zupełne zwątpienie. We śnie ujrzał matkę i Urszulkę. Pociecha, jakiej od nich doznał, zmniejszyła i ukoiliła ból i bezgraniczną rozpacz tak dalece, że wierząc ponownie w niezbadane wyroki boskie, poddał się woli Bożej.

Do najwznioślejszych poezji Kochanowskiego zaliczają się właśnie owe „Treny“ pisane na śmierć Urszulki, a wydane w roku 1580, których jest razem XIX. W tych to „Trenach“ odzwierciedla poeta swą zboliałą duszę i w posępnych obrazach przedstawia boleść ojca i uczucia jakie nim miotają.

Treny

na tle poezji Jana Kochanowskiego.

Cieniom mojej ukochanej
córeczki Wandy.

Tränen

nach der Poesie von Jan Kochanowski.

Dem Andenken meines seligen
Töchterchens Wanda.

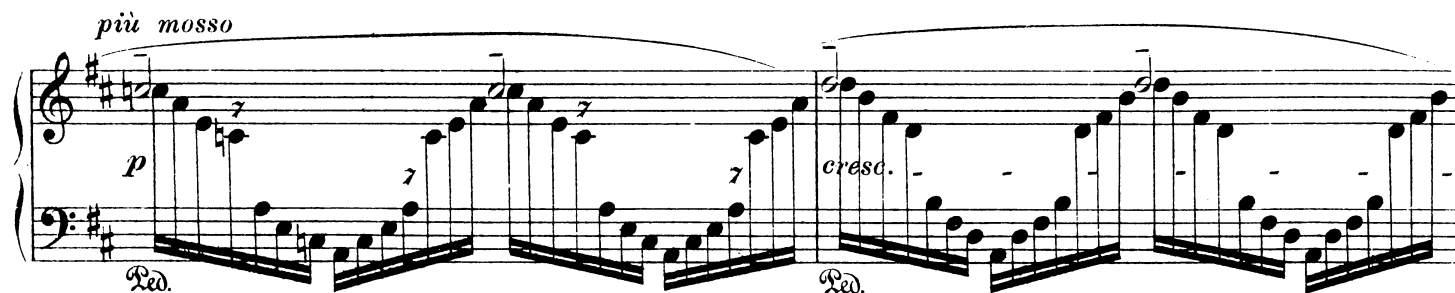
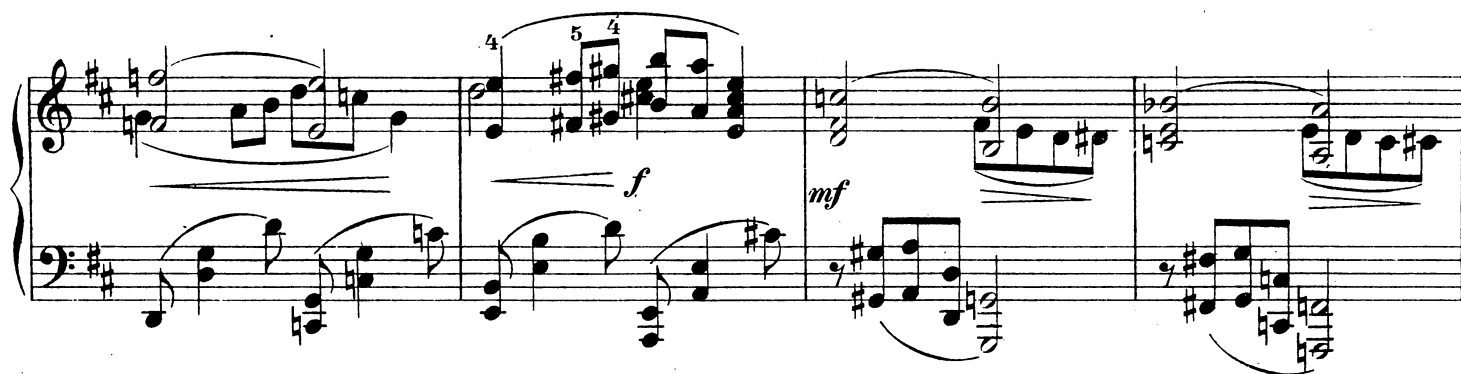
Felix Nowowiejski, Op. 20 N^o 3.

Adagio con dolore.

Langsam und schmerzlich.

Moderato.

Mäßig bewegt.



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The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves, a treble and a bass clef, with a key signature of one sharp. The bass staff includes a 'Ped.' (pedal) marking. The melody continues across both staves, with a 'ff' (fortissimo) dynamic marking. The score concludes with a final chord in the bass staff, marked 'Ped.' and 'ff'.

il tempo poco a poco più tranquillo

poco a poco dim. -

Ped. Ped. Ped. Ped. Ped. Ped.

più string.

p

mf

f

Red.

Red.

a tempo

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a 4-measure rest. Bass staff begins with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic and a 4-measure rest.

Second system of musical notation. Treble staff begins with an *espress.* (expressive) marking. Bass staff begins with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic.

Third system of musical notation. Treble staff begins with a *più mosso* (faster) marking. Bass staff begins with a forte (*f*) dynamic and a *sempre* (always) marking. The system concludes with a *Red.* (Reduction) marking.

Fourth system of musical notation. Treble staff begins with a *Red.* (Reduction) marking. Bass staff begins with a *Red.* (Reduction) marking. The system concludes with a *Red.* (Reduction) marking.

Fifth system of musical notation. Treble staff begins with a *molto cresc.* (much crescendo) marking. Bass staff begins with a *Red.* (Reduction) marking. The system concludes with a *Red.* (Reduction) marking.

*poco accel.**poco ritenuto, marcato**più accel.*

First system of musical notation. Treble and bass staves. Dynamics: *ff*, *fff*, *sf*, *più f*. Includes various musical notations such as slurs, ties, and accidentals.

Second system of musical notation. Treble and bass staves. Includes musical notations such as slurs, ties, and accidentals.

Third system of musical notation. Treble and bass staves. Dynamics: *pp*, *dim.*, *stringendo*, *cresc. molto*. Includes musical notations such as slurs, ties, and accidentals.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*. Includes musical notations such as slurs, ties, and accidentals.

poco più mosso

Fifth system of musical notation. Treble and bass staves. Dynamics: *fff*. Includes musical notations such as slurs, ties, and accidentals.

First system of the musical score. The treble clef staff begins with a forte (*sf*) dynamic and a melodic line. The bass clef staff features a complex rhythmic pattern with triplets and sixteenth notes. A slur with a crescendo hairpin spans across both staves. Performance markings include *riten.* (ritardando) and *accel.* (accelerando). A finger number '5' is indicated in the bass staff, and an '8' is shown above the treble staff.

Second system of the musical score. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff has a complex rhythmic pattern with triplets and slurs. Dynamics include *f* (forte) and *ff* (fortissimo). Performance markings include *riten.* (ritardando). A finger number '3' is indicated in the bass staff, and an '8' is shown above the treble staff.

Third system of the musical score, marked *dramatico*. The treble clef staff features a melodic line with slurs. The bass clef staff has a complex rhythmic pattern with triplets and slurs. Dynamics include *ffff* (fortississimo) and *ff* (fortissimo). Performance markings include *riten.* (ritardando). A finger number '3' is indicated in the bass staff.

Fourth system of the musical score. The treble clef staff features a melodic line with slurs. The bass clef staff has a complex rhythmic pattern with slurs. Dynamics include *pp* (pianissimo). Performance markings include *poco a poco dim.* (poco a poco diminuendo).

Fifth system of the musical score, marked *G.P. Adagio, quasi improvvisando.* The treble clef staff features a melodic line with slurs. The bass clef staff has a complex rhythmic pattern with slurs. Dynamics include *mf* (mezzo-forte), *p* (piano), and *ppp* (pianississimo). Performance markings include *rit.* (ritardando), *lunga* (longa), and *perdendosi* (fading away). A finger number '3' is indicated in the bass staff.