



Piotr Tomasz Harasimiuk

Poland

Fuga Kaszebszczie

About the artist

My name is Piotr Tomasz Harasimiuk and was born in Warsaw (in 1973). From the city that I tied his career and music. I graduated from school, specializing in musical instrument fitter and secondary music school (AMA). Teaching composition and arrangement won by self-taught. I worked for a known time too sure the company building the Warsaw authorities (Zygmunt Kaminski) For 13 years I use (work) as an organist at parishes in Warsaw and I make arrangements for soloists and instrumentalists in his home studio audio-midi. Also currently working as an office manager in the company of my father dealing with historical preservation.

To contact me you can use the languages: English, Italian and German.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-harasimiuk-piotr.htm>

About the piece



Title: Fuga Kaszebszczie
Composer: Harasimiuk, Piotr Tomasz
Copyright: Copyright © Piotr Tomasz Harasimiuk
Instrumentation: Organ solo
Style: Baroque
Comment: Fuga in thema a polish folk [tradicional] melody

Piotr Tomasz Harasimiuk on [free-scores.com](https://www.free-scores.com)



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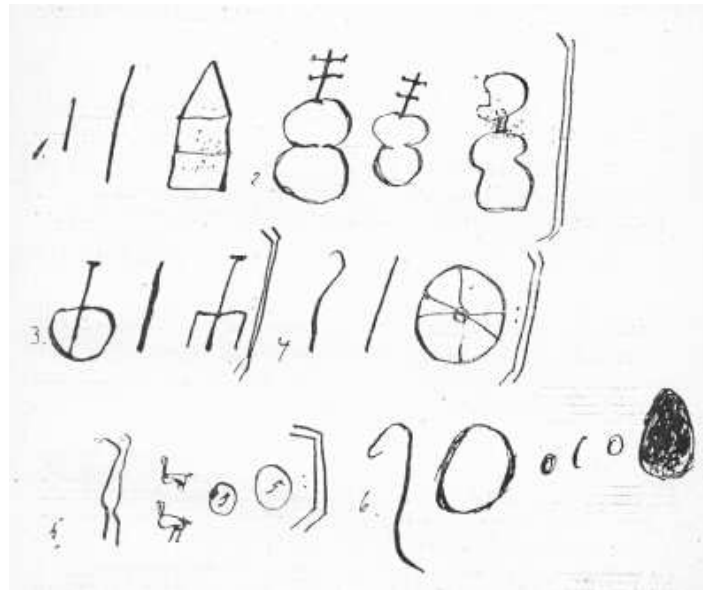
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Piotr Tomasz Harasimiuk

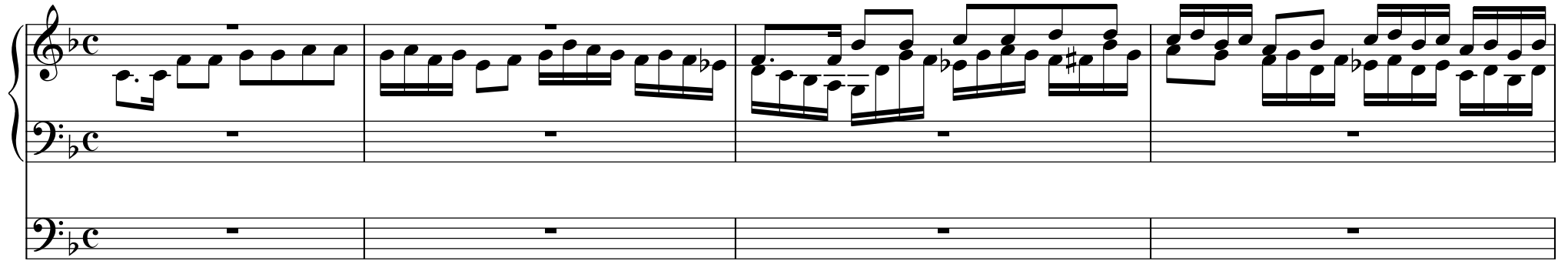
dedicationi con Madame Eva Gawkowska

Fuge Kaszebszczie in F dur

(pour organo)



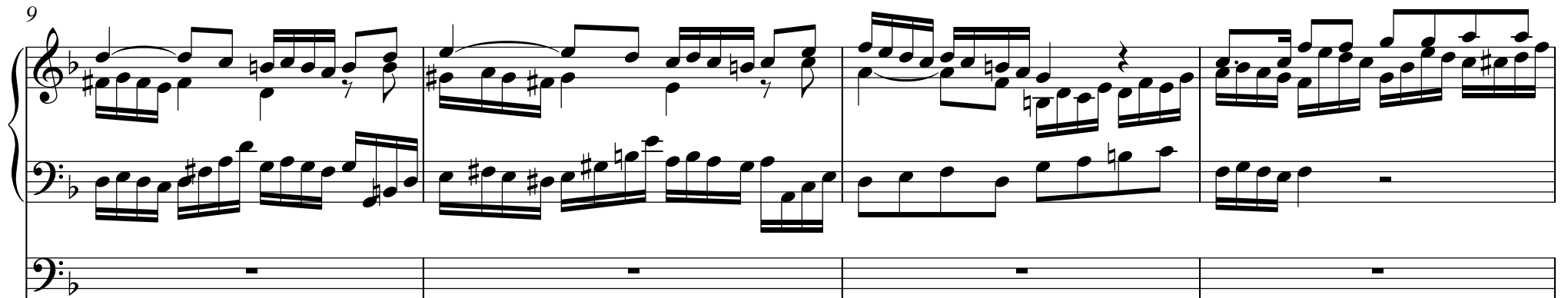
♩ = 90



System 1: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass clef contains a simple accompaniment. The lower bass clef is empty.



System 2: Treble clef, bass clef, and a lower bass clef. The treble clef continues the melodic line with more complex rhythmic patterns. The bass clef accompaniment becomes more active. The lower bass clef remains empty.



System 3: Treble clef, bass clef, and a lower bass clef. The treble clef features a prominent trill and continues the melodic development. The bass clef accompaniment is highly rhythmic. The lower bass clef remains empty.

13

Musical score for measures 13-16. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many sixteenth notes and a trill in measure 15. The middle staff is in bass clef and contains mostly rests. The bottom staff is also in bass clef and contains mostly rests.

17

Musical score for measures 17-20. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a melodic line with some rests and a trill in measure 19. The middle staff is in bass clef and contains a steady eighth-note accompaniment. The bottom staff is in bass clef and contains mostly rests.

21

Musical score for measures 21-24. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a melodic line with eighth notes and rests. The middle staff is in bass clef and contains a steady eighth-note accompaniment. The bottom staff is in bass clef and contains mostly rests.

25

To je krót czi to je

29

dlę dzi, to ka szęb sko sto lę

33

ca.

37

Musical score for measures 37-40. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex piano accompaniment with many sixteenth and thirty-second notes. The separate bass staff contains whole notes.

41

Musical score for measures 41-44. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex piano accompaniment with many sixteenth and thirty-second notes. The separate bass staff contains whole notes.

45

Musical score for measures 45-48. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a complex piano accompaniment with many sixteenth and thirty-second notes. The separate bass staff contains whole notes.

To są ba sę to są skrzępi czi

49

to ò zna czô Ka szë

52

ba.

To je krótczi, to je dlédzi, to kaszëbskô stolëca. To są basë, to są skrzëpczi, to òznacô Kaszëba.
 Òznacô Kaszëba, basë, skrzëpczi, krótczi, dlédzi, to kaszëbskô stolëca.

To je ridel, to je tëcz, to są chojnë, widlë gnojné. To je krzëwé, to je prosté, to je òsné [tylné] kòło wòzné.
 Tylné kòło wòzné, to je krzëwé, to je prosté, chojnë, widlë gnojné, ridel, tëcz, òznacô Kaszëba...

To są hóczi, to są ptóczi, to są prëszczé półtrojôczi. To je klëka, to je wól, to je całé a to pół.
 Klëka, wól, czlë, pół, hók, ptók, półtrojók, chojnë, widlë gnojné...

To je malé, to je wiòldzé, to są jinstruménta wszòlczé.