



# Kaszëbsczi Himn

Feliks Nowowiejski  
òpracowanié Paweł A. Nowak

Dostójno

**A**

Musical notation for the first system (measures 1-6). The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated by letters D, G, and D7 below the bass line.

**B**

Musical notation for the second system (measures 7-12). The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated by letters G and D7 below the bass line.

Musical notation for the third system (measures 13-17). The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated by letters C, G, D7, and D below the bass line.

Musical notation for the fourth system (measures 18-22). The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated by letters G, C, G, D7, and G below the bass line.



# Na czółnie

Aleksander Tomaczkowski  
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Spokójno, z czułością

Chords: C, G, D, D, G, H, C, G A H

9 **A**

Chords: C, G, C, G, C, A, D, A

17

Chords: G, D, G, D, G, H, C, G A H

25 **B**

Chords: C, E, G, D, G, F, C, C H B $\flat$

33

Chords: A, C $\sharp$ , D, A, G, D, C

40

Chords: G, A H, G, D, C, F, C, G, C

rit. Fm



# Wele, wele Wetka

lëdowô melodiô  
òpracowanié Paweł A. Nowak

Chùtkò, z redotã

**A**

F A C G G A H G C G C C G C G F C

8

C G D A D A G D G D C G C G

**B**

15

F C C G D A D A G D G C F

22

C G C F C G C G C

**C**

29

F C G C F C G C G C



# Marëszónka / Nënka / Kòséder

lëdowé melodie  
òpracowanié Paweł A. Nowak

Nié za chùtkò, le z redotǎ

**A**

(Marëszónka)

Chord progression for measures 1-8:  
 Treble: F, F, C7 C7, F, F F, F F, Bb Bb, F F  
 Bass: F, F, C C, F F, F C, F C, Bb D, F C

9

Chord progression for measures 9-16:  
 Treble: F F, F F, Bb Bb, F F, C7 C7, F F, C7 C7, F F  
 Bass: F C, F C, Bb D, F C, C E, F C, C E, F C

17

Chord progression for measures 17-24:  
 Treble: C7 C7, F F, C7 C7, F, F, F, C7 C7, F  
 Bass: C E, F C, C E, F F, F, F, C C, F F

**B**

25 (Nënka)

Chord progression for measures 25-32:  
 Treble: F F, C7 C7, C7 C7, F F, F F, C7 C7, C7 C7, F  
 Bass: F C, C G, C E, F C, F C, C G, C E, F F

33

Chord progression for measures 33-40:  
 Treble: F F, C7 C7, C7 C7, F, F, F, C7 C7, C7 C7, F  
 Bass: F C, C G, C E, F C, F C, C G, C E, F F



2

41 **C** (Kòséder)

49

57

61

Chord progression for measures 41-61:

- Measures 41-42: F
- Measures 43-44: F
- Measures 45-46: C<sup>7</sup> C<sup>7</sup>
- Measures 47-48: F F
- Measures 49-50: F F
- Measures 51-52: F C
- Measures 53-54: F C
- Measures 55-56: C<sup>7</sup> C<sup>7</sup>
- Measures 57-58: F F
- Measures 59-60: B<sup>b</sup> B<sup>b</sup>
- Measures 61-62: F F
- Measures 63-64: C<sup>7</sup> C<sup>7</sup>
- Measures 65-66: F F
- Measures 67-68: B<sup>b</sup> D
- Measures 69-70: F C
- Measures 71-72: C E
- Measures 73-74: F F
- Measures 75-76: B<sup>b</sup> D
- Measures 77-78: F C
- Measures 79-80: C<sup>7</sup> C<sup>7</sup>
- Measures 81-82: F F
- Measures 83-84: B<sup>b</sup> D
- Measures 85-86: F C
- Measures 87-88: C E
- Measures 89-90: F F
- Measures 91-92: F
- Measures 93-94: F
- Measures 95-96: C
- Measures 97-98: C<sup>7</sup>
- Measures 99-100: C
- Measures 101-102: F
- Measures 103-104: F



# Òkrãc sã wkół / Marëszka

lëdowé melodie  
òpracowanié Paweł A. Nowak

Spòkójno, nié za chùtkò

**A** (Òkrãc sã wkół)

9

**B** (Marëszka)

16

**C**

23

30

2

38



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Lëtrë wëżi nótów lewi rãczy- to są akòrdë, np.

G = akòrd G dur

Dm = akòrd D moll

D7 = akòrd D septimòwi

Lëtrë niżi nótów lewi rãczy- to są basowé zwãczy (pòdstawòwé i tercjowé basë)

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Litery znajdujące się NAD dźwiękami partii lewej ręki oznaczają tonację akordów, np.

G = akord G dur

Dm = akord D moll

D7 = akord D septymowy

Litery znajdujące się POD dźwiękami partii lewej ręki oznaczają dźwięki basowe (basy podstawowe i tercjowe)

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