

Gerard Drozd

Adagio

Opus 44

Gerard Drozd – born in Gliwice, Poland – is a versatile composer, arranger, guitarist, lecturer and teacher. As a composer has written more than 250 compositions for one or more guitars, piano, voice, etc... Among his works are four Concertos with orchestra, *Concerto “Carpe Diem”* for guitar and string quartet, String quartets, *24 Preludes*, *24 Preludes and Fugues for guitar*, *24 Preludes and Fugues* for piano, Sonatas, Suites, Chamber music, *Soli Deo Gloria* for soprano and guitar and much more. His music has been played by well-known artists in USA, Canada, Mexico, Chile, Bolivia, Japan, Iran, Turkey, Morocco, Greece, Italy, Spain, Austria, France, Sweden, Denmark, Germany, Russia, Croatia, Montenegro, Belgium, Czech Republic, Poland, Ukraine, Belorussia, etc. His compositions *Adagio Op. 44* and *Triptych Op. 102* are on the CD “Hemispheres” by Lily Afshar, *Yiddish Impression Op. 107* is on the CD “Puentes” by Marcelo de la Puebla, *Dreams of a Clown* on the CD “Suite enfantine” by Liat Cohen and *Five studies Op. 88* on the CD “Dialogues” by Antonio De Innocentis. Several of his compositions have been published in Italy, Germany, Switzerland, Belorussia and Poland. The composer refers to his harmonic language as a “Kaleidoscopic”. His exquisite treatment of counterpoint and unexpected melodic elements are attractive features in his music. Music critics say that he has an attractive, intelligent, interesting and very personal musical language.

Gerard Drozd is both creator and artistic director of the *International Gliwice Guitar Festival*.

Notation for the trills

The image displays two musical staves in 4/4 time, illustrating the notation for trills. The top staff, labeled 'played', shows a melodic line with a trill indicated by a bracket over a pair of notes. The bottom staff, labeled 'written', shows the same melodic line with a trill indicated by the abbreviation 'tr' above a pair of notes. Both staves include a bass line with a simple harmonic accompaniment. The notation is presented in a clear, black-and-white format.

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13 *IV* ^①₃ *tr* *II* ₃

15 *rall.* *a tempo* *cresc. poco a poco*

17 ^②₃ ^③₃ ^②₃ ^②₃ ^③₃ ^③₃

19 ^①₃ ^①₃ ^①₃ ^①₃ ^①₃ ^①₃ ^①₃ ^①₃

21 ^①₃ ^①₃ ^①₃ ^①₃ ^①₃ ^①₃ ^①₃ ^①₃

23 *delicatamente*

25

mp

Musical notation for measures 25-26. Measure 25 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes with triplets. The bass line has quarter notes. Measure 26 continues the melody with triplets and ends with a fermata.

27

tr

Musical notation for measures 27-28. Measure 27 includes a trill (tr) on the first note of the melody. Measure 28 features a repeat sign and continues with eighth notes and triplets.

29

cresc. poco a poco

Musical notation for measures 29-30. Measure 29 has eighth notes with triplets. Measure 30 includes a first ending bracket labeled 'VI' and ends with a fermata. The dynamic marking *cresc. poco a poco* is at the end of the system.

31

mf

rit.

Musical notation for measures 31-32. Measure 31 features eighth notes with triplets. Measure 32 includes a first ending bracket and ends with a fermata. The dynamic marking *mf* is at the start, and *rit.* is at the end.

33

delicatamente

Musical notation for measure 33. The measure features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth notes with triplets. The bass line has quarter notes. The measure ends with a fermata. The dynamic marking *delicatamente* is at the bottom.