Three Organ Pieces

op. 1

No. 1	The Legend
No. 2	Meditation
No. 3	Toccata

by

Mariusz Kozieł

(2026)

Introduction

With my appointment as Junior Organist-in-Residence at Pieterskerk in Leiden (the Netherlands) in September 2025, I was given the opportunity to regularly perform my own works. Alongside the beginning of composing for this occasion, I started documenting and sharing my creative process on the Instagram channel *daily.composing*, which also provided additional motivation to continue composing and to bring these works to their premières.

This collection was written with the Thomas Hill organ in mind, one of the two instruments located in Pieterskerk (the stoplist is provided on the following page). The registration indications in the score are my suggestions based on the disposition of this instrument. The limited use of the *Choir* division results from the lack of a *Choir-Great* coupler, which would likely be useful particularly in *The Legend* and the *Toccata*. I encourage organists to explore their own solutions in registration, using my suggestions as a starting point.

The first piece of the collection, ***The Legend***, originated from an improvisation performed while I was becoming more familiar with the instrument. It marked a turning point in my relationship with the organ, which seemed to „speak" to me through its distinctly English character. At one point, the director of Pieterskerk, whose office is located next door, came in and expressed great enthusiasm for the piece. I subsequently developed this improvisation into a composition dedicated to him.

The second piece, ***Meditation***, was inspired by an improvisation by my friend from Poland, Przemysław Kadłubek, to whom the work is dedicated. While exploring the organ, he drew on the 4' flutes of the *Great* and *Choir* divisions, which produced a particularly beautiful sound. I decided to build the piece around this sonority, introducing a contrasting polyphonic middle section.

The final work in the collection is the ***Toccata***. As with *The Legend*, its composition was not based on a strict formal plan. Instead, it follows intuition and what my inner ear suggested during the writing process. Initially, I considered writing this piece for piano and organ as a duo, but ultimately I chose to compose it for organ alone.

The three works were completed on 19 January 2026. The premières of all three works will take place during the *Lunchconcerten* series at Pieterskerk in Leiden in 2026, although in reverse order: the *Toccata* on 11 June, *Meditation* on 16 July, and the *The Legend* on 13 August. Organists who wish to perform these works are invited to explore them with patience and joy in discovery.

Breda, 10 June 2026
Mariusz Kozieł

Thomas Hill (1883) organ disposition

Mechanical tracker action
Pitch: a^1 = 441 Hz

I. *Choir* (C-g^3)
- Dulciana 8’
- Gedackt 8’
- Gemshorn 4’
- Saube Flute 4’
- Flautino 2’
- Clarionet 8'

II. *Great* (C-g^3)
- Double Diapason 16’
- Open Diapason 8’
- Open Diapason II 8’
- Stopped Diapason 8’
- Principal 4’
- Waldflute 4’
- Twelfth 3’
- Fifteenth 2’
- Mixture 3 ranks
- Posaune 8’

III. *Swell* (C-g^3)
- Bourdon 16’
- Open Diapason 8’
- Salicional 8’
- Hohl Flute 8’
- Vox Angelica 8’ (from *c*)
- Principal 4’
- Gamba 4’
- Fifteenth 2’
- Mixture 2 ranks
- Cornopean 8’
- Oboe 8’
- Tremulant

Pedal (C-f^1)
- Open Diapason 16’
- Bourdon 16’
- Violoncello 8’
- Trombone 16’

Couplers:
- *Swell-Great*
- *Swell-Choir*
- *Great-Pedal*
- *Swell-Pedal*
- *Choir-Pedal*

to Sebastiaan Lagendaal

The Legend

Mariusz Kozieł (*1998)

No. 1

Swell: Flutes 16', 8', Salicional 8'
Great: Double Diapason 16', Flute 8', *Sw.-Gt.*
Pedal: Bourdon 16', *Sw.-Ped.*



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13 (*Gt.*: +Foundations 8', 4')

Sw.

Sw.: +Foundations 8'
Ped.: +Open Diapason 16', *Gt.-Ped.*

poco più mosso

17

Gt.

f

20

Sw.: Flute 8'
Ped.: -Foundations 16', *Gt.-Ped.*

23

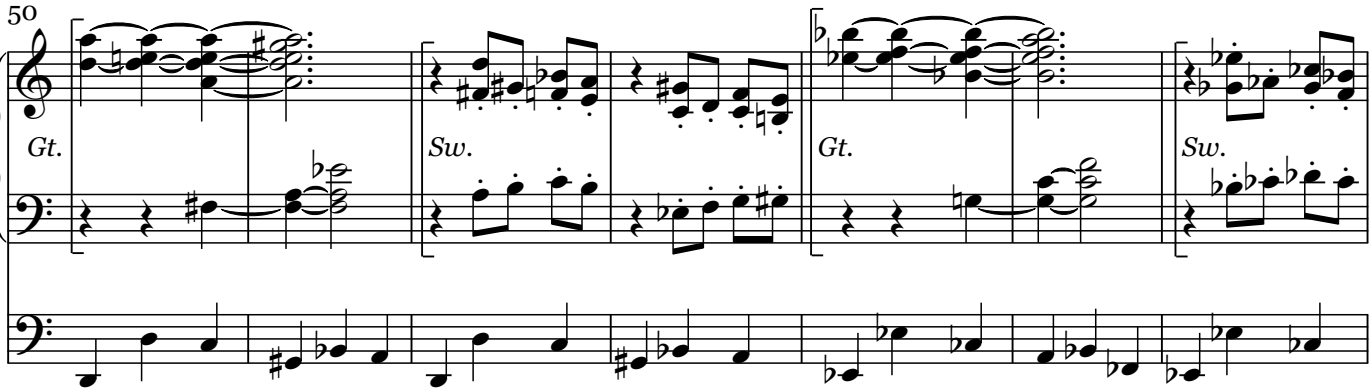
ritenuto

largo

Sw.

p


28
Sw.: +Open Diapason 8'
andantino
(Ped.: +Bourdon 16')
34
Sw.: +Foundations 4'
40
crescendo
Ped.: +Gt.-Ped.
andantino con moto
45
molto rit.
Gt.
f
Sw.
non legato


50
Gt.
Sw.
Gt.
Sw.


57
Gt.


62
Gt., Sw.: +Foundations 2', Oboe 8'


66


70
Sw.: -Foundations 4', 2', Oboe 8'
74
largo
(*Gt.*: +Posaune 8', -*Gt.-Ped.*)
Sw.
Sw.: +Foundations 16', 8', 4', Reeds 8'
Ped.: +Open diap. 16', *Gt.-Ped.*
82
tempo primo
Gt.
85

88

91

Gt., Sw.: +Mixtures

ff *legato*

94

ritenuto

marcato

to Przemysław Kadłubek

Meditation

Mariusz Kozieł (*1998)

No. 2

Swell: Vox Angelica 8', Salicional 8'
Great: Flute 4'
Choir: Flute 4'
Pedal: Bourdon 16', *Sw.-Ped.*

andante

Sw.

pp *legato*

mp

7

ritenuto

a tempo

pp

13

Gt.

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19
Sw.
Ch.
25
31
Sw.
36

Gt.: Foundations 8'
Ped.: *-Sw.-Ped. +Gt.-Ped.*

41 **più mosso**

Gt.

46

51

Sw.

Gt.

56


62
67
72
77

Gt.: Flute 4'
Ped.: *-Gt.-Ped. +Sw.-Ped.*

a tempo

82

Ch.

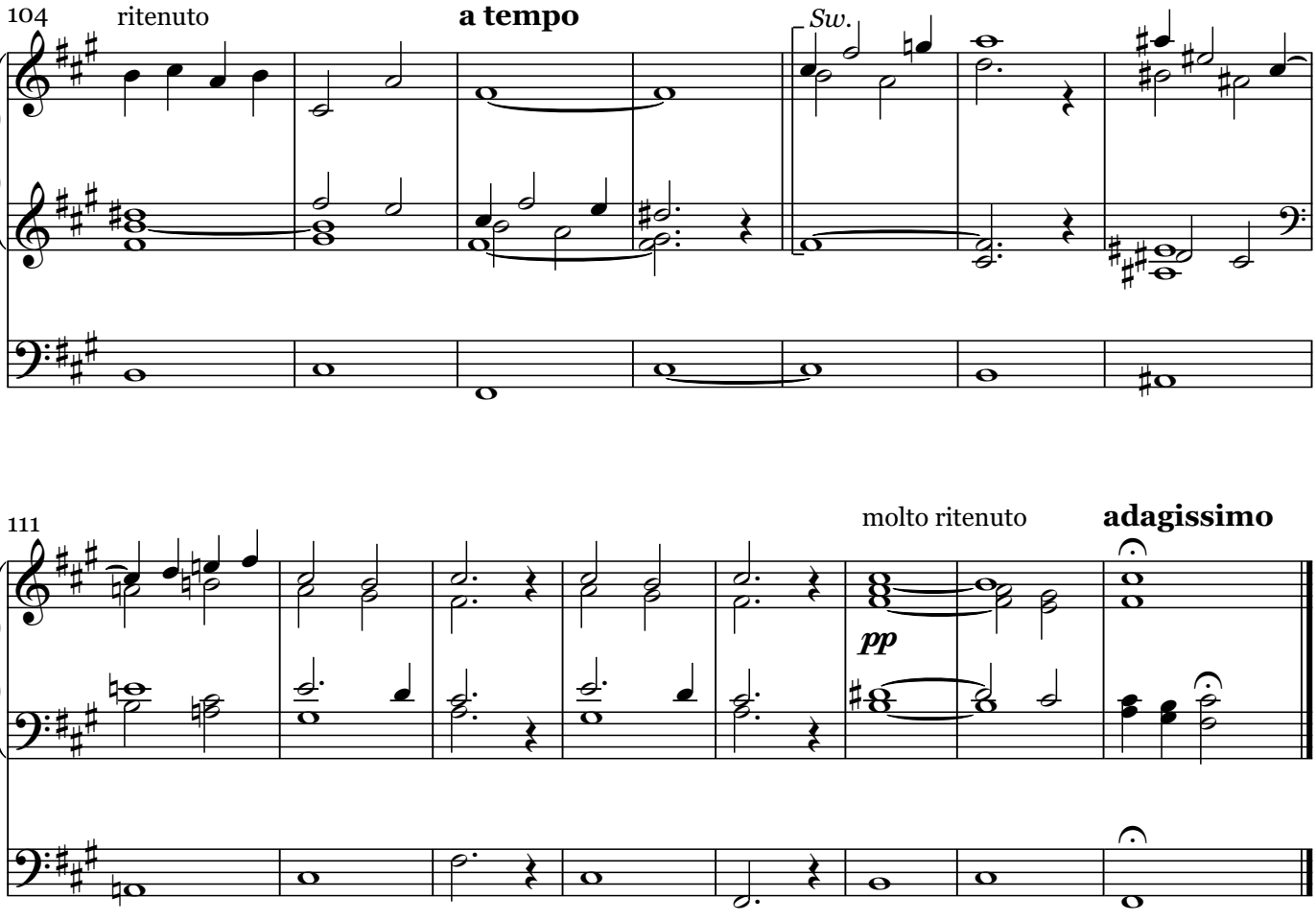
Sw.

87

93

Gt.

99


104
ritenuto
a tempo
Sw.

111
molto ritenuto
adagissimo
pp

Toccata

Swell: Foundations 16', 8', 4', Oboe 8'
Great: Foundations 16', 8', *Sw.-Gt.*
Pedal: Bourdon 16', 8', *Sw.-Ped.*

Mariusz Kozieł (*1998)
No. 3

vivace



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17
Gt.
legato
21
crescendo
25
Gt.
f
Ped.: +Gt.-Ped.
29


33
37
40
43
Ped.: -Gt.-Ped.
Sw.


46
p
50
54
57


60
63
cresc.
66
69
Gt.
f
Gt.
Ped.: +Gt.-Ped.


72
75
Gt.: +Foundations 4'
78
legato
82


86
Sw.: +Foundations 2'
89
92
95
Gt.: +Foundations 2'


99
103
107
110


114
118
121
senza rall.
125
Gt.: +Posaune 8'
Sw.: +Mixture
Ped.:+Open Diapason 16'
f


128
132
136
140


144
148
Gt.: -Posaune 8'
152
156


159
162
165
168
Gt.: +Mixture


171
175
Gt.: +Posaune 8'
Ped.:+Trombone 16'
ff
179
182
molto rit.