

## PRZYKŁADY NUTOWE

### **Zadanie 16.**

Henry Purcell

*Lament Dydony z opery Dydona i Eneasz (fragment)*

### **Zadanie 17.**

Ludwig van Beethoven

*Wariacje op. 35 (fragmenty)*

### **Zadanie 18.**

Ludwig van Beethoven

*IX Symfonia d-moll op. 125 cz. II (fragment)*

### **Zadanie 19.**

Witold Lutosławski

*Koncert na orkiestrę cz. III (fragment)*

## Zadanie 16.

Henry Purcell *Lament Dydony z opery Dydona i Eneasza* (fragment)

Violin I *pp* very softly

Violin II *pp* very softly

Viola *pp* very softly

Dido

Basso Cont. *pp* very softly

7

laid am laid in earth, may my wrongs cre - ate No

12

1. *tr*

tr

1.

trou - ble, no trou-ble in thy breast, When I am

Przekład tekstu:

When I am laid in earth,  
 may my wrongs create  
 no trouble in thy breast.  
 Remember me! but ah! forget my fate.

Gdy już odejdę w wieczną dal,  
 niech duszy twej nie dręczy żal,  
 zapomnieć chciej o mej doli złej.

# Zadanie 17.

Ludwig van Beethoven *Wariacje op. 35* (fragmenty)

## Allegretto vivace

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamic markings and performance instructions:

- Measures 9-17:** Starts with a fortissimo (*ff*) dynamic, followed by a piano (*pp*) dynamic. Measure 17 includes first and second endings.
- Measures 18-33:** Features a piano (*p*) dynamic. Measure 33 includes a *poco adagio* marking and a *Tempo I.* instruction.
- Measures 34-49:** Includes a piano (*p*) dynamic, a fortissimo (*f*) dynamic, and an *adagio* marking. Measure 49 includes a *Tempo I.* instruction.

Measure numbers 9, 17, 18, 26, 33, 34, 42, and 49 are clearly marked at the beginning of their respective systems. Fingerings and articulation marks are also present throughout the score.

50 *f* *f* *f* *f*

55 *f* *ff*

60 *decresc.* *p* *f* *f* *f* *p*

66 *dolce* *p* *cresc.* *f*

72 *decresc.* *p* *p* *p* *ff* *decresc.*

76 *p* *dolce* *tr*

81

1  
 82 *p*

1  
 86 *f*

3  
 1  
 90 *p* *sf* *p*

94 *p*

97

5  
 4  
 3  
 5  
 3  
 2  
 4  
 1  
 3  
 5  
 4  
 3  
 1  
 98 *f* *sf* *sf*

102

3 5 *presto*

1  
 2  
 1  
 3  
 4  
 3  
 2 4 1  
 1  
 1  
 106 *ff* *ff*

3  
 2  
 5  
 3  
 5 4 2  
 5  
 3  
 5  
 5  
 3  
 2 1 6  
 110 *Tempo I.*

113

FINALE

Allegro con brio

The musical score is written for piano in 2/4 time with a key signature of two flats. It begins at measure 370. The piece is marked "Allegro con brio". The score consists of nine systems of two staves each. Dynamics include piano (*p*), sforzando (*sf*), forte (*f*), and crescendo (*cresc.*). Technical markings include fingerings (1-5), accents, and a trill (*tr*). The piece concludes with a final flourish in the right hand.

# Zadanie 18.

Ludwig van Beethoven *IX Symfonia d-moll op. 125 cz. II* (fragment)

**Molto vivace. (♩. = 116.)**

2 Flauti.

2 Oboi

2 Clarinetti in C

2 Fagotti

I. II in D  
4 Corni  
III. IV in B

2 Trombe in D

Alto e Tenore  
Tromboni.  
Basso

Timpani in  $\frac{2}{4}$

Violino I.

Violino II.

Viola.

Violoncello  
e Contrabasso

1. 10

Ob. *pp* *sempre pp*

Cl. *pp* *sempre pp*

Fg. *pp*

Cor. (D) *pp*

2. Vl. *pp* *sempre pp*

Vla. *pp*

Vc. *pp*

Detailed description: This system contains measures 10 through 19. The woodwinds (Ob., Cl., Fg., Cor. D) and strings (2. Vl., Vla., Vc.) are marked *pp* (pianissimo) and *sempre pp* (sempre pianissimo). The music features a melodic line in the oboe and clarinet, with supporting textures in the strings and bassoon. A double bar line is present at the end of measure 19.

20

Fl. *pp*

Ob. *sempre pp*

Cl. *sempre pp* *pp*

Fg. *pp*

(D) *pp*

Cor. (B) *pp*

Vl. *pp* *sempre pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This system contains measures 20 through 29. The flute (Fl.) is marked *pp*. The oboe (Ob.) is marked *sempre pp*. The clarinet (Cl.) is marked *sempre pp* and *pp*. The bassoon (Fg.) is marked *pp*. The cor (D) and cor (B) are marked *pp*. The violins (Vl.) are marked *pp* and *sempre pp*. The violas (Vla.) are marked *pp*. The violoncello (Vc.) and double bass (Cb.) are marked *pp*. The music continues with complex textures in the woodwinds and strings.



Fl. *pp*

Ob. *pp*

Cl.

Fg.

Cor. (D) *sempre pp*

Cor. (B)

VI. *sempre pp*

Vla. *sempre pp*

Vc. *sempre pp*

Cb. *sempre pp*

Fl. *cresc.*

Ob. *1.* *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (D) *cresc.*

Cor. (B) *sempre pp* *cresc.*

Tr. (D) *sempre pp* *cresc.*

VI. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

# Zadanie 19.

Witold Lutosławski *Koncert na orkiestrę cz. III* (fragment)

438 *Andante con moto*  $\text{♩} = 70$  P.G. 47

Arpa I

3  
4

Contrabassi divisi P.G. 47

437

Ar. I

Cb. div. *pp*

436 48

Ar. I

Pfno *pp* *smile*

Vc. div.a 3 *pp*

Cb. div. *p* 48

443

Cor. I.

Ar. I

Pfte

Vle div. a.3

Vc. div. a.3

Cb. (div. pizz.)

49

*p* molto espressivo quasi appassionato

7

449

Cor. I.

Cl. b. mal.

Ar. I

Pfte

Vlc div. a.3

Vc. div. a.3

Cb.

*mp*

*mf*

*mf*

*quiesco*

455 (50) *poco marc.* *p* *O* *poco marc.* *cresc.* *c* *poco marc.* *O*

Fl. I  
Fl. II  
Cor. I  
Cl. in A  
Cl. in B $\flat$   
Fg. I  
Cor. in Fa I  
Cor. in Fa II  
Ar. I  
Vni I  
Vni II  
Vie  
Vc.  
Cb.  
(50)

460 (51) *a* *u* *u* *i* *u* *a* *n* *d* *o*

Fl. I  
Cl. in A  
Cl. in B $\flat$   
Fg. I  
Fg. II  
Cor. in Fa I  
Cor. in Fa II  
Ar. I  
Ar. II  
Vni I  
Vni II  
Vie  
Vc.  
Cb.  
(51)

52 *p o c o a p o c o*

Ob. I  
Ob. II

Cl. I  
Cl. II

Fg. I  
Fg. II

Cor. Infa I  
Cor. Infa II  
Cor. Infa III  
Cor. Infa IV

Tr. I  
Tr. II

Trbn. I  
Trbn. II

Tamp.

Ar. II

*poco a poco*

Vni. I  
Vni. II

Vle.

Vc.

Cb. (div. pizz.)

52

53 *un poco più mosso* J-86

47 *frull.* *ff*

Fl. p.

Fl.

Ob.

Cl. in si

Cor. in fa

Tr. in do *frull. con sord.*

Trbn. *frull. con sord.*

Tb.

Tmp.

Tmb. c.c.

Tmb. s.c.

Ar.

*un poco più mosso*

Vni div. I *pizz.*

Vni II

Vle

Vc.

Cb. *uniss. div. uniss. div. uniss.*

53