

## 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

When I am

7

laid, am laid in earth, may my wrongs create 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 dynamics and articulations:

- Measures 9-17:** Starts with a fortissimo (*ff*) dynamic, followed by a piano (*pp*) dynamic. Measure 17 includes first and second endings.
- Measures 18-25:** Features a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic. Measure 25 includes first and second endings.
- Measures 26-33:** Includes a fortissimo (*f*) dynamic, a piano (*p*) dynamic, and a tempo change to *poco adagio*, followed by a return to *Tempo I.* Measure 33 includes first and second endings.
- Measures 34-41:** Features a piano (*p*) dynamic.
- Measures 42-49:** Includes a fortissimo (*f*) dynamic, a piano (*p*) dynamic, and a tempo change to *adagio*, followed by a return to *Tempo I.* Measure 49 includes first and second endings.

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



82 *p*

86 *f*

90 *p* *sf* *p*

94 *p*

98 *f* *sf* *sf*

102

106 *ff* *ff* *presto*

*Tempo I.*

110

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 a trill (*tr*) and various fingerings (1-5). The piece concludes with a final cadence.



# 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  $\text{C}$

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*

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*



Fl. *pp*

Ob. *pp*

Cl.

Fg.

Cor. (D) *sempre pp*

Cor. (B)

VI. *sempre pp*

Vla. *sempre pp*

Vc. *sempre pp*

Cb. *sempre pp*

This musical score page, numbered 40, contains the following parts and markings:

- Flute (Fl.):** Part with a *cresc.* marking.
- Oboe (Ob.):** Part with a first ending bracket (1.) and a *cresc.* marking.
- Clarinet (Cl.):** Part with a *cresc.* marking.
- Bassoon (Fg.):** Part with a *cresc.* marking.
- Cor:** A pair of parts, (D) and (B), with *cresc.* markings.
- Trumpet (Tr.):** Part (D) with *sempre pp* and *cresc.* markings.
- Violin (VI.):** Part with a *cresc.* marking.
- Viola (Vla.):** Part with a *cresc.* marking.
- Violoncello (Vc.):** Part with a *cresc.* marking.
- Double Bass (Cb.):** Part with a *cresc.* marking.

# Zadanie 19.

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

435 **Andante con moto**  $J=70$  P.G. (47)

Arpa I

3  
4

Contrabassi divisi

pp

437

Ar. I

Cb. div.

pp

438 (48)

Ar. I

Pfno

pp

pp

Vc. div.a 3

pp

Cb. div.

pp

(48)



443

Cor. I.

Ar. I

Pfte

Vla div. a 3

Vc. div. a 3

Cb. (div. pizz.)

49

*p* molto espressivo quasi appassionato

7

49

449

Cor. I.

Cl. b. mal.

Ar. I

Pfte

Vla div. a 3

Vc. div. a 3

Cb.

*mp*

*mf*

*quiescente*

455 (50)

Fl. I II *poco marc.*

Cor. I *poco marc.*

Cl. I in Bb *poco marc.*

Cl. B. in Bb *poco marc.*

Fg. I *poco marc.*

Cor. in Fa I II IV *poco marc.*

Ar. I *poco marc.*

Vni I *pizz. poco f*

Vni II *pizz. poco f*

Vla I *poco f*

Vla II *div. a 2 poco f*

Vcl. I *div. a 2 poco f*

Cb. I *div. a 2 poco f*

50

*poco marc. p o poco marc. c poco marc. o*

460 (51)

Fl. I II *f*

Cl. I in Bb *f*

Cl. B. in Bb *f*

Fg. I *f*

Fg. II *poco f*

Cor. in Fa I II *f*

Ar. I II *f*

Vni I *div. arco p poco cresc.*

Vni II *f marc.*

Vla I *f marc.*

Vla II *f marc.*

Vcl. I *f marc.*

Vcl. II *f marc.*

Cb. I *f marc.*

Cb. II *f marc.*

51

*a u u i u a n d o*

*a u u i u a n d o*



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

Ob. I  
Ob. II  
Cl. I  
Cl. II  
Fl. I  
Fl. II  
Cor. Inglese I  
Cor. Inglese II  
Cor. Inglese III  
Cor. Inglese IV  
Tr. I  
Tr. II  
Tr. III  
Tr. IV  
Tbn. I  
Tbn. II  
Tbn. III  
Tbn. IV  
Timp.  
Ar. II  
Vcl. I  
Vcl. II  
Vcl. III  
Vcl. IV  
Cb.

*poco a poco*

*f*, *mf*, *pizz.*, *dim.*, *una.*, *div.*

52



53 *un poco più mosso* J-86

Fl. p.  
Fl.  
Ob. I  
Cl. in A  
Cor. in fa  
Tr. I  
Tr. II  
Tr. III  
Tr. IV  
Trbn. I  
Trbn. II  
Trbn. III  
Trbn. IV  
Tb.  
Timp.  
Tmb. c.c.  
Tmb. s.c.  
Ar. I  
Ar. II  
Vni. I  
Vni. II  
Vle.  
Vc.  
Cb.

*un poco più mosso*

53