

**EGZAMIN MATURALNY Z HISTORII MUZYKI**  
**MAJ 2014 ROK**

**PRZYKŁADY NUTOWE**  
**DO ARKUSZA**  
**NA POZIOMIE ROZSZERZONYM**

- Zadanie 15.**                      **Wolfgang Amadeus Mozart: *Wstęp z Kwartetu smyczkowego C-dur KV465***  
**Ludwig van Beethoven: fragment *Kwartetu smyczkowego F-dur op. 59 nr 1***
- Zadanie 16.**                      **Joseph Haydn: część finałowa *Symfonii nr 7 Południe***
- Zadanie 18.**                      **Wolfgang Amadeus Mozart – fragment I aktu opery *Don Giovanni***
- Zadanie 19.**                      **Wolfgang Amadeus Mozart – fragment sceny finałowej opery *Don Giovanni***

Zadanie 15.

Przykład 1.

Adagio.

Violino I.

Violino II.

Viola.

Violoncello.

The musical score is written for four string instruments: Violino I, Violino II, Viola, and Violoncello. The tempo is marked 'Adagio'. The score is divided into three systems. The first system shows the beginning of the piece with dynamics *p*, *cresc.*, and *f*. The second system continues the development with dynamics *p*, *cresc.*, and *f*. The third system features a complex texture with dynamics *p*, *sf*, and *sfz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Zadanie 15.

Przykład 2.

The musical score is presented in four systems, each with a double bar line at the beginning. The first system is marked with a large 'D' above the first staff. It contains measures 65 through 75. The second system contains measures 75 through 85. The third system is marked with a large 'E' above the first staff and contains measures 85 through 95. The fourth system contains measures 95 through 100. The score is written for piano with four staves: two treble clefs and two bass clefs. Dynamics include *pp*, *cresc.*, *f*, *sf*, and *ff*. The key signature has two flats, and the time signature is 4/4.

Musical score system 1, measures 95-105. It features four staves with complex rhythmic patterns. The first staff has a melodic line with trills. The second and third staves have dense rhythmic accompaniment. The fourth staff has a bass line with chords. Dynamics include *ff* and *sf*. A trill (*tr*) is marked in the first staff at the end of the system.

105

Musical score system 2, measures 105-115. It features four staves. The first staff has a melodic line with trills and a *p cresc.* marking. The second and third staves have dense rhythmic accompaniment. The fourth staff has a bass line with chords. Dynamics include *p*, *f*, and *sf*. Trills (*tr*) are marked in the first staff.

110

115

Musical score system 3, measures 115-125. It features four staves. The first staff has a melodic line with a *G* section marking. The second and third staves have dense rhythmic accompaniment. The fourth staff has a bass line with chords. Dynamics include *f*, *p*, *sf*, and *cresc.*

120

Musical score system 4, measures 125-135. It features four staves with complex rhythmic patterns. The first staff has a melodic line with trills. The second and third staves have dense rhythmic accompaniment. The fourth staff has a bass line with chords. Dynamics include *f*.

125

130

First system of musical notation, measures 135-138. It features four staves with complex rhythmic patterns. Dynamic markings include *sf* (sforzando) and *p dolce* (piano dolce). A fermata is placed over the final measure of the system.

Second system of musical notation, measures 140-143. It features four staves with complex rhythmic patterns. Dynamic markings include *cresc.* (crescendo) and *f* (forte).

Third system of musical notation, measures 145-148. It features four staves with complex rhythmic patterns. Dynamic markings include *sf* (sforzando) and *p* (piano).

Fourth system of musical notation, measures 150-153. It features four staves with complex rhythmic patterns. Dynamic markings include *pp* (pianissimo), *cresc.* (crescendo), and *fp* (fortissimo). A first ending bracket labeled 'I' is present at the end of the system.

Musical score for measures 155-160. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth notes and slurs. Measure 160 is marked with the number 160.

Musical score for measures 165-170. The score is written for four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature changes to one flat (B-flat). The music continues with complex textures, including crescendos and dynamic markings. Measure 165 is marked with the number 165. Measure 170 is marked with the number 170. Dynamic markings include *cresc.*, *f*, and *ff*.

# Zadanie 16.

## Przykład 1.

Allegro

Flauto

Oboi

Fagotto

Corni in C

Violino I Solo

Violino I

Violino II Solo

Violino II

Viola

Violoncello e Basso

*f*

*tr*

*zu 2*

Detailed description: This block shows the first nine measures of a musical score. The tempo is marked 'Allegro' and the time signature is 2/4. The instruments listed are Flauto, Oboi, Fagotto, Corni in C, Violino I Solo, Violino I, Violino II Solo, Violino II, Viola, and Violoncello e Basso. The score features various dynamics including *f* (forte) and *tr* (trills). The Oboe part has a 'zu 2' marking. The strings play a rhythmic accompaniment.

10

Fl.

Ob.

Fg.

Cor. (C)

VI. I Solo

VI. I

VI. II Solo

VI. II

Vla.

Vc. e B.

*p*

*tr*

Detailed description: This block shows measures 10 through 13 of the musical score. The tempo remains 'Allegro' and the time signature is 2/4. The instruments listed are Fl., Ob., Fg., Cor. (C), VI. I Solo, VI. I, VI. II Solo, VI. II, Vla., and Vc. e B. The dynamics are marked *p* (piano). The woodwinds and strings continue their parts, with some trills in the violin solo parts.

Musical score for measures 15-19. The score includes parts for Flute (Fl.), Euphonium (Eg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Double Bass (Vc. e B.). The Flute part begins with a trill (tr) in measure 15. The Euphonium, Violin I, Violin II, Viola, and Cello/Double Bass parts all enter in measure 16 with a forte (*f*) dynamic. The music features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 20-24. The score includes parts for Flute (Fl.), Euphonium (Eg.), Cor (C), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Double Bass (Vc. e B.). Measure 20 is marked with the number 20. The Flute part has a trill in measure 20. The Euphonium, Cor (C), Violin I, Violin II, Viola, and Cello/Double Bass parts all play with a piano (*p*) dynamic. The Cor (C) part has a marking "zu 2" in measure 21. The music continues with the same complex rhythmic pattern.



Fl.

Fg.

Cor. (C)

VI. I Solo

VI. I

VI. II Solo

VI. II

Vla.

Vc. Solo

Vc. e B.

30

Fl.

Ob.

Fg.

Cor. (C)

VI. I Tutti Solo

VI. II Solo

VI. II

Vla.

Vc. e B.

Musical score for measures 39 and 40. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Violin I (Vl. I Solo), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vc. e B.). The key signature has one sharp (F#). Measure 39 features a dynamic marking of *p* (piano). Measure 40 features a dynamic marking of *f* (forte). The Flute part has a melodic line with grace notes. The strings play a rhythmic accompaniment of eighth notes.

Musical score for measures 41 through 45. The instrumentation remains the same as in the previous system. The Flute part continues with a melodic line. The strings play a rhythmic accompaniment of eighth notes. The score is written in a single system with a repeat sign at the beginning.

Fl.

Ob.

Fg.

Cor. (C)

VI.I Solo

VI.I

VI.II Solo

VI.II

Vla.

Vc. e B.

Detailed description: This is a page of a musical score, page 50. It contains ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (C) (Trumpet in C), Violin I Solo (VI.I Solo), Violin I (VI.I), Violin II Solo (VI.II Solo), Violin II (VI.II), Viola (Vla.), and Cello/Double Bass (Vc. e B.). The score is written in a key with one sharp (F#) and a 3/4 time signature. The Flute part has a complex melodic line with many slurs and accents. The Oboe part has a more rhythmic, dotted-note pattern. The Bassoon part has a steady eighth-note accompaniment. The Cor. (C) part has a simple harmonic accompaniment. The Violin I parts have a melodic line with slurs. The Violin II parts have a complex melodic line with many slurs and accents. The Viola part has a rhythmic, dotted-note pattern. The Cello/Double Bass part has a steady eighth-note accompaniment. The page number 50 is centered at the top.

# Zadanie 16.

## Przykład 2.

374 Allegro (♩ = 84)

Flauto piccolo  
2 Flauti  
2 Oboi  
2 Clarinetti in Do  
2 Fagotti  
Contrafagotto  
2 Corni in Do  
2 Trombe in Do  
Trombone alto 1.  
Trombone tenore 2.  
Trombone basso 3.  
Timpani  
Violini I  
Violini II  
Viola (div)  
Violoncelli  
Contrabassi

*ff*

# Zadanie 18.

460 461 462 463

*Orchestra III*  
V.  
B.

*Orchestra II*  
V.  
B.

Ob.  
Cor.  
(in Sol)

*Orchestra I*  
V. I.  
V. II.  
Va.  
B.

D. A.  
D. E.  
D. O.  
L.

DONNA ANNA  
L'ini - quo da se stes - so nel

DONNA ELVIRA  
L'ini - quo da se stes - so nel

DON OTTAVIO  
L'ini - quo da se stes - so nel

LEPORELLO (Sorte in fretta.)  
Qui na - sce u - na ru - i - na.

464 465 466 467

*Orchestra III*  
V.  
B.

*Orchestra II*  
V.  
B.

Ob.  
Cor.  
(in Sol)

*Orchestra I*  
V. I.  
V. II.  
Va.  
B.

D. A.  
lac - cio se ne v`a.

D. B.  
lac - cio se ne v`a.

Z.  
[2]  
[3]  
ZERLINA (di dentro [ad alta voce;  
strepito di piedi a destra])  
Gen - te a -

D. O.  
lac - cio se ne v`a.

# Zadanie 19.

## Scena XV

[I suddetti; il COMMENDATORE.]

Andante  
433

The musical score is arranged in a system of staves. The top section includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Cor in F, Trumpet in C, Trumpet in B-flat, Trumpet in F), and percussion (Tympani). The bottom section includes strings (Violin I, Violin II, Viola, Violoncello and Double Bass) and a vocal line for the Commendatore. Dynamics range from fortissimo (ff) to piano (p). The tempo is marked Andante. The score is in 3/4 time and the key signature has one sharp (F#).

Fl. *ff* *p*

Ob. *ff* *p*

Clar. (in Sib.) *ff*

Fag. *ff* *p*

Cor. (in Fa) *ff*

Cl. (in Re) *ff*

Trbn. alto *ff* *p*

Trbn. ten. *ff* *p*

Trbn. basso *ff* *p*

Timp. (in Re-La) *ff*

V. I *ff* *p*

V. II *ff* *p*

Va. *ff* *p*

IL COMMENDATORE

C. Don Gio-van - ni, a ce-nar te - co m'in-vi - ta - sti,

Vc. e B. *ff* *p*

# Zadanie 19.

442

Fl.

Ob.

Fag.

Cor.  
(in Fa)

Cl.  
(in Re)

Trbn.  
alto

Trbn.  
ten.

Trbn.  
basso

Timp.  
(in Re-La)

V. I

V. II

Va.

D. G.

C.

Vc. e B.

*a 2*  
*p*

*p*

*p*

*p*

**DON GIOVANNI**  
Non l'a-vrei giam-mai cre-du-to, ma fa-rò quel che po-  
e son ve-nu-to.





# Zadanie 19.

451

Fl. *cresc.* *f* *p* *fp*

Ob. *f* *p* *fp*

Clar. (in Si) *cresc.* *f* *p* *fp*

Fag. *f* *p* *p* *fp*

Cor. (in Fa) *f* *p* *fp*

Cl. (in Re) *p* *cresc.* *f* *p*

Trbn. alto *p* *cresc.* *f* *p* *p* *fp*

Trbn. ten. *p* *cresc.* *f* *p* *p* *fp*

Trbn. basso *p* *cresc.* *f* *p* *p* *fp*

Timp. (in Re-La) *p* *cresc.* *f* *p*

V.I. *cresc.* *f* *p* *fp*

V.II *cresc.* *f* *p* *fp*

Va. *cresc.* *f* *p* *fp*

D.G.

Van-ne di-co...

IL COMMENDATORE

C. Fer - ma un po'. Non si pa-sce di ci - bo mor-ta - le chi si pa-sce di

[Con molti atti di paura esce e va per partire.]

L. mor-ti!

Vc. e B. *cresc.* *f* *p* *f* *p*

# Zadanie 19.

460

Fl. *fp* *a2* *cresc. p* *cresc. p* *cresc. p*

Ob. *fp* *a2*

Clar. (in Sib) *fp* *a2*

Fag. *fp*

Cor. (in Fa) *a2* *p*

Cl. (in Re) *p*

Trbn. alto *fp*

Trbn. ten. *fp*

Trbn. basso *fp*

Timp. (in Re-La) *p*

V. I *fp* *cresc. p* *cresc. p* *cresc. p*

V. II *fp*

Va. *fp*

C. *f* *p*

Vc. e B. *f* *p*

ci - bo ce - le - ste. Al - - tre cu - - re più gra - - vi di

# Zadanie 19.

465  
a 2

Fl.  
Ob.  
Clar. (in Sib)  
Fag.  
Cor. (in Fa)  
Cl. (in Re)  
Trbn. alto  
Trbn. ten.  
Trbn. basso  
Timp. (in Re-La)  
V. I  
V. II  
Va.  
C.  
Vc. e B.

cresc. p    cresc. p    cresc. p    cresc. p

que - - ste, al - - tra bra - - ma quag-giù

# Zadanie 19.

469  
a<sub>2</sub>

Fl. *cresc. p*

Ob.

Clar. (in Sib)

Fag.

Cor. (in Fa)

Cl. (in Re)

Trbn. alto

Trbn. ten.

Trbn. basso

Timp. (in Re-La)

V. I. *cresc. p*

V. II.

Va.

D. G.

C.

L.

Vc. e B.

**DON GIOVANNI**  
Par - la dun - que: che

**LEPORELLO**  
La ter - za - na d'a - ve - re mi sem - bra, e le mem - bra fer - mar più non

\*) T. 470-473. Viola (bis T. 472). Violoncello/Basso: Die Doppelnotation bedeutet hier ausnahmsweise nicht Trennung der beiden Instrumente; es handelt sich vielmehr um zwei authentische Versionen, die sich gegenseitig ausschließen. Die nach oben gestellten Noten geben die Version der „Prager Fassung“ (vgl. Vorwort), die nach unten gestellten die der „Wiener Fassung“ (vgl. Vorwort) wieder.

# Zadanie 19.

472

Fl.

Ob.

Clar.  
(in C)

Fag.

Cor.  
(in Fa)

Cl.  
(in Re)

Trbn.  
alto

Trbn.  
ten.

Trbn.  
basso

Timp.  
(in Re-La)

V.I

V.II

Va.

D.G.

C.

L.

Vc. e B.

chie - di, che vuo - i?

Par - lo, a - scol - ta, più tem - po non

so. La ter - za - na d'a - ve - re mi sem - bra, e le mem - bra fer - mar più non so,

# Zadanie 19.

477 *Vi-<sup>2</sup>*

Fl. *cresc. p*

Ob. *a. 2*

Clav. (in Sib) *a. 2*

Fag.

Cor. (in Fa)

Cl. (in Re)

Trbne. alto

Trbne. ten.

Trbne. basso

Timp. (in Re-La)

V. I *cresc. p*

V. II *cresc. p*

Va.

D. G.

C.

L.

Ve. e B.

Par-la, par-la, a-scoltan - do ti sto.

ho. Par - - lo, a - scol - - ta, più

ah le membrafermarpiùnon so. La ter-za-na d'a-ve-re mi sembra, la ter-za-na d'a-ve-re mi

\*) Die Streichung der Takte 478—482 ist von Mozart für die „Wiener Fassung“ (vgl. Vorwort) vorgenommen worden.

# Zadanie 19.

481 -de

*Fl.*  
*Ob.*  
*Clar. (in Sib)*  
*Fag.*  
*Cor. (in Fa)*  
*Cl. (in Re)*  
*Trbn. alto*  
*Trbn. ten.*  
*Trbn. basso*  
*Timp. (in Re-La)*  
*V. I*  
*V. II*  
*Va.*  
*D. G.*  
*C.*  
*L.*  
*Vc. e B.*

*cresc.* *p* *a2* *a2* *a2* *a2*

Par-la, par - la, a-scol - tan - do ti sto.  
tem - po non ho.  
sembra, e le membra ferma-re non so.