



# PRZYKŁADY NUTOWE DO WYBRANYCH ZADAŃ

EGZAMIN MATURALNY Z HISTORII MUZYKI

POZIOM ROZSZERZONY

**Zadanie 9.** 🎧🎵

Franz Liszt

*Preludium z cyklu Etiudy transcendentalne*

**Zadanie 13.** 🎧🎵

Muzio Clementi

*Sonatina C-dur op. 36 nr 1*

**Zadanie 14.** 🎧🎵

Erik Satie

*Sonatine bureaucratique (Sonatina biurokratyczna),  
fragment*

**Zadanie 18.** 🎧🎵

Claude Debussy

*Brouillards (Mgły), fragment utworu z cyklu Preludia*

NOWA FORMUŁA



MHM-R1\_1P-182

**Zadanie 9.** 

Franz Liszt: *Preludium z cyklu Etiudy transcendentalne.*

*Transcendental Etudes*  
*1. Preludio*

**Presto** (M. M.  $\text{♩} = 160$ )  
*energico*



*ra. 8...* *rinf.* *19* *5 2 3 1* \*

*ra. 8...* *rinf.* *19* *poco a poco cre -*

*soen* *do*

**Piano su 7 Oktaven**  
**Piano à 7 octaves**  
**Pianoforte of 7 Octaves**

*sempre piu forte*

*ed accelerando* *sempre piu forte*

The image displays a musical score for piano, organized into five systems of staves. Each system contains a treble and bass staff. The notation includes complex chords, arpeggios, and melodic lines with slurs and ornaments. Performance instructions such as *rit.*, *non troppo presto*, *legatissimo*, *rinf.*, *scen.*, and *poco rallentando* are present. Dynamics like *mf* and *ff* are also indicated. The score is marked with a 'S' and a dotted line at the top of the first system. The bottom of the page features the text 'Strona 3 z 9' and the URL 'eduarkusze.pl'.

**Zadanie 13.**

Muzio Clementi: *Sonatina C-dur* op. 36 nr 1.

*Allegro*

## Zadanie 14. ♪

Erik Satie: *Sonatine bureaucratique* (*Sonatina biurokratyczna*), fragment.

*Allegro*  
*f*

Off he sets  
Le voilà parti

He makes his way merrily to the  
Il va gaiement à son

office,  
bureau

"stuffling" as he goes.  
en se "gavillant"

He is pleased, and wags his head.  
Content, il hoche la tête

1

Tłumaczenie poszczególnych opisów kompozytora zawartych w nutach:

*Le voilà parti.*

*Il va gaiement à son bureau  
en se „gavillant”.*

*Content, il hoche la tête.*

Wyruszył.

Idzie wesoło do biura  
jak „gavillant”.

Jest zadowolony i kiwa głową.

He is in love with a fair and most elegant lady,  
Il aime une jolie dame très élégante

and also with  
Il aime aussi son porte -

his penholder, his  
plume, ses manches en lustrine  
green en lustrine  
cuffs and his  
verte et his

chinese skull-cap  
sa calotte chinoise

He takes long  
Il fait de

strides;  
grandes enjambées;

rushes at the stairs and mounts them upon  
se précipite dans l'escalier qu'il monte sur

What a wind!  
Quel coup de vent!

his back.  
son dos

Once in his armchair he is happy, and shows it.  
Assis dans son fauteuil il est heureux, et le fait voir.

Tłumaczenie poszczególnych opisów kompozytora zawartych w nutach:

*Il aime une jolie dame très élégante.*

*Il aime aussi son porte-plume,  
ses manches en lustrine verte  
et sa calotte chinoise.*

*Il fait de grandes enjambées ;  
se précipite dans l'escalier qu'il monte sur son  
dos.*

*Quel coup de vent !*

*Assis dans son fauteuil il est heureux,  
et le fait voir.*

Jest zakochany w ślicznej i eleganckiej damie.

Jest zakochany także w swojej obsadce do pióra,  
w zielonych, błyszczących mankietach  
i chińskiej czapeczce.

Stawia długie kroki;  
spiesznie wchodzi po schodach.

Ależ wiatr!

Gdy siada w fotelu, czuje się szczęśliwy  
i to okazuje.

**Zadanie 18.** ♩♩

Claude Debussy: *Brouillards* (Mgły), fragment utworu z cyklu *Preludia*.

**Modéré**  
extrêmement égal et léger  
*la m.g. un peu en valeur sur la m.d.*

The musical score is presented in three systems. The first system shows the beginning of the piece with a piano (*pp*) dynamic and a tempo marking of **Modéré**. The second system features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The third system continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

(4)

The first system of the musical score is written for a grand staff. It consists of two systems of two staves each. The first system begins with a measure marked with a circled '4'. The music is in a minor key, indicated by three flats in the key signature. The dynamics are marked as *pp* (pianissimo). The right hand features a melodic line with slurs and fingerings, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melodic and harmonic development.

The second system of the musical score continues the composition. It features a grand staff with two systems of two staves each. The right hand has a complex, flowing melodic line with many slurs and ties. The left hand continues with a steady accompaniment of chords and single notes. The overall texture is dense and expressive.

The third system of the musical score consists of two systems of two staves each. The right hand's melodic line is highly active, with many slurs and ties. The left hand's accompaniment is consistent. A dynamic marking of *püpp* (pianissimo) is present in the second system. The key signature remains three flats.

The fourth system of the musical score consists of two systems of two staves each. The right hand's melodic line is highly active, with many slurs and ties. The left hand's accompaniment is consistent. The key signature remains three flats.

20.

Cédez - - - - //

*pp*

**Mouvt**

8

*pp* < *pp*      *pp* < *pp*

*pp un peu en dehors*

8<sup>a</sup> bassa      8<sup>a</sup> b...

8

*pp*      *pp*

8<sup>a</sup> bassa