



# PRZYKŁADY NUTOWE DO WYBRANYCH ZADAŃ

EGZAMIN MATURALNY Z HISTORII MUZYKI

POZIOM ROZSZERZONY

**Zadanie 5.** 🎧🎵

Claudio Monteverdi

*Gira il nemico insidioso Amore*

**Zadanie 17.** 🎧🎵

Olivier Messiaen

*Kwartet na koniec czasu*  
(*Quatuor pour la fin du temps*):  
*I. Liturgia kryształu (I. Liturgie de cristal)*



EHMP-R0-**100**-2105

**Zadanie 5.** 🎧 🎵Claudio Monteverdi, *Gira il nemico insidioso Amore***Gira il nemico**

insidioso amore  
la rocca del mio core.  
Su presto! Su presto ch'egli qui poco  
lontano  
Armi, armi, armi alla mano.  
Noi lasciamo accostar  
Ch'egli non saglia sulla fiacca muraglia  
Ma facciamo fuor una sortita bella  
Butta la sella!  
Armi false non son  
Ch'ei s'avvicina col grosso la cortina  
Su presto! Su presto ch'egli qui poco  
discosto.  
Tutti al suo posto!  
Vuol degli occhi attaccar  
Il ballo ardo con impeto gagliardo.  
Su presto! Su presto ch'egli qui senz'alcun  
fallo.  
Tutti a cavallo!

**Okraża wróg,**

Bezłitosny Amor,  
Twierdzą mego serca.  
Stawajcie szybko, on już jest tu, niedaleko.  
Do broni! Oręż w dłoń!  
Nie dajmy mu wspiąć się na górę.  
Lecz przygotujmy drogę odwrotu!  
Siodłać konie!  
To walka nie na żarty,  
On już się zbliża ze swym wojskiem  
Do murów zewnętrznych.  
Szybko! Już jest blisko!  
Na posterunki!  
Chce zaatakować me oczy  
Z wielkim impetem i śmiałością.  
Prędko! Jest tutaj bez wątpienia!  
Wszyscy na koń!

Claudio Monteverdi, *Madrygały / Madrigals II Canto*, DUX 0338, 2001.

Gira il nemico insidioso Amore (Claudio Monteverdi)

# Gira il nemico insidioso Amore

A tre Voci Alto Tenore e Basso

Claudio Monteverdi

(1567 - 1643)

## a. "Gira il nemico insidioso Amore"

Edited by M.A.B. Soloists

Transcribed for MusiXTeX by Moriwaki Michio

**Prima Parte**

1, 14

Alto

Tenore

Basso

Gi - ra il ne - mi - co in - si - di - o - so a - mo - re in - si - di - o - so a -

mi - co in - si - di - o - so a - mo - re la roc - ca del mio

- mo - re in - si - di - o - so a - mo - re la roc - ca

- mo - re in - si - di - o - so a - mo - re la roc - ca del mio co -

12, 25

co - re Su pre - sto ché - gli qui

del mio co - re Su pre - sto

- re Su pre - sto

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Gira il nemico insidioso Amore (Claudio Monteverdi)

30

Su pre-sto ch'e-gli qui po-co lon-ta-no ar - mi ar - mi ar - mi ar - mi

Su pre-sto ch'e-gli qui po-co lon-ta-no ar - mi ar - mi ar - mi ar - mi

Su pre-sto ch'e-gli qui po-co lon-ta-no ar - mi ar - mi

Musical score for measures 30-33, featuring vocal line and two instrumental staves (treble and bass clef).

34

ar - mi al-la ma-no ar - mi al-la ma-no ar - mi ar - mi ar - mi

ar - mi al-la ma-no ar - mi al-la ma-no ar - mi

ar - mi ar - mi ar - mi al-la ma-no ar - mi al-la ma-no ar - mi ar - mi

Musical score for measures 34-37, featuring vocal line and two instrumental staves (treble and bass clef).

38

ar - mi ar - mi ar - mi ar - mi ar - mi ar - - - mi al-la ma - - - no.

ar - mi ar - mi ar - mi ar - mi ar - mi ar - - - mi al-la ma - - - no.

ar - mi ar - mi ar - mi ar - mi ar - - - - - mi al-la ma - - - no.

Musical score for measures 38-41, featuring vocal line and two instrumental staves (treble and bass clef).

b. "Nol lasciamo accostar, ch'egli non saglia"

43 **Seconda Parte**

Alto

Tenore

Basso

Nol la-scia-mo ac-co-star nol la-scis-mo ac-co-star ch'e - gli non sa - glia sul-la fiac - ca mu -

48

Ma fac-ciam fuor u - na sor-ti-ta bel - la but - ta la sel - la

-ra - - glia Ma fac-ciam fuor u - na sor-ti-ta bel - la but - ta la sel - la

Ma fac-ciam fuor u - na sor-ti-ta bel - la but - ta la sel - la

53

but-ta la sel - la but-ta la sel - la but - ta la sel - - - la.

but-ta la sel - la but-ta la sel - la but - ta la sel - - - la.

but-ta la sel - la but-ta la sel - la but - ta la sel - - - la.

c. "Armi false non son, ch'ei s'avvicina"

58 Terza Parte

Alto  
Ar - - mi fal - - se non son ch'ei s'av - vi - ci - na col

Tenore

Basso

63  
gros - so la cor - ti - - na

Su pre - sto

Su pre - sto

68  
Su pre - sto ch'e - gli qui Su pre - sto ch'e - gli qui po - co di - sco - sto

Su pre - sto ch'e - gli qui po - co di - sco - sto

Su pre - sto ch'e - gli qui po - co di - sco - sto

Gira il nemico insidioso Amore (Claudio Monteverdi)

70

tut - ti al suo po - sto

tut - ti al suo po - sto

tut - ti al suo po - sto

tut - ti al suo po - sto

Detailed description: This system contains measures 70 through 74. It features four staves: two vocal staves (Soprano and Alto) and two lute staves (Treble and Bass). The lyrics are: "tut - ti al suo po - sto" (repeated in all parts).

75

po - - sto tut - ti tut - ti tut - ti al suo po - sto

tut - ti tut - ti tut - ti tut - ti tut - ti al suo po - sto

tut - ti tut - ti tut - ti tut - ti tut - ti al suo po - sto

tut - ti tut - ti tut - ti tut - ti tut - ti al suo po - sto

Detailed description: This system contains measures 75 through 78. It features four staves: two vocal staves (Soprano and Alto) and two lute staves (Treble and Bass). The lyrics are: "po - - sto tut - ti tut - ti tut - ti al suo po - sto" (repeated in all parts).

79

tut - ti al suo po - sto tut - ti tut - ti tut - ti al suo po - - sto

tut - ti al suo po - sto tut - ti tut - ti tut - ti al suo po - - sto

tut - ti al suo po - sto tut - ti tut - ti tut - ti al suo po - - sto

tut - ti al suo po - sto tut - ti tut - ti tut - ti al suo po - - sto

Detailed description: This system contains measures 79 through 82. It features four staves: two vocal staves (Soprano and Alto) and two lute staves (Treble and Bass). The lyrics are: "tut - ti al suo po - sto tut - ti tut - ti tut - ti al suo po - - sto" (repeated in all parts).

d. "Vuol degl'occhi attaccar il baloardo"

84 **Quarta Parte**

Alto

Tenore

Basso

Vuol de - gl'oc - chi attac - car il ba - lo - ar - do con im - pe -

89

-to con im - pe-to con im - pe-to ga - gliar -

94

Su pre - sto ch'e-gli qui

Su pre - sto

-do Su pre - sto



Gira il nemico insidioso Amore (Claudio Monteverdi)

98

Su pre-sto ch'e-gli qui sen-z'al-cun fal-lo tut - ti tut - ti a ca - val - lo tut - ti

Su pre-sto ch'e-gli qui sen-z'al-cun fal-lo

Su pre-sto ch'e-gli qui sen-z'al-cun fal-lo

101

tut - ti a ca - val - - lo

tut - ti a ca - val - lo a ca - val - lo a ca - val - lo a ca -

104

-val-lo a ca-val-lo a ca - val

tut - ti tut - ti a ca - val - lo tut - ti tut - ti a ca-val - lo

Gira il nemico insidioso Amore (Claudio Monteverdi)

108

tut - ti a ca - val - lo a ca - val - lo a ca - val - lo a ca - val

tut - - ti tut - ti a ca -

111

a ca - val - lo a ca - val - lo a ca - val - lo a ca -

-val - lo tut - ti tut - ti a ca - val - lo a ca - val - lo a ca - val - lo a ca -

tut - ti tut - ti a ca - val - lo tut - ti tut - ti a ca - val - lo a ca - val - lo a ca -

115

- val - lo a ca - val - lo a ca - val tut - - ti a ca - val - - - lo.

- val - lo a ca - val - lo a ca - val tut - - ti a ca - val - - - lo.

- val - lo a ca - val - lo a ca - val tut - - ti a ca - val - - - lo.

**Zadanie 17.** 🎵

Olivier Messiaen, *Kwartet na koniec czasu (Quatuor pour la fin du temps): I. Liturgia kryształu (I. Liturgie de cristal)*

## QUATUOR POUR LA FIN DU TEMPS

OLIVIER MESSIAEN

### I. Liturgie de cristal

*Bien modéré, en poudrolement harmonieux* (comme un oiseau) *ppp* (son flûte,)

*p expressif*

*ppp (vibrato)*

**A** *Bien modéré, en poudrolement harmonieux* (♩ = 54 environ) *pp legato (très enveloppé de pédale)*

*vers la pointe*

*glissando* (\*) *gliss*

The image shows two systems of musical notation for the first movement of Messiaen's 'Quatuor pour la fin du temps'. The first system includes staves for flute, violin, and piano. The flute part is marked 'p p p' and 'expressif'. The violin part is marked 'p p p (vibrato)'. The piano part is marked 'p p legato (très enveloppé de pédale)'. The second system continues the piano part with a 'glissando' marking and a footnote reference.

(\*) *Glissando bref; id. aux passages similaires.*

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U. & P. 13,091

Paris, 4 Place de la Madeleine.

The image displays a musical score for piano, consisting of three systems of staves. Each system includes a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a treble clef staff containing a melodic line with a fermata, followed by a bass clef staff with a similar melodic line. The second system is marked with a square box containing the letter 'B' and features a complex, rhythmic accompaniment in the grand staff. The third system continues the melodic lines from the first system, with a fermata over the final notes. The score is printed in black ink on a white background.

D. & F. 13,091

The first system of the musical score consists of four staves. The top staff is a single melodic line with a series of sixteenth-note runs. The second staff continues the melody with a long, wavy line indicating a glissando. The third and fourth staves are a grand staff (treble and bass clefs) with chords and arpeggiated figures. The word "glissando" is written above the second staff.

The second system of the musical score consists of four staves. The top staff has melodic lines with sixteenth-note runs. The second staff has a melodic line with a wavy line indicating a glissando. The third and fourth staves are a grand staff with chords and arpeggiated figures. A box containing the letter "D" is placed above the third staff.

The third system of the musical score consists of four staves. The top staff has melodic lines with sixteenth-note runs. The second staff has a melodic line with a wavy line indicating a glissando. The third and fourth staves are a grand staff with chords and arpeggiated figures. The word "gliss" is written above the second staff.

D. & F. 13,091

First system of musical notation, consisting of five staves. The top three staves are for a vocal line (Soprano, Alto, and Tenor/Bass). The bottom two staves are for piano accompaniment. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with a trill-like figure. The second staff has a more active melodic line. The third staff features a sustained line with a *gliss.* marking. The piano accompaniment consists of chords and arpeggiated figures.

Second system of musical notation, consisting of five staves. The top three staves are for a vocal line. The bottom two staves are for piano accompaniment. The key signature has two flats. The first staff contains a melodic line with a trill-like figure. The second staff has a more active melodic line with *pp* and *p* dynamics. The third staff features a sustained line with a *gliss.* marking. The piano accompaniment consists of chords and arpeggiated figures.

Third system of musical notation, consisting of five staves. The top three staves are for a vocal line. The bottom two staves are for piano accompaniment. The key signature has two flats. The first staff contains a melodic line with a trill-like figure. The second staff has a more active melodic line with a *gliss.* marking. The third staff features a sustained line with a *gliss.* marking. The piano accompaniment consists of chords and arpeggiated figures.

D. &amp; F. 13,091

The musical score is arranged in four systems, each containing three staves: two for the violin and one for the piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The first system includes a *cresc.* marking and a fermata over the first measure of the violin part. The second system features a *dim.* marking and a *glissando* in the violin part. The third system includes a *pp* marking and another *gliss.* marking. The fourth system concludes with a final chord in the piano part. A dynamic marking **F** is placed above the piano part in the second system.

D. &amp; F. 13,094

Musical score for piano and violin, measures 1-12. The score is in G major and 3/4 time. It features a violin part with various dynamics and articulations, and a piano accompaniment with chords and arpeggiated figures. A key signature change to G major is indicated by a 'G' in a box above the piano part at measure 5. Dynamics include *cresc.*, *mf*, *p*, *pp*, and *ppp*. Articulations include *glissando* and *gliss.*. The piano part includes a key signature change to G major at measure 5.

D. &amp; F. 13,091