



ANALIZA PSALMU 110 z *Nieszporów maryjnych* (1610) C. Monteverdiego

ODC. FORMY	TEKST PSALMU	OBSADA	FAKTURA i INNE ELEMENTY DZIEŁA MUZ.	KADENCJA lub AKORD	NR TAKTU
I	1. <i>Dixit Dominus Domino meo:</i>	CHÓR + b.c.	przeimitowanie <i>cantus firmus</i> (A)	<b>E - A</b>	7/8
II	<i>sede a dextris meis,</i>	CHÓR + b.c.	tutti, przewaga <i>nota contra notam cantus firmus</i> (B)	<b>C - E</b>	11
III	<i>donec ponam inimicos tuos</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytacyjny <i>falsobordone</i> (B) – przeimitowanie i progresja (motyw lukowy)	<b>a</b>	12
	<i>scabellum pedum tuorum</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytacyjny <i>falsobordone</i> (B) – przeimitowanie i progresja (motyw obiegnikowy)	<b>G - C</b>	19
				<b>G</b>	20
				<b>E - A</b>	23/24
IV	_____	<b>INSTRUMENTY</b>	<b>RITORNEL</b> – echo ostatniej sekcji <i>falsobordone</i>	<b>E - A</b>	27

ODC. FORMY	TEKST PSALMU	OBSADA	FAKTURA i INNE ELEMENTY DZIEŁA MUZ.	KADENCJA lub AKORD	NR TAKTU
V	2. <i>Virgam virtutis tuae emittet Dominus ex Sion</i>	SOLO + b.c.	Cantus z kontrapunktem do <i>c.f.</i> (A) w basie	<b>E<sup>7</sup><sub>-1</sub> - A</b>	31
	<i>j/w</i>	DUET + b.c.	Sextus i Cantus z kontrapunktem w kanonie na tle <i>c.f.</i> (A) w basie	<b>E<sup>7</sup><sub>-1</sub> - A</b>	35
VI	<i>dominare in medio inimicorum tuorum.</i>	SOLO + b.c.	Sextus z kontrapunktem do <i>c.f.</i> (B) w basie	<b>G - E</b>	38/39
	<i>j/w</i>	DUET + b.c.	Cantus i Sextus z kontrapunktem w kanonie na tle <i>c.f.</i> (B) w basie	<b>G - E</b>	42/43
VII	3. <i>Tecum principium in die virtutis tuae</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytacyjny <i>falsobordone</i> (B) – przeimitowanie i progresja (1. wariant motywu lukowego)	<b>a</b>	44
				<b>G - C</b>	51/52
VIII	<i>In splendoribus sanctorum ex utero ante luciferum genui te.</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytacyjny <i>falsobordone</i> (B) – przeimitowanie i progresja (2. wariant motywu lukowego)	<b>G</b>	53
				<b>E - A</b>	56/57
IX	_____	<b>INSTRUMENTY</b>	<b>RITORNEL</b> – echo ostatniej sekcji <i>falsobordone</i> (motywy w ruchu prostym i inwersji)	<b>E - A</b>	59

ODC. FORMY	TEKST PSALMU	OBSADA	FAKTURA i INNE ELEMENTY DZIEŁA MUZ.	KADENCJA lub AKORD	NR TAKTU
X	4. <i>Juravit Dominus et non poenitebit eum.</i>  j/w	SOLO + b.c.	Tenor z kontrapunktem do <i>c.f.</i> (A) w basie	<b>E<sup>7</sup><sub>-1</sub> - A</b>	61/62
		TERCET + b.c.	Quintus i Tenor z kontrapunktem w kanonie, Bassus dwoi <i>c.f.</i> (A)	<b>E<sup>7</sup><sub>-1</sub> - A</b>	65
XI	<i>tu es sacerdos in aeternum secundum ordinem Melchisedech</i>  j/w	SOLO + b.c.	Quintus z kontrapunktem do <i>c.f.</i> (B) w basie	<b>G - E</b>	68/69
		DUET + b.c.	Tenor i Quintus z kontrapunktem w kanonie Bassus dwoi <i>c.f.</i> (A)	<b>G - E</b>	73/74
XII	5. <i>Dominus a dextris tuis:</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytatywny	<b>a</b>	75
			<i>falsobordone</i> (B) – przeimitowanie i progresja (3. wariant motywu lukowego – rytm punktowany)	<b>G - C</b>	79
XIII	6. <i>confregit in die irae suae reges.</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytatywny	<b>G</b>	80
			<i>falsobordone</i> (B) – przeimitowanie i progresja (4. wariant motywu lukowego – rytm punktowany w augmentacji, gęste <i>stretto</i> )	<b>E - A</b>	82
XIV	_____	<b>INSTRUMENTY</b>	<b>RITORNEL</b> – echo ostatniej sekcji <i>falsobordone</i>	<b>E - A</b>	86

ODC. FORMY	TEKST PSALMU	OBSADA	FAKTURA i INNE ELEMENTY DZIEŁA MUZ.	KADENCJA lub AKORD	NR TAKTU
XV	7. <i>Iudicabit in nationibus implebit ruinas</i>  j/w	TERCET + b.c.	Altus, Tenor i Bassus – mocno akcentowany ton psalmowy we wszystkich głosach: <i>c.f.</i> (A)	<b>h - A<sup>6</sup><sub>4 3</sub></b>	91
		CHÓR + b.c.	tutti, imitacja tonu recytatywnego i kontrapunktów z poprzednich sekcji: <i>c.f.</i> (A)	<b>h - A<sup>6</sup><sub>4 3</sub></b>	94/95
XVI	<i>conquassabit capita in terra multorum</i>  j/w	TERCET + b.c.	Altus, Tenor i Bassus – mocno akcentowany ton psalmowy: <i>c.f.</i> (B)	<b>G - E</b>	98/99
		CHÓR + b.c.	tutti, imitacja tonu recytatywnego i nowego kontrapunktu: <i>c.f.</i> (B)	<b>G - E</b>	102/103
XVII	8. <i>De torrente in via bibet:</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytatywny	<b>a</b>	104
			<i>falsobordone</i> (B) – przeimitowanie i progresja (krótki motyw opadający)	<b>G - C</b>	107/108
XVIII	<i>propterea exaltabit caput.</i>	CHÓR + b.c.	tutti, tzw. <i>falsobordone</i> (A): ton recytatywny	<b>G</b>	109
			<i>falsobordone</i> (B) – przeimitowanie i progresja (wariant motywu obiegnikowego)	<b>E - A</b>	112/113

ODC. FORMY	TEKST DOKSOLOGII	OBSADA	FAKTURA i INNE ELEMENTY DZIEŁA MUZ.	KADENCJA lub AKORD	NR TAKTU
I	<i>Gloria Patri et Filio et Spiritui Sancto</i>	SOLO + b.c.	<i>cantus firmus</i> (A)	<b>D – G</b>	117
		SOLO + b.c.	<i>cantus firmus</i> (B)	<b>B – D</b>	120
II	<i>Sicut erat in principio et nunc et semper</i>  <i>et in secula seculorum. Amen.</i>	CHÓR + b.c.	tutti, ruch głosów zarówno gamowy, jak i ze skokami, imitacje, niezwykle mocna harmonizacja c.f. (A) w basie	<b>A<sup>7</sup><sub>-1</sub> - D</b>	127/128
		CHÓR + b.c.	<i>cantus firmus</i> (B) w najwyższym głosie!	<b>F – A</b>	133/134
III	<i>Amen</i>	CHÓR + b.c.		<b>A – E</b>	135/136



# FUGA V

A 4 VOICI

BWV 850

- \*) Der Punkt hat hier nur die Bedeutung einer Zeichenänderung! (Note: note (change/switch))
- \*) The dot here is only equivalent to a 2nd note (change/switch)
- \*) Le point a ici seulement la valeur d'une note (change/switch)

## WYKRES FUGI D-DUR Z I T. DWK J. S. BACHA

PRZEPROWADZENIE 1. ----- | łącz. zew. | PRZEPROWADZENIE 2. | - - - łącznik zew. - - - -  
 (kompletne) | łącz.wew. | (modulujące, niekompletne) | progresja modulująca |

	1	2	3	4	5	6	7	8	9	10
S					Odp. realna A-dur			kontr. zm. tem.	Temat h-moll	
A				Temat D-dur	kontr. st.	kontr. zm.		kontr. zm. tem.	kontr. st.	
T		Odp. realna A-dur		kontr. st.	kontr. zm.	cz. T		kontr. zm. tem.	kontr. zm.	
B	Temat D-dur	kontr. zm. tem.		k.zm. tem.	kontr. zm. tem.			Temat D-dur	kontr. zm. tem.	h E7 - 1- E 3 A D7 -1-
		<u>kad.st.</u> z T <sup>3</sup>	<u>kad.zaw.</u>	<u>kad.st.</u> z T <sup>3</sup>	<u>kad.st.</u> z T <sup>3</sup>	<u>kad.zaw.</u>	<u>kad.zwod.</u> z T z 7<	<u>kad.st.</u> z °T <sup>3&gt;</sup>	<u>kad.st.</u> z D na 5 i T <sup>3</sup>	<u>kad.st.</u> z D na 5 i T <sup>3</sup>

PRZEPROWADZENIE 3. (modulujące, nadkompletne) ----- | rozsz. kad. | - - - łącznik zew. - - - -  
 | progresja niemodulująca - - -

	11	12	13	14	15	16	17	18
S	Temat G-dur	k. st.	Temat D-dur		kontr. zm.			kontr. zm.
A		Odp. realna D-dur	k. st.	kontr. zm.	kontr. zm.	kontr. zm.	kontr. zm.	
T				Odp. realna G-dur	kontr. zm.	kontr. zm.		
B	G kontr. zm.	kontr. zm.	h kontr. zm.	kontr. zm.	kontr. zm.	Temat e-moll	kontr. zm.	kontr. zm. e G, e, cis> 3>, 3>, 3>
	<u>kad.st.</u> z T <sup>3</sup>	<u>kad.zwod.</u> z T VI st.	<u>kad.zwod./zaw.</u> z °D i roz. na D7	<u>kad.zwod.</u> z op. w °T	<b>mocna</b> <u>kad.w.d.rozsz.</u>			

----- | IV Przeprowadzenie | rozsz. kad. | CODA ----- |  
 ----- | (czoło tematu, nadkomp.)

	19	20	21	22	23	24	25	26	27
S		fis					kontr. zm.	kontr. zm.	
A		h	kontr. zm.				kontr. zm.	kontr. zm.	
T			A				kontr. zm.	kontr. zm.	
B	G 3	e, cis> 3>, 3>, 3>	fis 3	e	D		kontr. zm.	kontr. zm.	
		<u>kad.st.</u> z T <sup>3</sup>	<b>mocna</b> <u>kad.w.d.</u> D-dur				<u>kad.st.</u> D	<u>kad.st.</u> G	<b>mocna</b> <u>kad.d.rozsz.</u> D

# Pars 2da Passionis Christi secundum Mathaeum a due Chori per J. S. Bach

## 30. Aria

KAD. ZAM.

Musical score for page 147, titled "30. Aria" with the text "KAD. ZAM." written above the vocal staves. The score includes staves for Chorus I and Chorus II, with instruments: Flute I (traverso), Flute II (traverso), Oboe d'amore, Violin I, Violin II, Viola, Alto, Continuo, Organ, Chorus I (Alto, Viola), and Chorus II (Suprano, Alto, Tenore, Basso, Collaço Organo).

KAD. ZAM.

Musical score for page 148, continuing from page 147. The text "KAD. ZAM." is written above the vocal staves. The score includes staves for Chorus I and Chorus II, with instruments: Flute I (traverso), Flute II (traverso), Oboe d'amore, Violin I, Violin II, Viola, Alto, Continuo, Organ, Chorus I (Alto, Viola), and Chorus II (Suprano, Alto, Tenore, Basso, Collaço Organo). The bottom staff has "Ad lib" written below it.



G.F. Handel - "Hurzyha na stolbie" - I Suite F-dur (fragment)

69

72

Vi. Karl Brück.

Ⓣ: T D  
KAD.  
ZAWIESZONA

Tiny Scanner

2. Adagio e staccato

10

Oboe I, II  
Violino I  
Violino II  
Viola  
Vcllo  
Cello  
Bassi  
(Violoncelli, Fagotti, Contrabb.)

♩ 3

D7 OT

10

20

Ⓣ: T D  
KAD.  
FRYGIJSKA

Tiny Scanner

3.

Corno I  
m.p.

Corno II  
m.p.

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Violone

# G. F. Handel - Concerto grosso

in G major op. 6 nr 12

5. Allegro

Violino I  
concertino e ripieno

Violino II  
concertino e ripieno

Violoncello  
concertino  
(Cembalo I)

Viola

Bassi  
(Violoncello, Tromba,  
Cembalo II)

Musical score for measures 1-12 of the first system. The score is written for Violino I, Violino II, Violoncello, Viola, and Basses. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure numbers 1, 5, 9, and 12 are indicated at the bottom of the staves.

264

Musical score for measures 13-32 of the second system. The score continues the complex rhythmic pattern from the first system. Measure numbers 13, 17, 21, 25, 29, and 32 are indicated at the bottom of the staves.

Musical score for page 265, measures 37-51. The score is written for guitar and includes a bass line with fret numbers. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part features a complex rhythmic pattern with many sixteenth notes. The bass line includes fret numbers such as 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Musical score for page 266, measures 52-67. The score is written for guitar and includes a bass line with fret numbers. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part continues with a complex rhythmic pattern. The bass line includes fret numbers such as 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.







Pokaz tematu | łącznik zew.

| Pokaz tematu

| łącznik zew.

	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
vn I	inw.														
vn II	Temat skrócony	h-moll													
vIa															
b.c.									Temat	e-moll					

kad.zaw. h G H E A fis H e fis>H<sup>6</sup><sub>4</sub><sup>5</sup> ?  
(kad.staba)

kad.staba

| Pokaz tematu

| łącznik zew.

| Przeprowadzenie nr 3 (niekompl.) - - - | rozszerzenie kadenc.

	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
vn I					war.			Temat skrócony	fis-moll				war.		
vn II							war.				Oddp.	h-e -h			
vIa		war.	war.				war.								
b.c.		Temat skrócony	h-moll												

C Fis

Fis h fis>H<sup>6</sup><sub>4</sub><sup>5</sup> e h Cis

kad.zaw.neapol.

kad.st.

kad.st.

kad.zaw.

kad.zwod.

kad.staba kad.st.

----- |

	61	62	63	64	65	66	67
vn I							
vn II			inw.				
v/a	ruch prosty						
b.c.	inw.		ruch prosty				

h H e H7 e E Fis7 h Fis h Fis G h e Fis  
7 3> 5 7 5 3 3>

kad.zaw.

kad.wielka dosk. mocna

# ЕКСПОРТЦЯ

## I TEMAT IV

Finale. Allegro con brio

Musical score for the first system of 'I TEMAT IV'. It consists of two staves with treble clefs. The music is in 2/4 time and features a melody with eighth and sixteenth notes, often beamed together. There are dynamic markings such as *p* and *f*. A circled '9' is written above the first staff.

KAD. ZAW. TACZNIK

Musical score for the second system of 'I TEMAT IV'. It continues the melody from the first system. There are dynamic markings and a circled '9' above the first staff.

(D<sup>3</sup>)D

## OPARTY NA TEMAT

Musical score for the third system of 'I TEMAT IV'. It continues the melody. There are dynamic markings and a circled '9' above the first staff.

B: Sv

D<sup>3</sup>-6-8-7-T

## II TEMAT

Musical score for the fourth system of 'I TEMAT IV'. It continues the melody. There are dynamic markings and a circled '9' above the first staff.

S<sub>11</sub> D<sup>6-5</sup>-3

KAD. ZAWIESZONA

# J. Haugen - Kwartet g-moll op. 74 nr 3

Musical score for the first system of 'J. Haugen - Kwartet g-moll op. 74 nr 3'. It consists of two staves with treble clefs. The music is in 2/4 time and features a melody with eighth and sixteenth notes. There are dynamic markings such as *p* and *f*. A circled '30' is written above the first staff.

KAD. ZWODNICZA

Musical score for the second system of 'J. Haugen - Kwartet g-moll op. 74 nr 3'. It continues the melody. There are dynamic markings and a circled '30' above the first staff.

S<sup>5</sup> D<sup>6</sup> +<sup>7</sup> (D<sup>3</sup>) T<sub>v</sub>

Musical score for the third system of 'J. Haugen - Kwartet g-moll op. 74 nr 3'. It continues the melody. There are dynamic markings and a circled '30' above the first staff.

D<sup>7</sup>

Musical score for the fourth system of 'J. Haugen - Kwartet g-moll op. 74 nr 3'. It continues the melody. There are dynamic markings and a circled '30' above the first staff.

T D<sup>7</sup> T S T S T

KAD. PLACALNA

EPILÓG

B: D<sup>7</sup> D<sub>4</sub>

(D<sup>7</sup>) D<sup>7</sup>

KAD. SCABA

5

D<sub>4</sub> + 7

KAD. W. DOSK. ROZSZ. (HOENNA)

ROZSZERZENIE WADENCYJNE

D<sup>7</sup> T

D<sup>7</sup> T

PRZETWORZENIE

(E<sub>5</sub>) → (E)

(E)

(A<sub>5</sub>)

S<sub>11</sub> D<sup>7</sup>

KAD. W. DOSK. ZE SCABA TONIKĄ

→ (D<sub>5</sub>)

→ (B<sub>5</sub>)

→



KAD. ZAWIESZONA

Handwritten musical score for 'KAD. ZAWIESZONA'. It consists of three systems of staves. The first system includes a circled 'f' dynamic marking. The second system features circled 'D<sub>5</sub>' and 'b' markings, with an 'so' (sostenuto) marking below. The third system includes a circled 'f' dynamic marking. The score includes various musical notations such as notes, rests, and slurs.

$\overset{\circ}{I}D$   
 KAD. ZAW.  
 $\textcircled{9} \textcircled{5}$   
 KAD. ZAWIESZONA  
 $D_{VII} \textcircled{7}$

REPPRYZA

Handwritten musical score for 'REPPRYZA'. It consists of three systems of staves. The first system includes a circled 'D<sub>VII</sub> 7<sub>7</sub>' marking. The second system includes a circled 'so' (sostenuto) marking. The third system includes a circled 'f' dynamic marking. The score includes various musical notations such as notes, rests, and slurs.

(BRAK TACZNIKI)

KAD. ZAW.  
 $\overset{\circ}{5} D_{55}$   
 $\overset{\circ}{7} D_{7}$   
 $\textcircled{G}$

D<sup>7</sup> T S<sub>5</sub> T S<sub>5</sub> T  
KAD. PLAGALNA

S  
D<sup>6</sup> +<sub>7</sub> T<sub>VI</sub> S  
KAD. ZWODNICZA!

CODA

Musical score for the CODA section, measures 135-140. The score is written for piano and includes dynamic markings such as *mf* and *f*. The music consists of several staves with notes and rests.

*f* KAD. W. DOSIK (MOCNA) ROZSZ

Musical score for the section starting at measure 140, measures 140-145. The score is written for piano and includes dynamic markings such as *f* and *p*. The music consists of several staves with notes and rests.

140  
*f* SII D<sub>4</sub> +7 T

Musical score for the section starting at measure 145, measures 145-150. The score is written for piano and includes dynamic markings such as *f* and *p*. The music consists of several staves with notes and rests.

ROZSZ. KADENCYNDI

SII D<sub>4</sub> +7

Musical score for the section starting at measure 150, measures 150-155. The score is written for piano and includes dynamic markings such as *f* and *p*. The music consists of several staves with notes and rests.

I D<sub>7</sub> T D<sub>7</sub> T

A son anti Camille Piepet

# PRÉLUDES

FR. CHOPIN  
Op. 28

*Agliato*

*Lento assai*



Musical score for page 17, measures 23-31. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Handwritten annotations include "Fus" circled in blue at measure 29 and "fis" circled in blue at measure 31. There are also some handwritten notes like "OT" and "3" near measure 31. The score includes dynamic markings such as *pp*, *mf*, and *mfz*, and articulation marks like asterisks and slurs.

Musical score for page 25, measures 21-36. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Handwritten annotations include "Fus" circled in blue at measure 36, "Svi" written vertically at measure 36, and "gost mod." written at the bottom of the page. There are also some handwritten notes like "3 5 3" and "2 4-3-5-4-3". The score includes dynamic markings such as *mfz*, *mfz*, and *mfz*, and articulation marks like asterisks and slurs. A section starting at measure 27 is marked "Tempo I".

Allegro  
pesante 4/4

much slacker than as fig. more suggestive  
admirable harmonization



# Antonín DVOŘÁK

## THE WILD DOVE

Op. 110 / B. 198  
(1896)

Study Score  
Partitur

PETRUCCI LIBRARY PRESS

535 540

I. Fl. I. pp  
II. Fl. pp  
Ob. III. pp  
Cor. Angl. pp  
Cl. III. B. pp  
Cl. Basso A. pp  
Fag. III. pp  
II. Cor. F. con sord. pp  
III. IV. Cor. F. con sord. pp  
Tromb. III. F. pp  
Timp. C, G. T  
Arpa. E: D T° D<sup>VI</sup> T<sup>III</sup> T<sup>S</sup> S<sup>6</sup> T  
I. Viol. *increscendo* pp  
II. Viol. pp  
Vie. pp  
Vlc. pp  
Cb. pp

MODULACJA ENHARMONICZNA

KAD. PLĄGANIA



1. Fl. I. *p*  
 Fl. II. *p*  
 Ob. I. *p*  
 Ob. II. *p*  
 Cor. Angl. *pppp*  
 Cl. I, II, III. *pppp*  
 Cl. Bassoon. *pppp*  
 Fag. I, II. *pppp*  
 Cor. I, II, III, IV. *pppp*  
 Trb. I, II, III. *pppp*  
 Tuba. *pppp*  
 Timp. C, G. *pppp*  
 Piani. *pppp*  
 Or. Cassa. *pppp*  
 Arpa. *pppp*  
 I. Viol. *pppp*  
 II. Viol. *pppp*  
 Vla. *pppp*  
 Vlo. *pppp*  
 Co. *pppp*

*Des*  
*D<sup>5</sup>*  
*Des*

1. Fl. I. *p*  
 Fl. II. *p*  
 Ob. I. *p*  
 Ob. II. *p*  
 Cor. Angl. *pppp*  
 Cl. I, II, III. *pppp*  
 Cl. Bassoon. *pppp*  
 Fag. I, II. *pppp*  
 Cor. I, II, III, IV. *pppp*  
 Trb. I, II, III. *pppp*  
 Tuba. *pppp*  
 Timp. C, G. *pppp*  
 Piani. *pppp*  
 Or. Cassa. *pppp*  
 Arpa. *pppp*  
 I. Viol. *pppp*  
 II. Viol. *pppp*  
 Vla. *pppp*  
 Vlo. *pppp*  
 Co. *pppp*

*Des*  
*D III*  
*D*

© ; os } *for D VIII* }  
 KAD. PRAGALNA. (2 EOLSKA)  
 (NUTA 000)

343

*poco a poco rit.*

Fl. I. *ppp*

Fl. II. *ppp*

Ob. I. II. *ppp*

Coringl. *ppp*

Cl. III. B. *ppp*

Fag. II. *ppp*

III. *ppp*

Cor. F. *ppp*

III. IV. *ppp*

Tbo. III. F. *ppp*

III. *ppp*

Ther. *ppp*

III. & Tr. *ppp*

Timp. C. G. *ppp*

R. III. *ppp*

Gr. Cassa *ppp*

Arpa *ppp*

I. *ppp*

Viol. *ppp*

II. *ppp*

Vla. *ppp*

Vlc. *ppp*

Ch. *ppp*

*poco a poco rit.*

10. XI. 1886.

# E. GRIEG

## Arietta

Opus 12 nr 1  
(Nº 1-8)

Poco Andante e sostenuto

1

Edition Peters Nr. 3100a

$S_{11}$   $T_3$   $S^6$   $2 \leftarrow 4 \rightarrow 3$   $(DA) T_{VI}$   $S^6$   $2 \leftarrow 4 \rightarrow 3$   $4$   $7 \leftarrow 8$   $T$   
 $5$   $2 \leftarrow 3$   $5$

\* lub:  $\frac{4 \leftarrow 5}{2 \leftarrow 3}$   $5$

GDZIE OPÓZNIENIA PRZEJDUJĄ FUNKCJE DYSCYJ. FORMY DOMIN.

# F. GRIEG

## Einsamer Wanderer Op. 43 Nr 2

Voyageur solitaire — Solitary traveller

Ensom Vandrer

Allegretto semplice

18

Edition Peters

Handwritten notes and diagrams:

- Chord diagrams:  $D^9$ ,  $D^7$ ,  $D$ ,  $D$ ,  $D$ ,  $D$
- Fingering:  $1-2-3-4-5$ ,  $1-2-3-4-5$ ,  $1-2-3-4-5$ ,  $1-2-3-4-5$
- Other:  $1-2-3-4-5$ ,  $1-2-3-4-5$ ,  $1-2-3-4-5$

# POZORNÁ MODULACE

Edition Peters

Handwritten notes and diagrams:

- Chord diagrams:  $D^9$ ,  $D^7$ ,  $D$ ,  $D$ ,  $D$ ,  $D$
- Fingering:  $1-2-3-4-5$ ,  $1-2-3-4-5$ ,  $1-2-3-4-5$ ,  $1-2-3-4-5$
- Other:  $1-2-3-4-5$ ,  $1-2-3-4-5$ ,  $1-2-3-4-5$

DUZENACZNA FUNKCYJNE KAD, POWTARZANA PO KAD.  
 WIAKESZONKIE TANIKA I ICIET W h.-mml.



# F. GRIGÉ

## Berceuse Yuggevisse

Opus 38 nr 4  
(nr 9-16)

9

Allegretto tranquillo

*p* *mf* *p* *mf*

*mf* *mf* *mf* *mf*

13

*rit.*

*ppp* *una corda*

*a tempo*

*mf* *mf* *mf* *mf*

20

*mf* *mf* *mf* *mf*

22-20

*morendo*

*mf* *mf* *mf* *mf*

BRITISH  
AMFC  
LONDON

Con moto

*p* tre corde

*pp* una corda

*pp* tre corde

*a tempo*

*p*

*ritard.*

*cresc.*

*stretto*

55

ODRIANNA  
KADENCJA!  
FOLSNIER

*f*

*dim. e ritard. molto*

*a tempo*

*pp*

*morendo*

*ddd*

Analiza przebiegu harmonicznego cody

Poematu symfonicznego *Córka Pohjoli* op. 49 J. Sibeliusa

nr taktu	1	2	3	4	5
tonacja	?				
akordy	<b>b<sup>6</sup></b> 4-4< -5-5<	7< ----- 6 <b>b<sup>6</sup></b> 6-6< -7< -8	8 ----- 7 <b>G<sup>9&gt;</sup><sub>bez 1</sub></b> 3-4-4< -5	6>-5-6>-7 <b>G<sup>9&gt;</sup><sub>bez 1</sub></b> 6> -5-6> -7	3-4-4< -5 <b>D<sup>9&gt;</sup><sub>bez 1</sub></b> 3-4-4< -5
funkcje					

nr taktu	6	7	8	9	10
tonacja	? jakby B-dur - - - - -				
akordy	4< ----- 3 <b>Ges ..7</b> 6<-7<-7<< -1<	1<-2-3>-3 <b>G<sup>9&gt;</sup><sub>bez 1</sub></b> 1<-2-3>-3	4< ----- 3 <b>As ..7</b> 6<-7-7<<-8>	1<-2-3>-3 <b>A<sup>9&gt;</sup><sub>bez 1</sub></b> 1<-2-3>-3	4< ----- 5 --- 3 <b>B</b> 3-3<-4<-5-5<-6-6<-7<-8
funkcje				<b>S<sup>6&lt;</sup><sub>1&lt;</sub></b>	<b>T<sub>na 3</sub></b>

nr taktu	11	12	13	14	15
tonacja	jakby B-dur - - - - -				
akordy	<b>C<sup>9</sup><sub>bez 1/e&gt;7</sub></b> 3-4-4<-5-5<-6-	<b>C<sup>9</sup><sub>bez 1/e&gt;7</sub></b> -7-7<-8-1<-2-3> -	<b>C<sup>9</sup><sub>bez 1/e&gt;7</sub></b> -3-4-4<-5-5<-6-7	<b>B</b> 5 5-6>-2-4-3	<b>C<sup>9</sup><sub>bez 1/e&gt;7</sub></b> 3-4-4<-5-
funkcje		I wersja: II wersja:	<b>(D<sup>9</sup><sub>bez 1</sub>)</b> <b>S<sup>6&lt;</sup><sub>1&lt;</sub></b>	<b>D<sup>6</sup><sub>4</sub></b> <b>T<sub>na 5</sub></b>	

nr taktu	16	17	18	19	20
tonacja	jakby b-moll - - - - - jakby wychylenie do F-dur ?				
akordy	<b>C<sup>9</sup><sub>bez 1/e&gt;7</sub></b> 5<-6-7-7<-8	<b>C<sup>9</sup><sub>bez 1/e&gt;7</sub></b> 1<-2-3>-3-4-4<-5	<b>b</b> 5 5-6>-2-4-3>	<b>Des</b> 1	<b>G<sup>7</sup></b> 1
funkcje	I wersja: II wersja:	<b>(D<sup>9</sup><sub>bez 1</sub>)</b> <b>+S<sup>6&lt;</sup><sub>1&lt;</sub></b>	<b>D<sup>6&gt;</sup><sub>4</sub></b> <b>°T<sub>na 5</sub></b>	<b>(°S<sub>II obn.</sub>)</b>	<b>(D<sup>7</sup>)</b>

nr taktu	21	22	23	24	25	26
tonacja	lid. połącz. w B-dur -> b-moll (a może to już Des-dur?)					
akordy	<b>C</b> 1 1 5	<b>B</b> 1 5	<b>b</b> bez 1 -6>-2-4-3>	4< ---- 5 .. 5	.. <b>Des</b> bez 5 -6>-2-4-3>	2< ----- 3 .. 3-4-7<
funkcje	[D] (D) T lub: S <sub>II</sub> <sup>3</sup> T					

nr taktu	27	28	29	30	31	32	33-34	35	36-38	
tonacja	Des lidyjski lub Des-dur i As-dur (?)						B-dur lub b-moll (?)			
akordy/ dźwięki	<b>Des</b> bez 5 2-1-4<-6	<b>Des</b> niepełny 5-7<-2-1	itd.	--	---	des <sup>3</sup> - es <sup>3</sup>	f <sup>3</sup>	<b>G - A</b>	<b>B</b>	
funkcje /stopnie	<b>I: T</b> 2-1-4<-6  2-1 4<- 2- <b>II: T D</b>	<b>T</b> itd. 5-7<-2-1  1-3 2-1 .. <b>T</b> itd.				I - II -	III -> V	VI-VII-	I	

Maurice Ravel - Concert for E-flat horn, op. 1 (fragmentary)

Oboe  
Fl.  
Clar. in Bb  
Clar. in A  
Bassoon  
Trombone  
Trumpet  
Horn  
Perc.  
Piano  
Violin

4] Moderato vivo

КАДЕНЦІА МЕЛОДИЧНА  
(HEKSACHORD EOLYSKI)

1

Piano  
Violin  
Viola  
C.B.

5] Solo

KAD. MEL. 2 (PENTATONIKA)  
АНHEMITONICZNA

2

Piano  
Violin  
Viola  
C.B.

5] Solo

KAD. MEL. 3 (DORYCKAB)

3

47

Oboe  
Fl.  
Clar. in Bb  
Clar. in A  
Bassoon  
Trombone  
Trumpet  
Perc.  
Piano  
Violin  
Viola  
C.B.

48

Oboe  
Fl.  
Clar. in Bb  
Clar. in A  
Bassoon  
Trombone  
Trumpet  
Perc.  
Piano  
Violin  
Viola  
C.B.

G F# E D C B A G  
 2. tetra chord 1. tetra chord  
 duravy frgyi'ni



II

Adagio assai, No. 28

PIANO

*pp* *pp*

*f* *ff*

*ff*

Solo

Solo

Solo

PIANO

*p* *p* *p*

Viol.

Vic.

Viol.

Clar.

Pi.

C.B.

Obec

Clar. in B.

Viol.

Vic.

C.B.

2

2

2

Solo

2

*pp* *pp*

ff-3 h<sup>7</sup> E<sup>7</sup> A<sup>7</sup> ← KADENCJA ZWODNICZA

6-7 4-3<sup>2</sup> Dis

3<sup>2</sup>

EOLSKA Z ROZU.  
NA T 2 3 PIKARD,

III

Ottavino  
Flauto  
Oboe  
Corneo Inglese  
Clarinet in Bb  
Clarinet in La  
Fagotti  
Corni  
Trombe  
Tromboni  
Timpani  
Tamburo  
Gran Cassa  
Arpa  
Piano

*KADENCA RYTMICNO-KOORDYNYZNA*

*1 G6 <sup>7/4</sup><sub>6</sub>, 1 D<sup>7/4</sup><sub>2</sub>, 1 G6 <sub>5</sub>*

*folk dishonorable*

Oboe  
Fl.  
Oboe  
Corneo I.  
Clar. in Bb  
Clar. in La  
Fag.  
Corni  
Trombe  
Tromboni  
Tamb.  
D.C.  
Piano  
Violini  
Viole  
Contrabassi

*folk me porozitim*

*folk me porozitim*





KADENCA POLIAKORDOVA

74

121

Oboe  
Corneil  
Fag.  
Corneil  
Piano  
Viol.  
Viole  
Vlc.  
C.B.

121

122

H8c 4/4  
H9  
AZ

Oboe  
Corneil  
Fag.  
Corneil  
Piano  
Viol.  
Viole  
Vlc.  
C.B.

123

124

H8c 4/4  
H9

73

111

Oboe  
Corneil  
Fag.  
Corneil  
Piano  
Viol.  
Viole  
Vlc.  
C.B.

111

112

AZ  
H9

Oboe  
Corneil  
Fag.  
Corneil  
Piano  
Viol.  
Viole  
Vlc.  
C.B.

113

114

AZ  
H9

75

Oboe.  
 Clarinet I.  
 Clarinet II.  
 Clarinet III.  
 Clarinet in La.  
 Bassoon.  
 Bassoon I.  
 Bassoon II.  
 Bassoon III.  
 Bassoon in La.  
 Trombone.  
 Trombone I.  
 Trombone II.  
 Trombone III.  
 Trumpet.  
 Trumpet I.  
 Trumpet II.  
 Trumpet III.  
 Horn I.  
 Horn II.  
 Horn III.  
 Horn IV.  
 Piano.  
 Violin I.  
 Violin II.  
 Viola.  
 Violoncello.  
 Double Bass.

gus 5  
 aus 5  
 div 5

jak  
 → eolska

95

Oboe.  
 Clarinet I.  
 Clarinet II.  
 Clarinet III.  
 Clarinet in La.  
 Bassoon.  
 Bassoon I.  
 Bassoon II.  
 Bassoon III.  
 Bassoon in La.  
 Trombone.  
 Trombone I.  
 Trombone II.  
 Trombone III.  
 Trumpet.  
 Trumpet I.  
 Trumpet II.  
 Trumpet III.  
 Horn I.  
 Horn II.  
 Horn III.  
 Horn IV.  
 Piano.  
 Violin I.  
 Violin II.  
 Viola.  
 Violoncello.  
 Double Bass.

\*  
 D. A. P. LAGER

jak ma pozostaw  
 (1) 852

Imprimerie LACER



a H } G  
F A D } G

KADENCJA  
POLI AKORDOWA

Musical score for measures 88-90. The score is for a full orchestra and includes parts for Orla, Fl., Oboe, Corneo I., Clar. in MI, Clar. in LA, Fag., Corni, Tromba, Tromboni, Piano, Viol., Viola, Vlc., C.B., Tromba, Tamb., and Viol. The music features complex rhythmic patterns and dynamic markings such as *mf*, *f*, and *pp*. A bracket labeled [22] spans measures 89 and 90. The page number 89 is located at the bottom right of the score.

Musical score for measures 91-93. The score includes parts for Orla, Fl., Oboe, Clar. in MI, Clar. in LA, Fag., Tromba, Timp., Tamb., Arpa, Piano, Viol., Viola, Vlc., C.B., and Clar. in LA. The music continues with complex rhythmic patterns and dynamic markings. A bracket labeled [23] spans measures 92 and 93. A handwritten note in the lower right corner reads "C... A Es (armonia kadencja porachnowej)". The page number 90 is located at the bottom right of the score.



# Valses nobles et sentimentales

oooooooooooo

... le plaisir d'écouter  
 et toujours mouvoir d'une  
 "occupation inutile."  
 (Henri de Régnier)

## I

MAURICE RAVEL

1

2

Modéré-tres franco  $\text{♩} = 176$

*Pia.VO*

Handwritten notes and chord diagrams:

$\frac{A^{\flat} + B^{\flat}}{D}$

$\frac{G \dots C}{D}$

D. & F. 8247

Assez lent - avec une expression intense  $\text{♩} = 104$ .  
 en dehors

D. & F. 8247

# IV

Assez animé  $\text{♩} = 80$

PIANO

*pp*

*pp*

*pp*

*moder.*

*p*

D. & P. 8247

*p*

*un peu en dehors*

*au Mouvt*

*pp*

*pp*

*moder.*

*pp*

*moder.*