

KAROL  
SZYMANOWSKI

MAZURKAS

OP. 50

III

Piano solo

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KAROL SZYMANOWSKI  
MAZURKAS

OP. 50

PIANO SOLO

- U. E. Nr. 8592 Heft I — 1<sup>er</sup> Cahier — 1<sup>st</sup> Volume (Mazurka Nr. I—IV)
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# MAZURKAS

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A Jan Smetelin

## IX

Karol Szymanowski, Op. 50, Nr. 9

**Tempo moderato**

Piano

*poco riten.* *a tempo*

*poco rit.* *a tempo (poco avviv.)* *poco rit.*

*pp*

(*poco Ped.*)

**A tempo**

*pp animato e grazioso*

*pp*

*poco riten. a tempo*  
*dim.*

*poco rit. a tempo*

*avvivando*  
*p*  
*poco a poco cresc. ed accel.*

*cresc.* *f* *sff*

*sempre f* *sff* *sff*

ff

ff

rallent. (Tempo I.)  
ff

meno f  
dimin.

rallent. A tempo, ma più tranquillo  
p dolce

*(poco avviv.)*

*pp*

*poco sosten.* *poco avviv.*

*p* *pp*

*pp* *dolciss.*

*pp* *dolciss.*

*riten.* *a tempo* *poco rit.*

*pp* *dolciss.*

*a tempo* *riten.*

*a tempo* *riten.*

*rallent.* *a tempo* **Tempo I.**

*p*

*poco rit.* *a tempo*

*p*

*poco riten.* *a tempo (poco avviv.)* *poco riten.*

*pp*

**A tempo**

*pp animato e grazioso*

*pp*

*rallent.*

*p*

*allarg.* (ten.)

*pp*

# X

Allegramente. Vivace. Con brio

Op. 50, Nr. 10

*f marc.* *sf* *marc.* *sf*

*marc.* *sf*

*avviv.* *sempre f* *sf*



ff sf sub. p tranquillo slen-

7

This system features a grand staff with treble and bass clefs. The treble clef contains a melodic line with a 7-measure slur and a fermata. The bass clef contains a rhythmic accompaniment. Dynamics include fortissimo (ff), sforzando (sf), and piano (p). The tempo/mood is marked 'sub. p tranquillo' and 'slen-'.

tando - - - - - rallent. dim.

1 3 2 1

This system continues the piece with a 'tando' marking and a 'rallent.' (rallentando) instruction. The treble clef has a melodic line with a 4-measure slur and a fermata, with fingering numbers 1, 3, 2, 1. The bass clef has a rhythmic accompaniment. A 'dim.' (diminuendo) marking is present.

A tempo (ma tranquillo) Grazioso

pp p leggiero

3 3 3 3

This system is marked 'A tempo (ma tranquillo) Grazioso'. The treble clef has a melodic line with a 4-measure slur and a fermata, featuring triplets. The bass clef has a rhythmic accompaniment. Dynamics include pianissimo (pp) and piano (p). The tempo/mood is 'leggiero'.

poco riten. A tempo avviv. cresc. marc.

p

This system is marked 'poco riten. A tempo'. The treble clef has a melodic line with a 4-measure slur and a fermata, featuring triplets. The bass clef has a rhythmic accompaniment. Dynamics include piano (p), 'avviv.' (avvivendo), 'cresc.' (crescendo), and 'marc.' (marcato).

f poco rit.

3 3

This system is marked 'f poco rit.' (poco ritardando). The treble clef has a melodic line with a 4-measure slur and a fermata, featuring triplets. The bass clef has a rhythmic accompaniment. The dynamic is fortissimo (f).

*a tempo leggiero*

*p. dolce* *cresc.*

*accel.* *accel.* *poco rit.*

*f* *cresc.* *f*

*a tempo (poco più)*

*mp* *accel.* *cresc.*

*accel.*

*f* *cresc.* *f marc.* *marc.*

*accel.* *rallent.*

*cresc.*

Tempo I.

The musical score is written for piano and consists of seven systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The key signature is B-flat major, indicated by two flats. The score begins with a forte (*ff*) dynamic and includes markings for *sf*, *f*, *mf*, *avv.* (accelerando), and *sub.p tranquillo*. There are also articulation marks such as accents and slurs. The piece features several triplet figures and a section with a 7-measure rest in the bass line. The overall style is characteristic of late 19th or early 20th-century piano music.

*rallent.* **Meno mosso dolce tranquillo**

dim. p

This system contains the first two measures of the piece. The tempo is marked *rallent.* and the mood is **Meno mosso dolce tranquillo**. The first measure features a *dim.* dynamic marking, and the second measure begins with a *p* dynamic. The music is written in a key with one flat and a 3/4 time signature.

*poco rit.* **a tempo**

*pp*

This system contains measures 3 and 4. The tempo changes to *poco rit.* in measure 3 and then to **a tempo** in measure 4. The dynamic marking is *pp*. The music continues with a similar melodic and harmonic texture.

*poco rit.* **a tempo** *rit.*

*pp*

This system contains measures 5 and 6. It begins with *poco rit.* and **a tempo**, then transitions to *rit.* in measure 6. The dynamic marking is *pp*. The melodic line shows a slight deceleration towards the end of the system.

**a tempo**

*p* *pp*

This system contains measures 7 and 8. The tempo is marked **a tempo**. The dynamic markings are *p* and *pp*. The music features a triplet in measure 7 and another in measure 8.

*rallent.* **poco sosten.**

*pp*

This system contains measures 9 and 10. The tempo is marked *rallent.* and the mood is **poco sosten.**. The dynamic marking is *pp*. The music is characterized by a slower, more sustained feel.

*dim. e rallent.* *sub. sff* *sff*

This system contains measures 11 and 12. It begins with *dim. e rallent.* and features a *sub. sff* dynamic marking in measure 11, followed by *sff* in measure 12. The music concludes with a final chord.

# XI

Op. 50, Nr. 11

Allegretto

*mp* *p* (*poco sf*) (*poco sf*)

*poco sost.* *a tempo* (*sf poco*) (*sf poco*)

*poco sost.* (*a tempo*) *p dolce*

*poco sost.* *p dolce* *mf*

*poco rall.* *a tempo (poco più mosso)* *f marc. e deciso* *f*

*(poco accel.)* *ancora poco avvib.*

*(veloce)* *cresc.*

*f* *dim.*

**Vivace**

*(veloce)* *pp dolce* *pp*

*rallentando*

*pp* *pp*

**Tempo I.** *(poco sosten.)*

*pp* *cresc.*

*a tempo* *allarg.*

*p* *pp*

*(Ed. \*)*

# XII

Op. 50, Nr. 12

**Allegro moderato**

The musical score consists of five systems of piano and bass staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a *senza Ped.* instruction. The first system includes a *poco rit.* marking followed by *a tempo*. The second system includes a *poco riten.* marking followed by *a tempo*. The third system includes a *poco rit.* marking followed by *a tempo*. The fourth system includes a *poco rit.* marking followed by *a tempo*, with dynamic markings of *sf* and *mp*. The fifth system includes a *poco rit.* marking followed by *a tempo*, with a *p* dynamic marking and a *p* dynamic marking in the bass line. The score is written in a standard musical notation style with various ornaments and phrasing slurs.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and slurs. Dynamics include *più p* and *molto dim. e rallent.*

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a steady bass line. Dynamics include *pp*, *p*, and *poco a poco cresc. ed avvivando*. The tempo marking *A tempo* is placed above the first measure.

Third system of musical notation. The upper staff has a more active melodic line. The lower staff has a complex bass line with many chords. Dynamics include *ff*.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *f sempre cresc. ed avviv.* and *ff marcato*. The instruction *senza Ped.* is written below the system.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *dim. e rallent. molto*.



Poco meno mosso

*pp dolce*

3

3

*poco avviv. grazioso*

*p*

3

3

*avviv.*

*p dolce*

3

*p*

*riten. A tempo*

*p*

3

(*abbivando e cresc. poco a poco*)

*p marcato*

*mp cresc. -*

*sempre cresc. -*

*f sempre sf cresc. -*

*f cresc. - sf - f*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with *poco* at the end. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *f*, *sf*, and *cresc.*

Second system of musical notation. It begins with the tempo marking *riten.* followed by *A tempo Molto deciso* and the instruction *(sempre ff senza pedale, marcatissimo)*. The music is marked *ff (sempre)*. The right hand has a more active melodic line with slurs and accents.

Third system of musical notation. It features a *cresc.* marking and *con Ped.* in the left hand. The right hand has a melodic line with slurs and accents, marked *sf* and *sempre cresc.*. The left hand has a bass line with slurs and accents, marked *sf*.

Fourth system of musical notation. It begins with *poco accel.* and *cresc.*. The right hand has a melodic line with slurs and accents, marked *fff* and *poco sosten. (lunga)*. The left hand has a bass line with slurs and accents, marked *fff* and *dim.*.

Meno mosso (Tempo I.)

(sosten.)  
pp dolce  
pp dolce (con Ped.)

rallent. molto

A tempo (molto tranquillo)

dim.  
ppp  
pp dolciss.

riten.

3

allarg.

ppp  
ppp  
3  
8

# KAROL SZYMANOWSKI

## Klavier zu zwei Händen

- U.E.Nr.  
 3852 Op. 1 9 PRÉLUDES  
 3853 Op. 1 Nr. 1 PRÉLUDE H moll  
 3854 Op. 1 Nr. 8 PRÉLUDE Es moll  
 3855 Op. 4 VIER ETÜDEN  
 3856 Op. 4 Nr. 3 ETÜDE B moll  
 3859 Op. 10 VARIATIONEN über ein poln. Volkslied  
 3864 Op. 21 SONATE II A moll  
 6997 Op. 29 MÉTOPES. Trois Poèmes  
 6998 Op. 33 ZWÖLF ETÜDEN  
 5858 Op. 34 MASKEN. 1. Scheherazade. 2. Tantris, der Narr. 3. Eine Don Juan-Serenade  
 5859 Op. 36 SONATE (Alexander Siloti gewidmet)  
 8592/94 Op. 50 MAZURKEN, Heft 1/3  
 1342/43 do. Heft 4/5

## Violine und Klavier

- U.E.Nr.  
 3858 Op. 9 SONATE D moll  
 3866 Op. 23 ROMANZE D dur  
 6626 Op. 28 NOTTURNO E TARANTELLA  
 6835 Op. 30 MYTHES. Trois Poèmes, komplett  
 Daraus einzeln:  
 6836 I La Fontaine  
 6837 II Narcisse  
 6838 III Dryades et Pan  
 6624 Op. 35 VIOLINKONZERT  
 8432 Op. 52 BERCEUSE D'AÏTACHO ENIA  
 8433 Op. 40 PAGANINI, TROIS CAPRICES  
 8694 CHANT DE ROXANE (Kochanski)  
 5298 POLNISCHE WEISE (Kochanski)  
 1511 BAUERNTANZ (Kochanski)

## Kammermusik

- 6006 Op. 37 STREICHQUARTETT C dur, Partitur  
 6007 Hiezu Stimmen  
 1057 Op. 56 STREICHQUARTETT II, Partitur  
 1058 Hiezu Stimmen

## Lieder

### A. Für Gesang mit Klavierbegleitung (deutsch, polnisch)

- U.E.Nr.  
 3857 Op. 7 DER SCHWAN (W. Berent), mittel  
 3860 Op. 11 VIER LIEDER (T. Micinski), hoch. 1. Ich bin so trübe. 2. Im verzauberten Walde. 3. Über mir fliegt im Blau. 4. Brause, o Sturm  
 Op. 17 ZWÖLF LIEDER in drei Heften, hoch  
 3861 Heft I. 1. Hoch in der Frühe (Dehmel). 2. Geheimnis (Dehmel). 3. Werbung (Dehmel). 4. Manche Nacht (Dehmel)  
 3862 Heft II. 5. Aufblick (Dehmel). 6. Verkündigung (Dehmel). 7. Nach einem Regen (Dehmel). 8. Entführung (Dehmel)  
 3863 Heft III. 9. Schlummerlied (Mombert) 10. Seele (Falke) 11. Fragment aus „Der Glühende“ (Mombert) 12. Liebesnacht (Greif)  
 3865 Op. 22 BUNTE LIEDER hoch 1. Einsiedel (Bulcke). 2. Lied des Mädchens am Fenster (Paquet). 3. An kleine Mädchen (Faktor). 4. Das hat die Sommernacht getan (Ritter). 5. Bestimmung (Ric. Huch)  
 3867 Op. 24 DES HAFIS LIEBESLIEDER mittel (Nachdichtung von H. Bethge) 1. Wünsche. 2. Die einzige Arznei. 3. Die brennenden Tulpen. 4. Tanz. 5. Der verliebte Ostwind. 6. Trauriger Frühling  
 8598 Op. 31 SECHS LIEDER DER MÄRCHEN-PRINZESSIN, hoch 1. Der einsame Mond. 2. Die Nachtgall. 3. Die goldenen Pantoffeln. 4. Der Tanz. 5. Das Lied der Welle. 6. Das Fest  
 5932 Op. 41 VIER GESÄNGE für Mezzosopran aus „Der Gärtner“ von Rabindranath Tagore  
 1. Mein Herz. 2./3. Der junge Prinz (1/2). 4. Das letzte Lied  
 6999 Op. 42 LIEDER DES VERLIEBTEN MUEZZINS. Sechs Lieder, hoch  
 6968 Op. 46 SŁOPIEWNIE (Text v. Julian Tuwim), hoch. 1. Kirschenweiß. 2. Grüne Lust. 3. Der heilige Franziskus. 4. Rotes Lied. 5. Wanda  
 8597 Op. 48 TROIS BERCEUSES (J. Iwaszkiewicz)  
 9580 Op. 49 KINDERLIEDER, hoch  
 8858/60 Dieselben in 3 Heften

### B. Für Gesang mit Orchesterbegleitung

- Op. 26 DEINE STIMME (aus Hafis Liebeslieder)\*, mittel  
 U. E. Nr. 9741 Op. 46 SŁOPIEWNIE, hoch, Part.  
 PENTHESILEA\* (Symphonische Dichtung mit Sopransolo)

## Orchester- und Chorwerke

- Op. 12 KONZERT-OUVERTÜRE \*  
 Op. 19 SYMPHONIE II \*  
 7653 Op. 27 SYMPHONIE III, Partitur  
 7260 Op. 35 VIOLINKONZERT Partitur  
 Op. 37 DEMETER  
 8743 Op. 53 STABAT MATER, Klav.-Ausz. m. T.

\*) Vorerst in Abschrift vorhanden

## Bühnenwerke

HAGITH, Oper in einem Akt von Felix Dörmann

U. E. Nr. 5912 Klavierauszug, deutsch-poln. / U. E. Nr. 5913 Textbuch deutsch / U. E. Nr. 5914 Textbuch polnisch

KÖNIG ROGER, Oper in drei Akten

U. E. Nr. 7750 Klavierauszug, deutsch-poln. / U. E. Nr. 8831 Textbuch deutsch / U. E. Nr. 7754 Textbuch polnisch

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