

K. SZYMANOWSKI

MAZURKAS

OP. 50

I

PIANO SOLO



UNIVERSAL-EDITION

Nr. 8592

KAROL SZYMANOWSKI

MAZURKAS

OP. 50

PIANO SOLO

U. E. Nr. 8592 Heft I – 1^{er} Cahier – 1st Volume (Mazurka Nr. I–IV)

U. E. Nr. 8593 Heft II – 2^{me} Cahier – 2nd Volume (Mazurka Nr. V–VIII)

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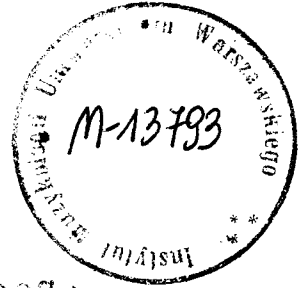
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MAZURKAS



Arturowi Rubinsteinowi



Karol Szymanowski, Op. 1

Capriccio
1
Sostenuto **Molto rubato**

Piano

Musical notation for the first system, including treble and bass staves with piano dynamics and handwritten notes like 'Neli Katicie'.

Musical notation for the second system, featuring piano dynamics and a *pp* marking.

Musical notation for the third system, including piano dynamics and triplet markings.

Poco più mosso
Avviv. e non rubato

Musical notation for the fourth system, including piano dynamics, a *pp poco marc.* marking, and an *allargando* section.

Musical notation for the fifth system, including piano dynamics and triplet markings.

4/3
p
Red.

poco ritard.
pp
dolciss.
Red.
riten.

p
a tempo
pp
ritenuto
poco sostenuto
mp dolce
3
con Red.

mf
sub. pp
3

Tempo I
diminuendo
riten.
p
3

pp
allarg. dimin.
pp
Red.
Enchainez

II

Allegretto

Allegramente. Poco vivace. (Rubasznie)

f marcato *sf*

a tempo (poco più)
sf *poco riten.* *pp staccato*
senza Ped.

sf

gl

ritace

p *cre - scen* *do poco a poco*

crescendo *sf* *ff* *sf* **Tempo I**

dimin. *sf*

(poco agitato) *p* *sf*

cre - scen - do *poco f* *sf*

crescendo e accel. *ff* *dim. e rallent.*

Poco meno. Tranquillo

p dolce

p dolciss.

con Ped.

Sub. Tempo I. (Vivace)

riten.

pp

legg. cresc.

cre - scen - do

p

senza rit.

cre - - - scen - - - do *sff* *ff* *ff*

poco riten.

a tempo *mp dolce* *poco riten.* *Avvivando* *p staccato*

poco riten. *p dolce espress. (sosten.)* *avviv. (scherz.)*

p *riten.* *pp* *sff*



III

Moderato

p dolce *poco avviv.*

The first system of music consists of two staves. The upper staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *p dolce* and *poco avviv.* with hairpins indicating the change.

poco avviv. *poco riten.* *p dolce a tempo*
diminuendo

The second system continues the piece. It includes markings for *poco avviv.*, *poco riten.*, *p dolce a tempo*, and *diminuendo*. The music concludes with a key signature change to two sharps (D major) and a common time signature.

poco riten. *p avvivando*

The third system features *poco riten.* and *p avvivando* markings. The upper staff has a more active melodic line with slurs, while the lower staff provides harmonic support with chords and moving lines.

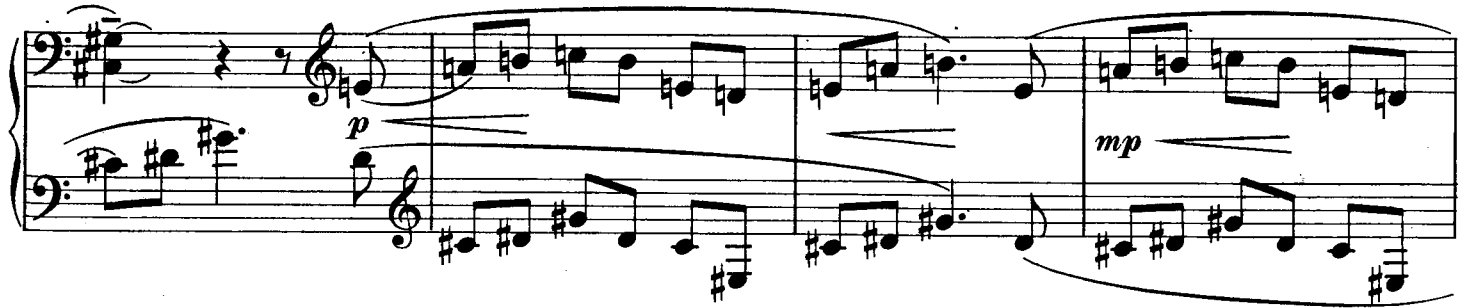
poco meno (come sopra)
poco riten. *poco rit.*

The final system is marked *poco meno (come sopra)*. It contains *poco riten.* and *poco rit.* markings. The piece ends with a final cadence in D major.

a tempo (avviv.)
poco più mosso
riten.

Musical score system 1, first system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *poco più mosso* and *riten.*

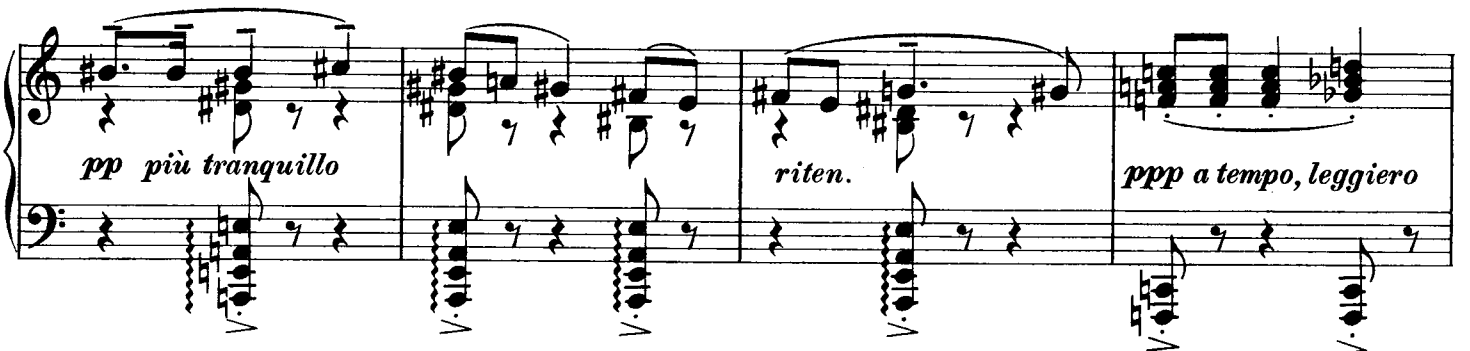
p
mp

Musical score system 2, second system. It continues the grand staff from the first system. Dynamics include *p* and *mp*.

non ritard.
p
avvivando

Musical score system 3, third system. It continues the grand staff. Dynamics include *non ritard.*, *p*, and *avvivando*.

pp
più tranquillo
riten.
ppp
a tempo, leggero

Musical score system 4, fourth system. It continues the grand staff. Dynamics include *pp*, *più tranquillo*, *riten.*, *ppp*, and *a tempo, leggero*.

ppp
poco sosten.
ritard.

Musical score system 5, fifth system. It continues the grand staff. Dynamics include *ppp*, *poco sosten.*, and *ritard.*

mp
meno mosso espress. e dolce
mf
ritard.
a tempo
riten.
p
Red.

p
mp
riten.
a tempo
riten.

pp
pp (Red.)
pp (Red.)
pp (Red.)
pp

poco cresc.
pp
dimin.
riten.

Tempo I. come sopra

poco avviv.
p dolciss.

riten.

a tempo (avvivando)

poco riten.

poco meno
p dolce

Sostenuto

riten.

p

pp

allargando

ritard.

pp

pp

ppp



IV

Allegramente, risoluto

The musical score is written for piano in 3/4 time, featuring five systems of staves. The first system includes markings for *f marc.*, *sf*, *piu f*, and *sf*. The second system includes *sf*, *ff*, and *sf*. The third system includes *sf*, *mf*, and *poco p*. The fourth system includes *mp giocoso* and *p*. The fifth system includes *mf*, *dimin.*, and *poco rit.*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties. The left hand (bass clef) plays a steady eighth-note accompaniment. Performance markings include *p* (piano) at the start, *calando* (rushing) in the middle, and *diminuendo* (diminishing) towards the end.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes some rests. Performance markings include *pp* (pianissimo), *ppp* (pianissimissimo), and *p dolce espress. tranquillo* (piano, dolce, espressivo, tranquillo).

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment consists of eighth notes. Performance markings include *p* (piano) and *poco riten.* (poco ritenuto).

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment has some rests. Performance markings include *a tempo (avviv.)* (a tempo, vivace), *p* (piano), *cresc.* (crescendo), *mp dolce sosten.* (mezzo-piano, dolce, sostenuto), and *a tempo p dolciss.* (a tempo, piano, dolcissimo).

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes some rests. Performance markings include *poco rit.* (poco ritenuto) and *a tempo*.

Sixth system of musical notation. The right hand continues the melodic line. The left hand accompaniment consists of eighth notes. Performance markings include *mp* (mezzo-piano) and *riten.* (ritardando).

a tempo (avviv.) *poco sosten.*

cresc. *cresc.* *poco f*

più f *accel. cresc.* *accel.*

Tempo I

f *cresc. sf* *sf* *sf* *sf*

cresc. *sf* *ff* *sf* *sf* *sf* *sf*

mf *poco p* *mf giocoso*

poco p *mf*

dimin. *poco riten.* *p*

energico *pp* *sf marcato sf* *sub. f e più mosso marc. senza Ped.* *p meno mosso dolce*

energico *meno mosso dolce* *marcato sf* *sub. f e più mosso* *sf* *sf* *poco riten.* *pp*

poco sost. *rallent.* *ppp sub. ff* *sf*



M-1379

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)
 8592/93 MAZURKEN, 2 Bände

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

Kammermusik

- U.E.Nr.
 6006 Op. 37 STREICHQUARTETT C dur, Partitur
 6007 Hiezu Stimmen

Lieder

A. Für Gesang mit Klavierbegleitung (deutsch, polnisch)

- | | | |
|---------|---|--|
| U.E.Nr. | 3857 Op. 7 DER SCHWAN (W. Berent), mittel | 3867 Op. 24 DÈS 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 |
| 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 | 5898 Op. 31 SECHS LIEDER DER MÄRCHEN-PRINZESSIN |
| 3861 | Op. 17 ZWÖLF LIEDER in drei Heften, hoch Heft I. 1. Hoch in der Frühe (Dehmel). 2. Geheimnis (Dehmel). 3. Werbung (Dehmel). 4. Manche Nacht (Dehmel) | 5932 Op. 41 VIER GESÄNGE (Worte aus „Der Gärtner“ von Rabindranath Tagore), Mezzosopran. 1. Mein Herz. 2./3. Der junge Prinz (1/2). 4. Das letzte Lied |
| 3862 | Heft II. 5. Aufblick (Dehmel). 6. Verkündigung (Dehmel). 7. Nach einem Regen (Dehmel). 8. Entführung (Dehmel) | 6999 Op. 42 LIEDER DES VERLIEBTEN MUEZZINS. Sechs Lieder, hoch |
| 3863 | Heft III. 9. Schlummerlied (Mombert) 10. Seele (Falke) 11. Fragment aus „Der Glühende“ (Mombert) 12. Liebesnacht (Greif) | 6968 Op. 46 SŁOPIEWNIE (Text v. Julian Tuwim), hoch. 1. Kirschenweiß. 2. Grüne Lust. 3. Der heilige Franziskus. 4. Rotes Lied. 5. Wanda |
| 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) | 8597 Op. 48 TROIS BERCEUSES (J. Iwaszkiewicz) |

B. Für Gesang Orchesterbegleitung

- Op. 26 DEINE STIMME (aus Hafis Liebeslieder)*, mittel
 PENTHESILEA* (Symphonische Dichtung mit Sopransolo)

Orchesterwerke

- | | | | |
|---------|--------------------------------|---------|-------------------------------------|
| U.E.Nr. | Op. 12 KONZERT-OUVERTÜRE* | U.E.Nr. | 7260 Op. 35 VIOLINKONZERT, Partitur |
| | Op. 19 SYMPHONIE II* | | SYMPHONISCHE OUVERTÜRE |
| 7653 | Op. 27 SYMPHONIE III, Partitur | | |

*) Vorerst in Abschrift vorhanden

Bühnenwerke

- HAGITH, Oper in einem Akt von Felix Dörmann
 U.E.Nr. 5912 Klavierauszug mit deutschem und polnischem Text U.E.Nr. 5913 Textbuch deutsch
 U.E.Nr. 5914 Textbuch polnisch
 KÖNIG ROGER, Oper in drei Akten
 U.E.Nr. 7750 Klavierauszug mit deutschem und polnischem Text U.E.Nr. 7754 Textbuch polnisch

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