

KAROL
SZYMANOWSKI

MAZURKAS

OP. 50

III

Piano solo

CZY SPÓŁDZ. WYBAW. - OŚWIATOWA
TEL KSIĘGARNIA
NIK ul. W-wy, W-wy-Swiss 47, tel. 823-08

GEBETHNER & WOLFF
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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^{ème} Cahier — 2nd Volume (Mazurka Nr. V—VIII)
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- U. E. Nr. 1343 Heft V — 5^{ème} Cahier — 5th Volume (Mazurka Nr. XVII—XX)



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A Jan Smetelin

IX

Karol Szymanowski, Op. 50, Nr. 9

Tempo moderato

Piano

p 3

poco riten. *a tempo*

3

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.*

riten. *a tempo* *poco rit.*

pp *dolciss.*

a tempo *riten.*

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

The first system of music consists of two staves. The treble staff begins with a *rallent.* marking, followed by *a tempo* and **Tempo I.** The bass staff starts with a *p* dynamic. The music includes a 3/4 time signature and a triplet of eighth notes in the treble staff.

poco rit. *a tempo*

The second system continues with *poco rit.* and *a tempo* markings. It features a triplet of eighth notes in the treble staff and a *p* dynamic in the bass staff.

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

The third system includes *poco riten.*, *a tempo (poco avviv.)*, and *poco riten.* markings. The treble staff has a *pp* dynamic, and the bass staff has a *pp* dynamic. The music features a triplet of eighth notes in the treble staff.

A tempo

pp animato e grazioso

The fourth system is marked **A tempo** and *pp animato e grazioso*. It features a *pp* dynamic in both staves. The music includes a triplet of eighth notes in the treble staff.

rallent.

The fifth system is marked *rallent.* and features a triplet of eighth notes in the treble staff.

allarg. (ten.)

The sixth system is marked *allarg.* and (ten.) (tension). It features a *pp* dynamic in the bass staff and a triplet of eighth notes in the treble staff.

X

Allegramente. Vivace. Con brio

Op. 50, Nr. 10

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

marc.

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 provides harmonic support with chords and a few moving lines. Dynamics range from fortissimo (ff) to piano (p).

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 triplet of eighth notes (1 3 2 1) and a fermata. The bass clef has a 'dim.' (diminuendo) marking. The music concludes with a final chord.

A tempo (ma tranquillo) Grazioso

pp p leggiero

3 3 3 3

This system begins a new section marked 'A tempo (ma tranquillo) Grazioso'. The treble clef features a melodic line with triplets and a 'p leggiero' marking. The bass clef has a 'pp' (pianissimo) marking. The piece is characterized by light, graceful triplets.

poco riten. A tempo avviv. cresc. marc.

p

This system includes a 'poco riten.' (poco ritenuto) marking followed by 'A tempo'. The treble clef has a 'p' (piano) marking and a fermata. The bass clef has a 'cresc. marc.' (crescendo marcato) marking. The music ends with a fermata and a 'v' (vivace) marking.

poco rit. f

This system concludes the piece with a 'poco rit.' (poco ritardando) marking. The treble clef has a 'f' (forte) marking and a fermata. The bass clef also has a 'f' marking and a fermata.

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. *rallent.*

Tempo I.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *sf* (sforzando), and *sub.p tranquillo* (subito piano tranquillo). It also features articulations like *avviv.* (accelerando) and *sub.p* (subito piano). The notation includes complex chords, triplets, and a 7-measure rest in the right hand of the fifth system. The piece concludes with a final chord in the bass clef.

rallent. **Meno mosso dolce tranquillo**

dim. *p*

poco rit. *a tempo*

pp

poco rit. *a tempo* *rit.*

pp

a tempo

p *pp*

rallent. *poco sosten.*

pp

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

sub. sff *sff*

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*

(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 is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef and a 3/4 time signature. The bass line is marked *senza Ped.* and features a steady eighth-note accompaniment. The right hand starts with a *p* dynamic and a melodic line. The second system includes the instruction *poco rit. a tempo*. The third system includes *poco riten. a tempo*. The fourth system includes *poco rit.* and *a tempo*, with dynamic markings *sf* and *mp*. The fifth system includes *più p* and *sf*. The score uses various musical notations including slurs, accents, and dynamic markings.

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 positioned above the first measure.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *ff* with an 8-measure rest.

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

poco avviv. grazioso
p

avviv.
p dolce

riten. A tempo
p

(*abbivando e cresc. poco a poco*)

p marcato

3

3

mp cresc. -

sempre cresc. -

f *sempre sf cresc. -* *f*

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

First system of musical notation. 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 dense chordal textures with many beamed notes. Dynamics include *f*, *sf*, and *cresc.*. The word *poco* is written above the right end of the system.

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 continues with a grand staff in the same key signature. Dynamics are marked *ff (sempre)*. The system concludes with a double bar line.

Third system of musical notation. It continues the grand staff from the previous system. Dynamics include *cresc.*, *sf*, and *sempre cresc.*. A marking *con Ped.* with an 8-measure rest is placed below the bass staff. The system ends with a double bar line.

Fourth system of musical notation. It begins with the tempo marking *poco accel.* followed by *cresc.*. The music continues with a grand staff. Dynamics include *fff* and *dim.*. The system concludes with the marking *poco sosten. (lunga)* and a long note in the treble staff.

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

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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