

PREMIER PRIX AU CONCOURS MUSICAL DE CHOPIN
À LWÓW 1910.



DO-MINEUR (C-MOLL)

POUR
PIANO

PAR

KAROL SZYMANOWSKI.

OP. 8.

Prix ^{Cour. 8. --}
~~10. --~~

PROPRIÉTÉ DES EDITEURS POUR TOUTS PAYS.
CRACOVIE
A. PIWARSKI & Co
EDITEURS DE MUSIQUE.

INST. LITH. DE C. G. ROELER, G. M. B. H., LEIPZIG

Muzyc, dobra Wroźko naszego Życia ...
Cudowne ręce Twoje po królewsku
rozryją nieprzebrane skarby ...
Skarby tajemnie ukryte w głębi dusz
naszych ... — W życiu codziennem
dusze nasze są jak zamknięte pokoje, jak
kwiaty, zwiędłe bez wody. Za Twem
skinieniem zamki opadają, drzwi się
otwierają, ... Odrodzone nasze dusze
opuszczają wspólne źródła, gdzie ludzie
garnąc pragnienie stopami wzbijają
kwaśne poświęcone, — — i spieną ku
Twemu sercu Muzyc, które jest zawsze
największym strumieniem naszej duszy
Muzyc, która koło naszej dusze oblatę,
która wraca nam miłość, szczęście
i spokój życia ... Nie jest też
A mi — stróżem dobrem naszej duszy ?..

— — — — —
Oczy nasze zamknięte ... Ale widzimy
nie wypowiedzianą światłość Twoich Oczu
i w nich promienny Twych ust
miłujących ... — Muzyc, dobra
Wroźko naszego Życia ...

PREMIER PRIX AU CONCOURS MUSICAL DE CHOPIN
À LWÓW 1910.

Sonate

DO-MINEUR (C-MOLL)

POUR
PIANO

PAR



K/3887/55

KAROL SZYMANOWSKI.

OP. 8.

Prix Cour. 8. —

*Pani Zofji Robewicz - dziekuję za
cudowne niezapomniane chwile tej
muzyki —*

PROPRIÉTÉ DES ÉDITEURS DE MUSIQUE
CRACOVIE
A. PIWARSKI & Co - 2 prospekt o
EDITEURS DE MUSIQUE.

*pamięć i wyrozumiałość. Tadeusz
Waniewa, wiosna 1919 r. — Ochlewski*

Sonate.

I.

Karol Szymanowski, Op. 8.

Allegro moderato. (M.M. ♩ = 120)

Piano.

mf

f *rit.* *mf*

rit. *pp* *rit.*

a tempo *avvivando* *molto cresc.*

ff con passione

23

ff *f*

27

Agitato. (M.M. ♩ = 138)

rallentando *sf* *p* *cresc.* *f passione*

31

sf *p* *f*

35

sf *pp* *mp*

39

mf *cresc. molto* *ff*

43

con passione *ff* *sf*

8

f

poco rit.

5

veloce

8

sf

p a tempo

8

rit.

Meno mosso, amoroso.

rall.

dolce pp

mp dolce

rit.

3

3

8

veloce e leggiero

p

20

3

3

8

riten.

mf

pp affettuoso

a tempo

3

3

62

pp *riten.*

71

ppp *cresc.* *crescendo* *f rall.*

75

a tempo *8* *f* *accelerando* *ff con passione*

78

8 *rit.* *tr.* *rit.*

81

Tempo I. *8* *trillo* *f* *dimin. rallent.* *pp* *m.d.* *m.s.* *dolce pp*

85

ten. *riten.* *pp rall.* *m.d.* *rall.* *ppp*

Adagio quasi improvisando.

Tempo I. Agitato.

ff *f* *rall. dimin.* *pp* *p cresc.* *f*

ben marc. la tema

sf *ff passionato* *mf*

dimin.

sf *ff* *pp*

cre - - scen -

sf *pp*

cre - scen - do

mf *ff dim. rit.* *sf* *mp* *cresc.*

114

Handwritten '8' above the first measure. *ff* *pp* *p* *cresc.* *ff* *pp*

This system contains two staves of music. The upper staff features a melodic line with a dynamic range from *ff* to *pp*. The lower staff provides harmonic support with chords and moving bass lines. A handwritten '8' is placed above the first measure.

112

molto cresc. *rit.* *ff* *trionfando* *sf* *frit.* *molto*

This system continues the musical piece. It includes a handwritten sequence of numbers '1 2 3 4 5 6 7' above the first measure. Dynamics include *molto cresc.*, *rit.*, *ff* *trionfando*, *sf*, *frit.*, and *molto*. A handwritten '5' is visible above a measure in the lower staff.

un poco misterioso

ppp *avvivando*
diminuendo *8^{va} bassa*

This system is marked *un poco misterioso*. It features a *ppp* dynamic and an *avvivando* instruction. A *diminuendo* marking is present in the lower staff, along with the instruction *8^{va} bassa*.

molto cresc. ed accelerando
più mosso

This system is marked *molto cresc. ed accelerando* and *più mosso*. The music shows a clear increase in tempo and volume.

f *passionato* *sf*

This system is marked *f* *passionato* and *sf*. It features a melodic line with a triplet of eighth notes in the upper staff.

più f

cre - - - scen - - do
ac - - ce - le -

ran - do
fff

rinf. *ff*

strepitoso

148 *(tremolo)* di - mi - nu -

152 en - do

155

158

159

160

Maestoso, a tempo.

First system of musical notation. Treble clef on top, bass clef on bottom. The key signature has two flats. The first measure is marked *ff*. The second measure is marked *sf*. There are handwritten annotations: a circled '9' in the bass line, and '26' and '100%' written above the bass line. A circled '7' and '5' are also present in the bass line.

Second system of musical notation. Treble clef on top, bass clef on bottom. The first measure is marked *sf*. The second measure is marked *rall.*

Third system of musical notation. Treble clef on top, bass clef on bottom. The first measure is marked *sempre ff marcato*. The second measure is marked *sf*. There are handwritten annotations: a circled '3' in the bass line, and '3' and '3' written above the bass line.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. The first measure is marked *sf*. There are handwritten annotations: a circled '3' in the bass line, and '5 3 2 1 3 2 1 3 2 1 3 2 1' written below the bass line. A circled '2' and '4' are also present in the bass line.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. The first measure is marked *f con passione*. The second measure is marked *marc.*. The third measure is marked *marc.*. The fourth measure is marked *rit.*. There are handwritten annotations: a circled '5' in the bass line, and '2 1 5 3 1 2' written below the bass line. A circled '1' and '3 2' are also present in the bass line.

183

185

molto marcato *rit.* *sff p* *veloce*

187

dimn.

189

dim. *riten.* *rallent.* *pp dolce* *poco meno mosso*

191

mf *rallent.*

Poco maestoso.

mf affetuoso rit. a tempo leggiero

This system contains the first two measures of the piece. The right hand features a melodic line with a fermata over the first measure. The left hand provides harmonic support with chords and moving lines. The tempo is marked 'Poco maestoso'.

poco cresc. sempre leggiero rit. pp dolce

This system contains measures 3 through 6. It includes a first ending bracket labeled '8' over measures 4 and 5. The dynamics range from piano (*pp*) to a slight crescendo (*poco cresc.*). The tempo remains 'a tempo leggiero'.

rit. ten. riten.

This system contains measures 7 through 10. It features a 'rit.' marking at the beginning, a 'ten.' (tension) marking over measure 8, and a 'riten.' (ritardando) marking at the end. The music is characterized by sustained notes and a slower feel.

a tempo cresc. cresc. f riten.

legatissimo

This system contains measures 11 through 14. It starts with 'a tempo' and includes two 'cresc.' markings. The dynamics reach fortissimo (*f*) by measure 14, where a 'riten.' marking appears. The phrase 'legatissimo' is written below the first two measures.

a tempo poco più mosso f ff passionato

This system contains measures 15 through 18. It begins with 'a tempo' and a first ending bracket labeled '8' over measure 15. The tempo changes to 'poco più mosso' (a little more motion). Dynamics increase from *f* to fortissimo (*ff*) and are marked 'passionato'.

più f cresc ed ac - ce - le - ran - do stringendo

This system contains measures 19 through 22. It starts with 'più f' and includes 'cresc' and 'ed' markings. The lyrics 'ce - le - ran - do' are written under the notes. The system concludes with a 'stringendo' marking.

725 *piu mosso*
sf *lungo* *sf* *pesante* *sempre ff* *legatissimo*

731 *sf*

737 *mf*

743 *string.* *molto cresc.* *sf* (sempre) *strin - gen - do*

749 *Presto.*
allarg. *fff* *Adagio.* *subito*

755 *ff* *ff*

II.

Adagio. (M.M. ♩ = 63) Molto tranquillo e dolce.

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo and mood are indicated as Adagio (M.M. ♩ = 63) Molto tranquillo e dolce.

System 1: The first system begins with the instruction *pp dolce e tranquillo* and *legatissimo*. It features a long melodic line in the right hand and a more rhythmic accompaniment in the left hand. Performance markings include *rinf.*, *riten.*, and *ten.* (tenuto).

System 2: The second system continues the melodic development. It includes markings for *rit.*, *ten.*, and *m.d.* (mezzo dolce).

System 3: The third system is marked *dolce* and *mf*. It features a prominent melodic line in the right hand with a *rit.* marking.

System 4: The fourth system includes markings for *pp*, *rit.*, and *a tempo*. The right hand has a more active melodic line, while the left hand provides harmonic support.

System 5: The fifth system concludes with markings for *poco cresc.*, *rit.*, *rit.*, *pp*, and *rit.*. The piece ends with a final chord in the right hand.

21

a tempo
ppp
mp poco avivando
cresc.

22

a tempo
mf
pp rit.
cresc.
f
pp rit.

23

pp misterioso
riten.
riten.
pp

24

Tempo I.

rall.
pp dolcissimo
riten.
rit.

25

ten.
rit.
pp
p dim.
ppp
rall.

Più mosso. Agitato. (M.M. ♩ = 132)

passionato

sf
f subito
f
(ben marcato la melodia)
(basso marcato)

f
poco rit.

con passione
sf

a tempo
dimin.
4 3 2
poco rit.
p
crescendo
cresc.

passionato
f
poco rit.
sf

cresc. e accel.
cre - scen - do

58 *ff* *passionato* *rit.*

62 *ff* *poco* *a* *poco*

65 *dimin.* *e* *rallent.* *dimin.*

68 *p* *dimin.* *e* *rallent.*

71 *veloce e leggero* *ppp* *mp*

75 *rallent.* *dimin.* *dimin.* *rallent.*

Quasi Tempo I, ma poco meno tranquillo.

pp ben cantando la melodia *riten.* *mp*

pp *ten.* *poco cresc.* *riten.* *mf*

pp *ten. rit.* *p* *mp rit.*

cresc. *mf*

rit.

83

cre - scen - do

riten.

f affetuoso

86

ten.

p

cresc.

f

89

ten.

p

riten.

p m. s.

rallent.

dim.

102

Meno mosso. Sostenuto.

ppp rall.

p

ten.

106

ten.

ten.

ten.

dim.

e

rallentando

ppp

III.

Tempo di Minuetto-commodo. (M.M. ♩ = 108)

grazioso

quasi arpa (arpegiando sempre)

pp *rinf.* *rit.* *ten.*

mf *riten.* *p* *rit.*

p *cresc.* *pp*

pp *rit.*

cresc. *f* *riten.* *pp* *al Coda*

Trio.
Poco meno mosso. (♩ = 96)

32 *ppp* *legatissimo-dolce*
m.d. *m.s.* *affetuoso* *cresc.* *rit.*

36 *f rit.* *p rinf.* *rinf.* *riten.* *pp*

41 *cresc. rit.* *cresc.* *f rit.* *rinf.* *dim.* *rall.*

46 *ppp* *grazioso* *riten.* *riten.*

51 *a tempo* *poco cresc.* *pp*

53 *mp* *tr.*

5 1 4 2 3 1 5 4 3 1 5 3

pp molto grazioso

rallent.

a tempo

pp

cresc.

mf

rinf.

rit.

sf

rit. dim.

rallentando

dim. e rall.

ten.

ten.

Da Capo il Minuetto
fine al S. poi Coda.

no no

Coda.

pp

rit.

p

mp

rit.

rit.

decresc.

Tempo I.

e rall.

pp

ppp

ppp

ppp

IV. Finale.

Introduzione.
Adagio.

Quasi Temposi Marcia.

ppp rit. ten. ppp poco

a poco cre - scen - do ten.

ten. cre - scen do cresc. f ten.

cre - scen ten. do ff riten. sf ten. sf ten. pesante

fff riten. p subito pp riten. ppp

ppp *rallent. e dim.* ppp
attacca

The first system of music is a piano introduction. It consists of two staves in a grand staff. The music is in a minor key and 3/8 time. It begins with a very soft *ppp* dynamic. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The piece concludes with a *rallent. e dim.* (rhythmic deceleration and dynamic decrease) leading to another *ppp* dynamic, followed by the instruction *attacca*.

Fuga à 3 voci.
Allegro energico.

f tema marcato *dimin.* *mf*

The second system is the beginning of the fugue. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and common time. The right hand starts with a *f* (forte) dynamic and a *tema marcato* (marked theme) character. The left hand provides a rhythmic accompaniment. The system ends with a *dimin.* (diminuendo) instruction and a *mf* (mezzo-forte) dynamic.

p *molto cresc.*

The third system continues the fugue. The right hand features a melodic line with a *p* (piano) dynamic. The left hand has a rhythmic accompaniment. The system concludes with a *molto cresc.* (molto crescendo) instruction.

f *tr* *cresc.* *tr*

The fourth system continues the fugue. The right hand features a melodic line with a *f* (forte) dynamic and a *tr* (trill) ornament. The left hand has a rhythmic accompaniment. The system concludes with a *cresc.* (crescendo) instruction and a *tr* (trill) ornament.

ff *tr* *sempre forte* *tr*

The fifth system continues the fugue. The right hand features a melodic line with a *ff* (fortissimo) dynamic and a *tr* (trill) ornament. The left hand has a rhythmic accompaniment. The system concludes with a *sempre forte* (sempre forte) instruction and a *tr* (trill) ornament.

34

cre - - - scen - - - do

triumm

3

triumm

37

piu f

sf

sf ten.

40

a tempo

dim. e rall.

pp

cresc.

43

cresc.

cresc.

45

ff trionfando

riten.

dimin.

p rit.

(poco meno)

p dolce e lirico *mf*

a tempo - poco agitato

pp *marcato il Tema* *cresc.*

poco cresc. *dimin.* *rit.* *ppp dolcissimo tranquillo* **Tema!**

a tempo, agitato

cresc. *molto*

ac - ce - le - ran - do

poco più mosso - molto energico

cresc. e agitato *sf* *ff*

58

cresc.

62

sfff *sempre ff* *meno mosso* *sff*

(II. tema) poco meno mosso

65

legatissimo *faffetuoso* *ten.* *dimin.* *rit.*

legatissimo

68

pp *marcato* *rall.*

a tempo, piu vivo-giocosso

71

p *cresc.* *poco acceler.*

Ancora più vivo.

f *stacc.* *p* cre - - - scen - - - do

marcato

sf *stacc.* *sf* *f*

con bravura cre - - - scen - - - do

e poco string.

fff

84

84 *poco dim.* *rit.* *p*
8va basso.....

86

86 *sf* *p* *stringendo* *e*

88

88 *cresc.* *fff* (Tema marcatissimo)

90

90 *ff* *sempre ff* *ff*

92

92 *fff* *secco sf* *sf* *dim. e rallent.*
rallen-tan-do

Adagio sostenuto. Mesto.

First system of musical notation. It consists of two staves. The upper staff contains a complex melodic line with many slurs and ties. The lower staff contains a harmonic accompaniment. Dynamics include *ppp* at the beginning, followed by *rit.* markings. The system concludes with *sf* and *rit. ten.*

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Dynamics include *meno pp*, *rit.*, and *sf* with *riten.* and *ten.* markings.

Third system of musical notation. It includes a first ending bracket marked with an '8'. Dynamics include *p*, *sf*, *ten.*, *rallent.*, *pp*, *ten.*, *molto rall. e dim.*, and *ppp*. The system ends with *m.d.* and *m.s.* markings.

Fourth system of musical notation, featuring a first ending bracket marked with an '8'. The upper staff has a melodic line with trills. The lower staff has a rhythmic accompaniment. Dynamics include *ppp*, *leggierissimo*, *(quasi cadenza)*, *rallent.*, and *ppp*. Trill markings are present above the notes.

Tempo I. (della Fuga)

Fifth system of musical notation, marking the beginning of the 'Tempo I. (della Fuga)' section. It consists of two staves with a more rhythmic and active texture. Dynamics include *pp* and *mp*. A trill marking is present at the end of the system.

122

mp *cresc.* *p* *molto cresc.*
8^{va} bassa.....

125

f poco allargando *ff* *dimin.*
8..... *tr*

127

dim. e acceler. *(m.s.)* *(m.s.)* *(m.s.)* *cresc.*
tr *cre* *scen* *do*

128

m.s. *e acceler.* *ff* *mf* *cresc.*
tr *tr*

129

sf *mf* *cresc.* *sf* *tr*

ff (m.s.) sfff dimin.

This system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by dense, rapid sixteenth-note passages in the right hand, often with slurs and accents. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* at the beginning, *(m.s.) sfff* in the middle, and *dimin.* towards the end. A large slur encompasses the entire system.

pp (legatissimo) cre - scen - do f giocoso,

This system continues the piece with a grand staff. The right hand features a series of slurred sixteenth-note patterns, with a *pp (legatissimo)* marking at the start. The left hand has a more rhythmic accompaniment. The system concludes with a *f* dynamic and the instruction *giocoso*.

quasi scherzando sf sub. pp cresc.

The third system shows a grand staff with a *quasi scherzando* tempo marking. The right hand has a more melodic line with slurs and accents, while the left hand continues with rhythmic accompaniment. Dynamics include *sf*, *sub. pp*, and *cresc.*

cresc. mf m.g.

This system features a grand staff with a *cresc.* marking at the beginning. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *mf* and *m.g.*

cresc. f sf 3 sf 3 accel. e cresc.

The final system on the page features a grand staff with a *cresc.* marking at the beginning. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics include *f*, *sf*, and *3* (triplets). The system concludes with *accel. e cresc.*

(Tempo I.)

152

string. *ff trionfando*

3

155

ancore più *f* *sfff* *p*

cre - scen -

157

do e string. *sfff* *sfff* *sub.ppp* (pochettino meno mosso)

162

pp poco a

166

poco cre - scen - do

e ac - ce - le - ran - do

Allegramente.
gliss.
sf ff

mf cresc. ff sf ten. m.g. m.d. piu f

mf cresc. f m.g. m.d. meno f

m.g. m.d. sf rall.

2 Murphree U.S.

fff (*poco meno mosso*)

rallent.
poco dim.

mp

a tempo

mp

mp

8

cresc. molto

cresc. accel.

Maestoso.

ff allarg.

fff

a tempo

sempre fff
pesante

accel.

8

accel.

fff

glissando

ff

glissando

Sec. ffff
Sec.

Compositions pour Piano par Ignace Friedman.

Op. 9. Trois pensées lyriques.

I. *Andante pastorale.*
À la cornémuse.
ben cantando
poco cresc.

II. *Allegretto con calore.*
Chant d'amour.
mp

III. *Allegretto molto sostenuto.*
Désillusion.
p dolente
poco rit.

Prix Kor. 2.50.

Op. 10. 5 Causeries.

I. *Andante pensieroso.*
Intermezzo.
mp
legato

II. *Allegretto comodo.*
Danse fantastique.
leggero
m.d. m.d. m.d. m.d.
m.g. m.g. m.g. m.g.
pp

III. *Vivace e scherzando.*
Capriccietto.
pp elegantemente
piu pp

IV. *Andantino espressivo assai.*
Chanson triste.
mp

V. *Tempo di Valse.*
Elle danse.
p grazioso
poco rit. piu a tempo

Prix Kor. 4.

Op. 12. Cah. I. Petites Valses (Walczyki.)

I. *Allegretto grazioso.*
Feroce, ma ben marcato.
mf
scuzo
cresc.

II. *Im tempo di Ländler.*
f
ancora piu f

III. *Triste.*
dolce
pp

IV. *p*

Prix Kor. 2.50.

A. Piwarski & Co, à Cracovie.
Editeurs.

3/19/1915 18

Compositions pour Piano par Ignace Friedman.

Op. 12. Cah. II. Petites Valses (Walczyki).

V. Scherzando e capriccioso.

VI. Molto sostenuto e espressivo.

VII. Meno mosso con grazia.

VIII. Allegretto gioviale.

Op. 13. Cinq Morceaux.

I. Improvisation. Andantino espressivo assai e tranquillo.

II. Mélodie élégiaque. Moderato e un poco rubato.

III. Prélude. (Genre Chopin). Molto sostenuto e espressivo.

IV. Marche miniature. Tempo di Marcia.

V. Arabesque. Andante piangendo.

Op. 18. Aquarelles.

II. Minuetto. (All'antico). Tempo di Minuetto.

IV. Polka peu dansante. Allegretto grazioso.