

• UNIVERSAL-EDITION •

№ 3855

**KAROL
SZYMANOWSKI**

4 ETUDES

OP. 4

PIANO SOLO

4 Etudes.

I.

Allegro moderato.

Karol Szymanowski, Op. 4. N° 1.

Piano.

pp (*dolce legatissimo poco rubato*)

rit.

ten.

rall.

a tempo

poco cresc. *rit.* *espr.* *cresc.* *mf* *rall.*

espr.

rit.

rall.

3 cresc.

This system contains the first two measures of the piece. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving lines. Performance markings include 'espr.' (espressivo), 'rit.' (ritardando), 'rall.' (rallentando), and a triplet '3 cresc.' (crescendo).

rit.

f

3 rall.

This system covers measures 3 and 4. The right hand continues with a melodic line, and the left hand has a more active bass line. Performance markings include 'rit.', 'f' (forte), and a triplet '3 rall.'.

poco a poco cresc. e accel.

This system covers measures 5 and 6. The right hand has a melodic line with grace notes, and the left hand has a steady bass line. The performance marking is 'poco a poco cresc. e accel.' (poco a poco crescendo e accelerando).

ff

rit.

This system covers measures 7 and 8. The right hand has a melodic line with grace notes, and the left hand has a complex bass line with many notes. Performance markings include 'ff' (fortissimo) and 'rit.'.

Cantando

rall. e dim.

p (rubato) con dolore

più f

This system covers measures 9 and 10. The right hand has a melodic line with grace notes, and the left hand has a complex bass line. Performance markings include 'Cantando', 'rall. e dim.' (rallentando e diminuendo), 'p (rubato) con dolore' (piano, rubato, con dolore), and 'più f' (più forte).

First system of musical notation. The right hand features a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment with triplets. Performance markings include *rit.*, *pp*, and *poco cresc.*

Second system of musical notation. The right hand continues the melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment with triplets. Performance markings include *f*, *rit.*, *p*, *poco accel.*, and *molto cresc.*

Third system of musical notation. The right hand features a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment with triplets. Performance markings include *(poco più mosso)*, *sempre f*, *ten.*, *ff*, and *marcato*.

Fourth system of musical notation. The right hand features a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment with triplets. Performance markings include *ten.*, *rall.*, *a tempo*, and *ff*.

Fifth system of musical notation. The right hand features a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment with triplets. Performance markings include *fff sempre (a tempo) accel.* and *strepitoso*.

8 rit. 8 rit.

Two systems of piano music. The first system features a treble and bass clef with various rhythmic patterns and dynamics. The second system continues the piece with similar notation and includes the instruction "rit." (ritardando) above the staff.

loco cresc. ed accel. sf p strepitoso sf

Two systems of piano music. The first system includes the instruction "loco cresc. ed accel." and dynamic markings "sf p". The second system is marked "strepitoso" and ends with "sf".

Tempo I. (adagio) sff pp lungo pp molto rall. dolente (poco meno mosso) rit.

Two systems of piano music. The first system is marked "Tempo I. (adagio)" and includes dynamics "sff", "pp", and "lungo pp". The second system includes "molto rall." and "dolente (poco meno mosso) rit.". A bass clef change to 8 flats is indicated at the bottom left.

ten. ten. 8 con dolore A rubato dim. e rall.

Two systems of piano music. The first system includes "ten. ten." and "rall. ppp a tempo". The second system includes "8 con dolore A", "rit.", "rubato", and "dim. e rall.".

afflitto ten. (adagio) dolcissimo ppp rall. pppp m.d.

Two systems of piano music. The first system includes "afflitto" and "ppp". The second system includes "ten. (adagio) dolcissimo", "rall. pppp", and "m.d.".

II.

Karol Szymanowski, Op. 4. N° 2.

Allegro molto. (leggero e veloce)

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a piano (*pp*) dynamic and includes markings for *poco cresc.* and *simile*. The second system features a fortissimo (*f*) dynamic. The third system includes *dim.*, *rall.*, and *a tempo* markings. The fourth system continues the musical notation without specific dynamic markings.

cresc. e poco accel.

cresc. *rit.* **f**

(poco piu tranquillo) dolce
dim. *rit.* **pp** *(poco rit.)*

p *cresc. ed accel.*

p rit. *(poco rit.)*

8

cresc.

This system contains two staves of music. The upper staff features a melodic line with a series of eighth-note chords, while the lower staff provides a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the first measure.

8

f *(poco accel.)* *cresc.* *rall.*

This system continues the piece with two staves. The upper staff has a more complex texture with overlapping chords and moving lines. The lower staff continues with eighth-note accompaniment. Dynamic markings include *f* (forte), *(poco accel.)* (poco accelerando), *cresc.* (crescendo), and *rall.* (ritardando).

8

ff (a tempo) *sempre f*

This system features two staves. The upper staff has a dense texture of chords, and the lower staff has a more active accompaniment. Dynamic markings include *ff (a tempo)* (fortissimo at tempo) and *sempre f* (sempre forte).

Tempo I.

rall. *(a tempo) ff* *(sim.)*

This system contains two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. Dynamic markings include *rall.* (ritardando), *(a tempo) ff* (fortissimo at tempo), and *(sim.)* (simile).

(rit.)

This system contains two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. A *(rit.)* (ritardando) marking is placed above the first measure.

8

(rit.) f

This system contains the first system of music, spanning measures 8 to 11. It features a treble and bass clef with a key signature of three flats. The music is characterized by dense, multi-measure rests and complex chordal textures. A first ending bracket labeled '8' covers measures 8-10. Performance markings include '(rit.)' and 'f'.

dim. rit.

This system contains the second system of music, spanning measures 12 to 15. It continues the complex textures from the previous system. Performance markings include 'dim.' and 'rit.'.

pp poco cresc.

This system contains the third system of music, spanning measures 16 to 19. The texture remains dense with complex chords. Performance markings include 'pp' and 'poco cresc.'.

8

rit. più f (rit.)

This system contains the fourth system of music, spanning measures 20 to 23. It features a first ending bracket labeled '8' over measures 20-22. Performance markings include 'rit.', 'più f', and '(rit.)'.

8

cresc. rit. f (poco rit.)

This system contains the fifth system of music, spanning measures 24 to 27. It features a first ending bracket labeled '8' over measures 24-26. Performance markings include 'cresc.', 'rit.', 'f', and '(poco rit.)'.

8

con 8^{va} con 8^{va} dim. rit.

This system contains the first two measures of a musical phrase. The upper staff features a complex, chromatic texture with many accidentals. The lower staff provides a bass line with some octaves indicated by 'con 8^{va}'. The phrase concludes with a dynamic marking of 'dim.' and a tempo marking of 'rit.'.

più p

This system contains the next two measures. The texture continues with similar chromatic patterns. The dynamic marking 'più p' (pianissimo) is placed at the beginning of the system.

pp a tempo rall.

This system contains the final two measures of the phrase. The dynamic marking 'pp' (pianissimo) and 'a tempo' are present. The phrase ends with a 'rall.' (ritardando) marking.

8

cresc. f poco a poco dim.

This system contains the first two measures of a new phrase. It begins with a 'cresc.' (crescendo) marking, followed by a forte 'f' dynamic. The phrase concludes with a 'poco a poco dim.' (poco a poco decrescendo) marking.

8

(rall.) ppp (legg.) ppp

This system contains the final two measures. It begins with a 'rall.' marking and a very soft 'ppp' dynamic. The second measure includes a 'legg.' (leggiero) marking, and the phrase ends with another 'ppp' dynamic.

III.

Karol Szymanowski, Op. 4. No 3.

Andante -In modo d'una canzone-
(con dolore)

ppp
legatissimo
m.d.
m.d. (rit.)

m.d.
(rit.) m.d.
cresc. mf

p
cresc.
marc.

f
rit.
rit.
dim.

a tempo (poco agit.)

rit. *dim.* *rall.* *pp* *pp* *(marcato)*

pp *rall.*

(più agit.)

p

(poco rit.) *poco a poco cresc.*

8bassa *loco*

e agitato

8 *loco*

12 *tr*

12 *tr* *rall.* *8bassa*

Tempo I.

8 *fff* (*passionato*) *tr*

8 *sff*

8 *p molto cresc. e precipitando* *marc.*

8

fff *molto rall.* *tr* *sfff* *sub.ppp* *mesto*

This system features a piano introduction with a tremolo effect. The right hand plays chords and moving lines, while the left hand has a tremolo accompaniment. Dynamics range from fortissimo (fff) to pianissimo (ppp). The tempo is marked *molto rall.* and *mesto*.

Tempo I.

rall. *pp semplice* *m.d.*

The tempo changes to *Tempo I.* The music continues with a *rall.* (rallentando) and *pp semplice* (pianissimo semplice) dynamic. The right hand has a melodic line with *m.d.* (more dolce) markings.

ten. *rit. m.d.* *più pp* *rall. m.d.* *a tempo* *pp*

poco a poco rall. e dim.

This system includes *ten.* (tension) markings and a *rit. m.d.* (ritardando more dolce) section. Dynamics include *più pp* and *rall. m.d.*. The tempo returns to *a tempo*. The system concludes with *pp* and the instruction *poco a poco rall. e dim.* (poco a poco rallentando e diminuendo).

pp *cantando*

The system features a *pp* (pianissimo) dynamic and a *cantando* (cantabile) marking. The right hand has a melodic line, and the left hand provides harmonic support.

(adagio) *ten.* *rall.* *ppp*

The final system is marked *(adagio)* and includes *ten.* (tension) markings. The tempo is *rall.* (rallentando) and the dynamic is *ppp* (pianissimo). The music concludes with a final chord.

IV.

Karol Szymanowski, Op. 4. No. 4.

Allegro (ma non troppo) Affettuoso e rubato.

legat.
p
legatissimo
poco cresc.

ten.
(rit.)

cresc. e poco accel.

passion. (poco rit.)
ten.
rall.
a tempo
p (flebile)

rit.
anim.
rit.
sf
rall.

amorevole

Dolente

8

(poco meno mosso)

rall.

p

This system contains the first three measures of the piece. The music is in a minor key with a complex harmonic structure. The tempo is marked '(poco meno mosso)' and includes a 'rall.' (ritardando) instruction. The dynamic is 'p' (piano).

8 *risvegliato (a tempo)*

poco anim. e cresc.

sf rit.

marcato

molto cresc. e poco

This system contains measures 4 through 7. The tempo changes to 'risvegliato (a tempo)'. Dynamics include 'poco anim. e cresc.', 'sf rit.', 'marcato', and 'molto cresc. e poco'.

accel.

ff

rit.

pp (appanato) poco a poco

8bass...

This system contains measures 8 through 11. Dynamics include 'accel.', 'ff', 'rit.', and 'pp (appanato) poco a poco'. A '8bass...' marking is present in the bass line.

cresc. e accel.

cresc.

ff adirato

This system contains measures 12 through 15. Dynamics include 'cresc. e accel.', 'cresc.', and 'ff adirato'.

8bassa

(legato)

ff (sempre)

marc. con pass.

This system contains measures 16 through 19. Dynamics include '8bassa', '(legato)', 'ff (sempre)', and 'marc. con pass.'.

8

ten. loco ten

(rit.) rit.

This system contains two staves of music. The upper staff begins with a measure marked '8' and contains a melodic line with various ornaments and dynamics. The lower staff provides harmonic accompaniment. Performance markings include 'ten.' (tension), 'loco' (ad libitum), and 'rit.' (ritardando).

a tempo

m.g. *sempre ff* *m.g.* *m.g.* *m.g.*

This system continues the piece with a tempo marking of 'a tempo'. It features a melodic line in the upper staff and accompaniment in the lower staff. The dynamic marking 'sempre ff' (sempre fortissimo) is prominent. 'm.g.' (mezzo-giochiato) is indicated for the melodic line.

8

(impetuoso) rall. (poco patetico)

This system shows a change in mood with the marking '(impetuoso)'. The tempo then slows down with 'rall. (poco patetico)'. The music is written for two staves with various articulations and dynamics.

8

fff *p affetuoso* *rall.* (a tempo) *pp* *ten.* *rit.*

This system features a variety of dynamics and tempo changes. It starts with 'fff' (fortississimo), moves to 'p affetuoso' (piano affettuoso), then 'rall.' (ritardando), followed by '(a tempo) pp' (pianissimo), and ends with 'ten.' (tension) and 'rit.' (ritardando).

8

rit. *ten.* *rall.* *pp (a tempo)* (rit.)

The final system on this page includes markings for 'rit.' (ritardando), 'ten.' (tension), 'rall.' (ritardando), and 'pp (a tempo) (rit.)' (pianissimo at tempo, then ritardando).

8

più f *rit.* *ff ardente amoroso*
ten.

This system contains the first two staves of music. The upper staff begins with a measure marked '8'. The music features a complex texture with many accidentals. Dynamics include *più f*, *rit.*, and *ff ardente amoroso*. The lower staff has a *ten.* marking.

mf *dolcissimo*
calando poco a poco -
marc.

This system contains the next two staves. The upper staff has a *mf* dynamic and a *dolcissimo* marking. The lower staff has a *marc.* marking. The music is marked *calando poco a poco -*.

dim. e rall.

This system contains the next two staves. The upper staff has a *dim. e rall.* marking. The music continues with complex textures and accidentals.

This system contains the next two staves of music, continuing the complex texture and accidentals.

ppp *pp dolce.* *molto rall.* *pppp*

This system contains the final two staves. The upper staff has a *ppp* dynamic. The lower staff has *pp dolce.*, *molto rall.*, and *pppp* markings. The system ends with a double bar line and a repeat sign.

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863 Seeling, „Loreley“ u. „Schifflieder“ (Emil Seeling).
1699 Sibelius-Album.
1765/66 Sjögren, op. 15. Auf der Wanderschaft. Heft I/II
1830 — Album.
1605 Sluničko-Album.
732 Smetana, Ouvertüren (Wöss).
1996/97 Strauss - Schütt, 6 Konzert-Paraphrasen. I/II (1 Fledermaus-Walzer, Geschichten aus dem Wienerwald, An der schönen blauen Donau; II Schatz - Walzer, Frühlingstimmen, Rosen aus dem Süden.)
1696 Strauss, Rich., op. 1. Festmarsch.
1004 — op. 3. Fünf Klavierstücke.
1006 — op. 5. Sonate H-moll.
1009 — op. 7. Serenade f. Blasinstr.
1014 — op. 8. Lento ma non troppo, a. d. Violinkonzert (Ley).
1017 — op. 9. Stimmungsbilder komplett.
1018/22 — Dieselben einzeln: 1. Auf stillem Waldespfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.
1064 — op. 20. Don Juan. Tondichtung (O. Singer).
2753 — op. 23. Macbeth.
1081 — op. 24. Tod u. Verklärung. Tondichtung (O. Singer).
1084/85 — op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (O. Singer).
1106 — op. 28. Till Eulenspiegels lust. Streiche (O. Singer).
1116 — op. 30. „Also sprach Zarathustra“ (K. Schmalz).
2754 — op. 35. Don Quixote (H. Löwy).
1732 — op. 40. Ein Heldenleben.
1155/66 — Zwölf ausgewählte Lieder mit beigefügtem deutschen u. engl. Text übertr. von Max Reger.
1167/68 — Dieselben I (1—6), II (7—12).
2514 Streabogg-Album.
2824 Suk, Jos., op. 21. Suite.
2825 — op. 22a. Der Frühling.
2826 — op. 22b. Sommererindrücke.
1929 Székely, Rhaps. Hongr. Nr. 2.
1916 Thern, op. 10. Perles de Vin de Champagne.
1928 — op. 19. Deux Valses.
726 Tschaiowsky-Album (de Conne).
995 — Opern- und Ballett-Album.
449 Volkmann, op. 19. Zwei Klavierstücke (Cavatine, Barcarole).
1930/31 — op. 21. „Visegrád“, Heft I/II
973 Voss, Fünf melod. Klavierstücke.
2509 Wagner, R., Tannhäuser-Phantasie siehe Lange, Transkr.-Alb.
1399 — Krug, D., op. 292. Schwanenlied aus „Lohengrin“. Improvisation.
2796 Weigl, Karl, „Bilder u. Geschichten“. Sechs Klavierstücke.
1621/22 Weingartner, F., op. 9. Acht Tonbilder, Heft I/II
1800 Wilm, op. 8. Schneeflocken.
1337 — op. 20. Drei Sonaten.
1357/58 — op. 31. Völker u. Zeiten im Spiegel ihrer Tänze. 17 Original-Klavierstücke. Heft I/II
1406 — op. 49. Deux Caprices.
2496 — op. 68. Fantasia F-moll.
1407 — op. 74. Stimmungen. 4 Klavierst.
1338 — op. 113. Weihnachts-Festgabe für die musikalische Jugend. Zehn leichte charakteristische Stücke.
1842 Wolfm, Ph., op. 8. Ballade H-dur.
Klavier zu vier Händen.
2358 Brahms, op. 8. Trio H-dur.
1666 — op. 23. Variationen über ein Thema v. R. Schumann.
2139 — op. 25. Klavierquart. I G-moll.
2140 — op. 26. Klavierquart. II A-dur.
1667 — op. 39. Walzer.
2626/63 — op. 51. Zwei Streichquartette C-moll und A-moll.
2141 — op. 60. Klavierquart. III C-moll.
2264 — op. 80. Akademische Fest-Overt.
374 Chován, Ungarische Tänze.
1879 Dohnányi, op. 1. Quintett C-moll.
2142/43 Dřofák, op. 46. Slavische Tänze, 2 Bde.
2146 — op. 95. Symphonie V „Aus der neuen Welt“.
1901 Erkel, Hunyady László, Ouvertüre.
2654 Foerster, J. B., op. 7. In den Bergen.
2812 — Meine Jugend. Symph. Dichtung.
2024 Fuchs, Rob., op. 28. Sehr leichte Stücke.
2147/48 — op. 42. Wiener Walzer I II
418 — op. 51. Serenade Nr. IV
2649 — op. 58. Streichquartett.
419 — op. 59. Ouvertüre zu „Des Meeres und der Liebe Wellen“.
391 — op. 63. Andante grazioso und Capriccio.
2802/03 — Vier Serenaden in 2 Hefen.</p> | <p>Nr.
2505 Godard, Benjamin-Album (1ère, 2ème Mazurka, 1ère Valse, Brésilienne).
1903 Goldmark, Sakuntala, Ouverture.
1609/14 Goldner, H., Suites I/VI
1359 Gouvy, Th., op. 90. Petite Suite gauloise (Max Reger).
1714 Hofmann, H., op. 19. Italienische Liebesnovelle.
1712 — op. 52. Trompeter von Säckingen.
Jensen, Adolf, Kompositionen. Neu revidiert von Dr. Wilh. Kienzl.
1625 — op. 18. Drei Klavierstücke.
2614 — op. 43. Idyllen.
2615 — op. 45. Hochzeitsmusik.
2624 — op. 59. Abendmusik.
2625 — op. 60. Lebensbilder.
2626 — op. 62. Silhouetten.
2616 — op. 65. Zwei Stücke. (Rosenlaube, Holländertanz).
624 Koessler, Symphonische Variationen.
1875/77 Lachner, op. 175/77. 3 Orgel-Sonaten (F-moll, C-moll, A-moll) (Cavallo).
2281/82 Liszt, Ung. Rhapsodien Nr. 1/2.
613 — dto. Nr. 16.
614 — dto. Nr. 19.
1718 — Transkriptionen aus R. Wagners Opern.
1631 Moszkowski, op. 8. Fünf Walzer.
1719/20 Neumann, op. 1. 16 Klavierstücke für Anfänger, Heft I/II.
2818 Novák, V., op. 26. In der Tatra.
2466 Pick-Mangiagalli, op. 4. Trois Miniatures.
1360 Raff, Zwei Märsche zu „Bernhard von Weimar“ (Rich. Strauss).
1175 Reger, op. 22. Sechs Walzer.
1191/92 — op. 34. 5 pièces pittoresques, I/II
1973 — op. 90. Sinfonietta (Müller-Reuter).
1952 — op. 95. Serenade.
2675 — op. 100. Variationen und Fuge über ein lustiges Thema von Hiller (Orchester) übertr. von O. Singer.
1289 — Variationen und Fuge über „Heil unserm König“ und „Heil dir im Siegeskranz“ (Orgel).
1361 Rheinberger, op. 65. Fantasia-Sonate (Orgel).
1362 Ritter, op. 22. Olafs Hochzeitsreigen. (H. Bischoff).
1849 — op. 23. Sursur-Gorda (Thuille).
2149 Rubinstein, Ballettmusik und Hochzeitszug aus „Fermors“.
1915 Sauer, Echo de Vienne, Valse de Concert.
2515 Schrecker, Tanz Suite: Der Geburtstag der Infantin.
2546 — Rocco.
2150 Schütt, Ed., op. 54a. Walzer Märchen
734 Smetana, Ouvertüren (Wöss).
2512 Spindler, Fr., op. 94. Tannhäuser. Transkriptionen-Album.
2513 — op. 123. Fliegender Holländer. Transkriptionen-Album.
1003 Strauss, Rich., op. 2. Streichquartett A-dur (R. Kleinmichel).
1005 — op. 3. Fünf Klavierstücke (Ley).
1003 — op. 7. Serenade f. Blasinstr. Es-dur
1015 — op. 8. Lento ma non troppo a. d. Violinkonzert (Ley).
1423 — op. 9. Stimmungen. 5 Stücke kompl. (O. Singer).
1416/20 — Dieselben einzeln.
1. Auf stillem Waldespfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.
1041 — op. 12. Symph. F-moll.
1043 — op. 13. Klavierquartett C-moll (O. Singer).
1045 — op. 16. Aus Italien.
1062 — op. 20. Don Juan (L. Thuille).
1076 — op. 23. Macbeth (L. Thuille).
1079 — op. 24. Tod u. Verklärung (Singer).
1086/87 — op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (H. Ley).
1104 — op. 28. Till Eulenspiegels lustige Streiche (H. Ley).
1114 — op. 30. „Also sprach Zarathustra“ (O. Singer).
1133 — op. 35. Don Quixote (O. Singer).
1783 — op. 40. Ein Heldenleben (O. Singer).
2823 Suk, Jos., Sommermärschen.
1919 Volkmann, R., op. 3. Trio, F-dur.
1920 — op. 5. Trio, B-moll.
1921/22 — op. 21. Visegrád. Heft I/II
1923/24 — op. 24. Ung. Skizzen, sieben Stücke, Heft I/II
2513 Wagner, Rich., Fliegender Holländer-Album (Spindler).
2516 — Kienzl-Album.
2512 — Tannhäuser-Album (Spindler).
1363/64 Wilm, op. 31. Völker und Zeiten im Spiegel ihrer Tänze.
1408 — op. 53. Nordlandfahrt. Suite IV
2497 — op. 70. Drei charakterist. Märsche.
1409 — op. 86. Walzersuite O-dur.
2498 — op. 147. 4 charakter. Klavierstücke
1677 Wolf, H., Penthesilea (Reger).
1672 — Italienische Serenade (Reger).</p> |
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