

15268 III

musicalia

PAGANINI-
SZYMANOWSKI

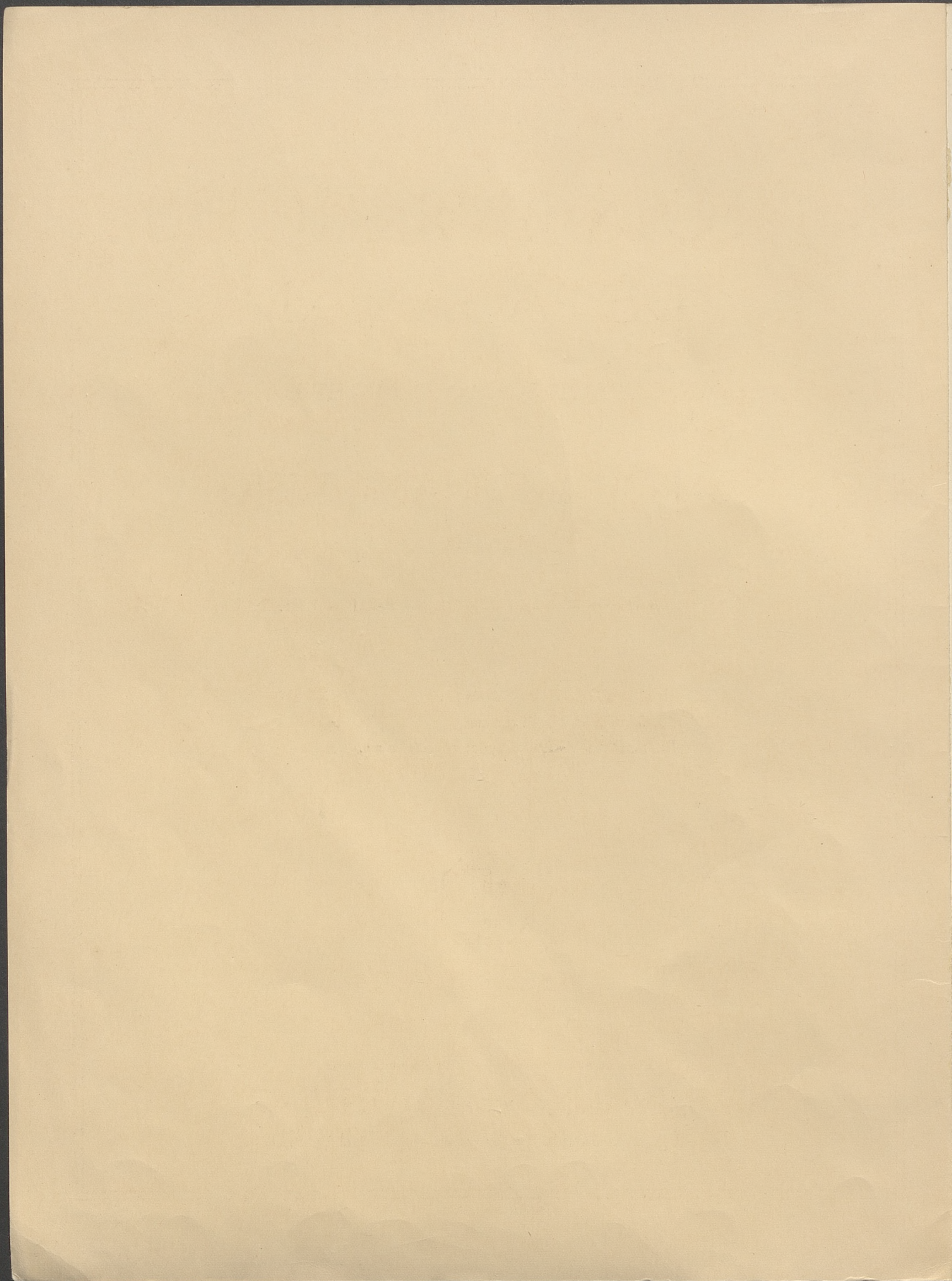
TROIS CAPRICES

Violino e Pianoforte

UNIVERSAL
EDITION

No. 8433

350-



TROIS CAPRICES DE PAGANINI

TRANSCRIPTION POUR VIOLON ET PIANO

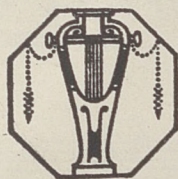
PAR

KAROL SZYMANOWSKI

Op. 40

LA PARTIE DE VIOLON REVUE ET DOIGTÉE PAR PAUL KOCHANSKI

- I. CAPRICE No. 20 (Ré maj.) pag. 2
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TROIS CAPRICES DE PAGANINI

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A Paul Kochanski

15268
III
Mus.

I (Caprice N° 20)

Transcription par
Karol Szymanowski, Op.40

Andante dolcissimo

Violon

Piano

p dolce

pp dolciss.

5

poco cresc.

riten.

rit. a tempo

f dolce

mf

poco cresc.

dim.

Akc. Nr. 156
0. 147



poco sosten. 15 rallentando

Vivace scherzando

20

25 stacc. (senza Ped.)

First system of musical notation, including vocal line and piano accompaniment. The piano part features dynamic markings *sf* and *p*.

poco sost.

30

rallent. poco

Second system of musical notation. The piano part includes dynamic markings *sub. p* and *poco sf*.

Third system of musical notation. The piano part includes dynamic markings *sf* and *sub. p*.

35

p cresc. dolce

sf sub. pp dolce, leggero senza Ped.

Fourth system of musical notation. The piano part includes dynamic markings *p cresc. dolce* and *sf sub. pp dolce, leggero senza Ped.*

40

Musical score for measures 40-44. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The music features a melodic line with eighth notes and sixteenth notes, and a piano accompaniment with chords and moving lines. Dynamics include 'p' and 'crescendo'.

Musical score for measures 45-49. The system includes a single treble clef staff and a grand staff. The piano part features a complex texture with many chords and trills. Dynamics include 'sf'.

45

Musical score for measures 50-54. The system includes a single treble clef staff and a grand staff. The piano part continues with complex textures and trills. Dynamics include 'sf'.

50

Musical score for measures 55-59. The system includes a single treble clef staff and a grand staff. The piano part features a complex texture with many chords and trills. Dynamics include 'sf' and 'pp allarg. molto'. The instruction '(Sordino!)' is present.

Andante dolcissimo

55

p dolce

pp dolciss.

poco cresc.

60

riten.

rit.

a tempo

p

f dolce

mf

poco cresc.

dim.

p

65

ossia

poco sosten.

rallentando

p

pp

A Paul Kochanski

II

(Caprice N° 21)

Adagio (molto espressivo ed affetuoso)

Violon

Piano

The first system of the musical score features a Violin part and a Piano part. The Violin part begins with a *pp* dynamic and includes a triplet of eighth notes. The Piano part also starts with *pp* and features a trill in the right hand and a melodic line in the left hand.

The second system continues the piece. The Violin part has a measure marked with a '5' in a box, indicating a fifth finger position. The Piano part includes a trill in the right hand and a melodic line in the left hand, with a *mp* dynamic marking.

The third system concludes the page. The Violin part features a trill and a melodic line. The Piano part includes a trill in the right hand and a melodic line in the left hand, with dynamics ranging from *pp* to *pp dolce*. Performance instructions include *pp leggiero*, *(colla parte)*, and *pp dolce*. There are also markings for *ten.* and *tr*.

(Poco avvivando)

10 *crescendo f*

pp *3*

8 *f*

ten. *cresc.* *trun trun* *ten. f dolce*

15 *p*

pp *trun trun trun trun*

8 *gliss.* *a tempo*

(colla parte) *f* *3*

p *pp* *mf dolce*

20

crescendo
cresc.

Poco sostenuto

f
f dolce espr.

25

f dolce espr.
f dolce

rallent.

Allargando

sub.p
sub.pp
pp
dolciss.
ppp
Ped. *

III

(Thème Varié. Caprice N° 24)

TEMA Vivace

Violon *p*

Piano *pp Senza Ped.*

f

mf (non. arpeggiando) *p* *pp*

VAR. I (Poco più vivace)

Da capo ad libitum

mf

pp dolce *mp dolce*

f *mp*

30

f
p
poco marc.
f
Da capo

VAR. II
Allegretto capriccioso

35

p
restez
dolce cantab.
pp leggiero scherzando (senza Ped.)
pp leggiero

rallentando

a tempo (più mosso) energico

40

f sub.
restez
pp dolciss.
sub. f

45

restez
crescendo
sf
sf
con sordino (obligato!)

VAR. III
50 Andante mesto

65 allargando

VAR. IV
Vivace assai

70 **1.** *ritenuto* **2.** *a tempo* 75

riten. poco 80 *allargando molto* *perdendosi*

VAR. V
Andante espressivo

85 *riten.*

riten. molto

90 a tempo poco sosten.

pp dolciss.

95 rallent. 1. 2. rallentando molto

senza sord.

pp

p

p dimin.

pppp perdendosi

VAR. VI

100 Vivace assai Molto deciso

f

p

mf

sf

f

ff

f

ff

(senza Ped.)

105

f

f

f

p

110

(Da Capo ad lib.)

VAR. VII
Allegretto scherzando

115

pizz.
(staccatissimo senza Ped. sempre)

pp

120

f

ppp poco f

125

f

pp

VAR VIII
Moderato con forza

The musical score is arranged in four systems. The first system (measures 130-134) features a violin part with a trill and a piano accompaniment with a trill and chords. The second system (measures 135-139) includes a trill in the violin, a piano part with a crescendo, and a section marked 'simile'. The third system (measures 140-143) shows a continuation of the piano accompaniment. The fourth system (measures 144-147) is marked 'rallentando' and concludes with a final chord in both parts.

arco
f sempre
130
f *tr*
trillo
sf *mp*
135
tr *tr* *sf*
cresc. *simile*
140
rallentando
sf *sf*

VAR. IX
Andante dolce

145

p dolciss.

8

pp dolciss.

150

pp

155

p dolce

8

rallentando

160

1. 2.

pp

ten.

pp

pp

(Ped.) (Ped.)

VAR X (Finale)
Tempo moderato. Vigoroso

The musical score is written for piano and violin. It begins with a piano introduction marked *f* and *marcato*. The violin part starts with a *f* dynamic and includes trills and tremolos. The piano accompaniment features a rhythmic pattern of eighth notes. Measure 165 is marked with a first ending (1.) and a second ending (2.), both marked *sf*. Measure 170 is marked with a first ending (1.) and a second ending (2.), with the first ending marked *sf* and the second ending marked *sf*. Measure 175 is marked with a first ending (1.) and a second ending (2.), with the first ending marked *sf* and the second ending marked *sf*. The score includes various performance instructions such as *trm*, *trmm*, *cresc.*, *restez*, *marc.*, *senza Ped.*, and *cresc. molto*. The key signature is one sharp (F#) and the time signature is 2/4.

(a piacere) 8.....:

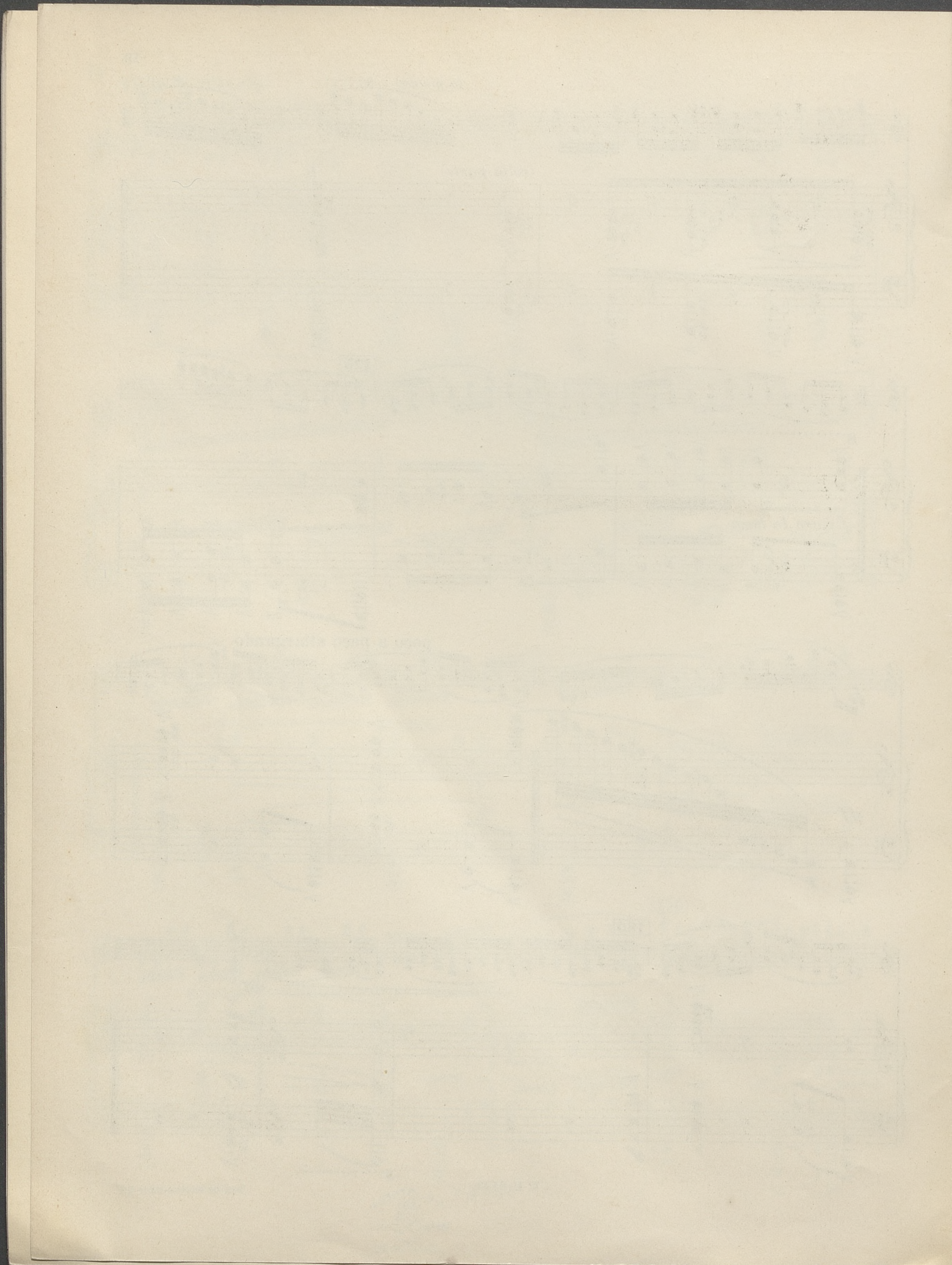
(colla parte)

175

f marc. la tema

poco a poco allargando

180



VIOLON

TROIS CAPRICES DE PAGANINI

Violon

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A Paul Kochanski

I (Caprice N° 20)

Transcription par
Karol Szymanowski, Op. 40

Andante dolcissimo

Vivace scherzando

Violon

trm
f
trm
1
trm
trm

35
trm
1
0

40
trm
4
4
4

45
trm
trm
trm
trm
f

45⁸
trm
trm
trm
trm

55
trm
trm
trm
trm

50
sordino
1
p
Andante dolcissimo
3
1
55

60
riten.
a tempo
3
2
3
2
3
3

65
rall. e dim.
2
3
3
1
3
3
3

f dolce

rallent. e dimin.

Violon

A Paul Kochanski

II

Caprice N° 21

Adagio (molto espressivo ed affetuoso)

III e IV

pp

5

10 (Poco avvivando)

cresc. f

15

p

f

gliss.

a tempo

20

cresc.

25

f

f dolce espr.

rallen.

sub. p

Violon

A Joseph Oziminski

III

(Thème Varié. Caprice N° 24)

TEMA
Vivace

Measures 1-15 of the TEMA section. The music is in 2/4 time, starting with a piano (*p*) dynamic. It features a series of eighth-note patterns with various fingerings (0, 2, 4, 1) and a trill in measure 15. The dynamic changes to forte (*f*) at measure 10.

VAR. I (poco più vivace)

Da capo ad libitum

Measures 16-35 of VAR. I. The tempo is marked 'poco più vivace'. The music continues with eighth-note patterns and includes a trill in measure 30. Dynamics range from mezzo-forte (*mf*) to forte (*f*).

VAR. II Allegretto capriccioso

(Poco meno)

Measures 36-45 of VAR. II. The tempo is 'Allegretto capriccioso' and 'Poco meno'. The music features sixteenth-note patterns and rests. Dynamics include piano (*p*), fortissimo (*f*), and fortissimo subitissimo (*f sub.*). The section concludes with a 'con sordino (obligato)' instruction.

Violon

6

VAR. III

50 Andante mesto

Musical notation for VAR. III, measures 50-65. The piece is in treble clef with a key signature of two sharps (F# and C#). It begins at measure 50 with the tempo marking "Andante mesto". The notation includes triplets of eighth notes and a dynamic marking of "p espr.". At measure 60, there is a note with a "vibrato" marking above it. At measure 65, the tempo changes to "allargando".

VAR. IV

Vivace assai

Musical notation for VAR. IV, measures 66-75. The piece is in treble clef with a key signature of two sharps. It begins at measure 66 with a dynamic marking of "pp". The notation includes fingerings (0, 1, 2) and a "simile" marking. At measure 70, it is marked "I volta". At measure 75, it is marked "a tempo".

Musical notation for VAR. IV, measures 76-80. The piece is in treble clef with a key signature of two sharps. It begins at measure 76 with a dynamic marking of "pp". The notation includes fingerings (0, 1, 2, 3, 4) and a "dim." marking. At measure 80, it is marked "II volta allargando molto" and "ppp perdendosi".

VAR. V

Andante espressivo

Musical notation for VAR. V, measures 81-90. The piece is in treble clef with a key signature of two sharps. It begins at measure 81 with a dynamic marking of "pp". The notation includes fingerings (0, 4) and a "riten. molto" marking. At measure 90, it is marked "a tempo".

Musical notation for VAR. V, measures 91-95. The piece is in treble clef with a key signature of two sharps. It begins at measure 91 with a dynamic marking of "pp" and a "poco sostenuto" marking. The notation includes fingerings (2, 4, 1, 3). At measure 95, it is marked "rall.". It concludes with a first ending marked "I volta" and a second ending marked "II volta senza sordino".

VAR. VI

Vivace assai. Molto deciso

Musical notation for VAR. VI, measures 96-110. The piece is in treble clef with a key signature of two sharps. It begins at measure 96 with a dynamic marking of "f". The notation includes fingerings (IV, 1, 2, 3) and a "rall. molto" marking. It concludes with a dynamic marking of "sff".

Da Capo ad lib.

Violon

VAR. VII
Allegretto scherzando

115

120

f

125

f

VAR. VIII.
Moderato con forza

130

f sempre

140

rall.

VAR. IX
Andante dolce

145

p dolciss. *pp*

155

160

rall.

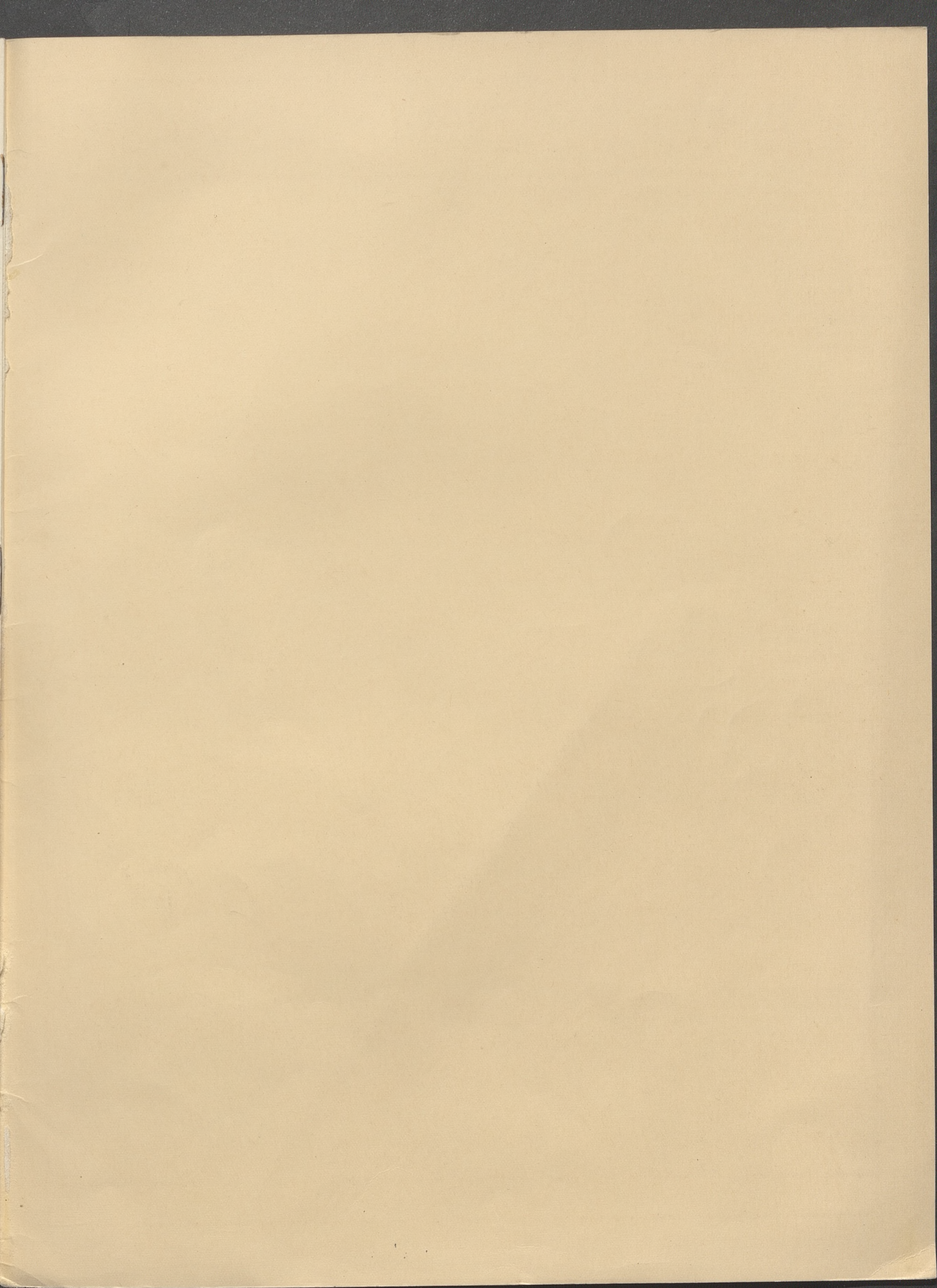
I volta II volta

8 VAR. X (Finale)

Violon

Tempo moderato. Vigoroso

simile



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 Nachtigall. 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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