

# Sechs Lieder der Märchenprinzessin, op. 31 (1915)

nach Texten von Zofia Szymanowska

für hohe Singstimme und Orchester

bearbeitet vom Komponisten (1933: Nr. I, II, IV)

und Sakari Oramo (2012: Nr. III, V, VI)

Karol Szymanowski

(1882–1937)

## I. Samotny księżyc – La lune solitaire – Der einsame Mond

Moderato, flessibile

rit.

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a *p dolce* dynamic. The bottom staff is the left-hand piano part. The key signature has one sharp (F#) and the time signature is 3/4. The music is in a minor mode.

5

rit.

rall.

The second system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part. The bottom staff is the left-hand piano part. The tempo markings *rit.* and *rall.* are positioned above the system.

9

1

*ad libitum*

*pp*

*tr*

Ach

Ah

Ah

Ach

Ah

Ah

*ppp*

*colla parte*

*pp*

12 *tr* **accel.**

Ach Ach Ach  
 Ah Ah Ah  
 Ah Ah Ah

*pp*

15 **2 a tempo**

Ach Ach! Cza -  
 Ah Ah! Ah!  
 Ah Ah! Man -

*p dolce*

19

- sem mię gnie - wa księ - życ srebr - no - li - cy,  
 - que m'en - nui - e la lu - ne in - di - scrè - te  
 - ches - mal macht mich der Mond wirk - lich recht bö - se,

22 3

co w noc wio - sen - na skra-da się z za chmur.  
 qui nous é - pi - e par u - ne nuit d'é - té.  
 wenn er sich nächt - lich in den Wol-ken ver - steckt.

*pp dolciss.*

*P*

26 4

Ach!  
 Ah!  
 Ah!

by nam mi - los - ne  
 pour nous dé - ro - ber les mys -  
 um uns das Ge - heim - nis der

*ad libitum*

*colla parte*

*p*

*Red.* \*

29 5 Poco meno. Sostenuto

wy - drzeć ta - jem - ni - ce.  
 - tè - res d'a - mour.  
 Lie - be zu steh - len.

*mf dolce*

*pp sub.*

## II. Slowik – Le rossignol – Die Nachtigall

Poco vivace e scherzando ♩ = 80

The musical score is written in 3/8 time and consists of four systems. The first system (measures 1-4) features a piano introduction with a *pp* dynamic, including triplet and sextuplet figures. The second system (measures 5-8) continues the piano part with a *cresc.* marking and a *ten.* (tension) instruction. The third system (measures 9-12) includes a string section marked *string.* and *sosten. poco*, with piano dynamics ranging from *mf* to *ppp*. The fourth system (measures 13-16) begins with a first ending bracket labeled '1' and the tempo marking *a tempo, animato*, featuring vocal lines with 'Ah' lyrics and a piano accompaniment marked *mp leggerissimo* and *sf*.

### III. Złote trzewiczki – Les petits souliers d’or – Die goldenen Pantoffeln

Lento assai. Languido ♩ = 48

rit. poco

*cantando ed espr.*

*rubato pp trillo*

rit. poco

rall.

*a piacere*

rall.

Ach \_\_\_\_\_ Od  
 Ah \_\_\_\_\_ Ce -  
 Ah \_\_\_\_\_ Vom

*colla parte*

*dim.*

**a tempo**

*p dolciss.*

7

wrót mo - je - go pa - ła - cu  
 - lui qui m'ai - me et m'a - do - re  
 To - re mei - nes Pa - la - stes

*pp dolciss.*

*pp*

*cresc. poco*

10 *pp* *cresc.* *rit.*

Ach! Od - szedł  
 Ah! quit - ta  
 Ah! fort - ging

12 *mf* *dim.* *rall.* *pp*

ten, co mnie mi - lo - wał, brnąć bo - so w je -  
 mon pa - lais ho - sti - le tran - si par la  
 er, der mich ge - liebt hat, bar - fü - ßig im

15 *allarg.* *ppp*

- sien - nej mgle.  
 bru - me d'au - tom - ne.  
 Ne - bel des Herb - stes.

### IV. Taniec – La danse – Der Tanz

Vivace, animato ♩ = 144–152

The musical score is written for piano and voice. It consists of four systems of music. The first system (measures 1-5) features a piano introduction with a *p* dynamic in the right hand and a *simile* marking in the left hand, which then transitions to a *f* dynamic. The second system (measures 6-10) continues the piano accompaniment with a *cresc.* marking and a *sf* dynamic. The third system (measures 11-14) includes a vocal line starting at measure 11 with a *p* dynamic and a first ending bracket. The piano accompaniment features a *dim.* marking and a *p* dynamic. The fourth system (measures 15-18) includes a second vocal line starting at measure 15 with a *p* dynamic and a first ending bracket. The piano accompaniment features a *sf* marking and a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

*rall.* *p* *rall. molto* *p dolce espr.*

19

Ach!  
Ah!  
Ah!

Gdy -  
Lors -  
Wenn

*dim.*

*p* *pp* *pp* *ppp* *pp*

24 **2** *Meno mosso* *rall.*

w twym ob - je - ciu, ko - chan - ku - mój, na -  
- que dans tes bras, mon bien - ai - mé, ra - di -  
dei - ne - Ar - me, Viel - lieb - ster - mein, mich in

*(pp marc.)*

**Più vivo (quasi Tempo I)**  
*animato*

28

skrzyd - łach mi - łoś ci,  
- eu - se, lé - gè re  
Lie - be um - schlie ßen,

*p* *leggiere e giocoso*



## V. Pieśń o fali – Le Chant de la Vague – Das Lied der Welle

Lento assai ♩ = 80 Rubato

rit.

Piano introduction in G major, 6/8 time. The music features a series of triplets in the right hand and a steady bass line in the left hand. Dynamics range from *pp espr.* to *mp*. Performance markings include *Red.* and *simile*.

Vocal and piano accompaniment for the first vocal phrase. The vocal line begins with a triplet of notes, followed by a melodic line. Dynamics include *dolciss. espr. molto pp*, *rit.*, *mp dim.*, and *rit.*. The piano accompaniment features triplets in the right hand and a steady bass line. Performance markings include *pp* and *Red.*

Vocal and piano accompaniment for the second vocal phrase. The vocal line includes lyrics in Polish, French, and German. Dynamics include *rall.*, *a tempo p*, *rit.*, and *pp*. The piano accompaniment features triplets in the right hand and a steady bass line. Performance markings include *Red.* and *\**.

5

Ach, Chcia - ła - bym sre - brną być fa - la, co  
 Ah, Je vould - rais ê - tre la va - gue qui  
 Ich möch - te die sil - ber - ne Wel - le sein, die

8 **a tempo** *mp*

burt twej ło - dzi ca - łu - je. Na har - fie roz - wia - nych  
 suit ta bar - que lé - gè - re mes che - veux flot - tants se - raient la  
 dei - nen Kahn froh um - gau - kelt. Die Haa - re, die wä - ren die

*pp dolce* *p cresc. poco*

11 *pp* **rit.**

grzyw \_\_\_\_\_ tęs - kne śpie - wa - ła - bym pieś - ni.  
 Har - pe J'y jou - e - rais mon chant \_\_\_\_\_ d'a - mour.  
 Har - fe \_\_\_\_\_ mein, und ich sän - ge dir Lie - der.

*pp* *pp*

14 *pp* **rall.**

Ach! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_ Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

*pp* *mp*

17 **a tempo. Poco agitato e avvivando** *cresc. molto*

A gdy - by  
Et si un  
Und wenn die

*p* *cresc. molto*

19 ***f con passione*** ***riten.***

gniew - ne wi - chry twą łódź roz -  
som - bre o - ra - ge bri sait ta  
bö - sen Win - de dein Boot zer -

*f* *mf* *dim.*

21 ***calando*** ***p espr.*** ***pp rall.***

- bi - ły o ska - łą, na mej pier - si  
- blan - che na - cel - le sur mon sein de  
- schel - len am Fel - sen, würd' ich dein ein-

*p* *pp*