

3 Mazourkas *A Mademoiselle C. Maberly*

op. 56 nr 1

Allegro non tanto

35

Musical notation for measures 35-40. The system consists of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 35 starts with a piano (*p*) dynamic and a fermata over the first measure. The piece concludes with a *dol-* marking.

6

-ciss.

*Red ** *Red ** *Red ** *Red ** *Red ** *Red ** *Red ** *Red **

12

cresc.

f

*Red ** *Red ** *Red ** *Red ** *Red ** *Red **

17

*Red ** *Red **

23

p

dolciss.

*Red **

* Patrz Komentarz wykonawczy i źródłowy.
Vide Performance and Source Commentaries.

29 *cresc.*

Red * Red * Red * Red * Red * Red *

35 *f*

* Red *

40 *ritenuto*

Red * Red *

Poco più mosso
leggero

45 *p*

Red * Red * Red * Red (* Red) *

51

Red * Red * Red * Red * Red *

* Wariant jak w t. 20-21.
Variant as in bars 20-21.

57

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

63

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

69

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

sempre

75

legato

(poco) rallentando

81

p

dolciss.

Ped *

87 *cresc.*

Led * *Led* * *Led* * *Led* * *Led* * *Led* *

93 *f*

* *Led* *

98 *ritenuto*

Led * *Led* *

Poco più mosso
leggiere

103

Led * *Led* * *Led* * *Led* * *Led* *

109

Led * *Led* * *Led* * *Led* *

* Dopuszczalny wariant jak w t. 20-21.
A permissible variant, as in bars 20-21.

115

Ped * Ped * Ped * Ped * Ped *

121

Ped * Ped * Ped *

127

Ped * Ped * Ped *

132

sempre legato

Ped *

138

rallentando

Tempo I

143

p

dolciss.

Ped *

149 *cresc.*

Ped * Ped * Ped * Ped * Ped *

155 *f*

Ped *

161

Ped * Ped *

167

Ped * Ped *

173

Ped * Ped * Ped * Ped * Ped *

* Dopuszczalny wariant jak w t. 20-21.
A permissible variant, as in bars 20-21.

** We wcześniejszych źródłach w tym miejscu *p*.
Earlier sources have *p* here.

179

Ped * Ped * Ped *

184

Ped (Ped) * Ped * Ped * Ped * Ped * Ped * Ped * Ped *

189

Ped * Ped *

194

(Ped) * Ped * Ped *

199

Ped * Ped * Ped * Ped *

* Inna pedalizacja Chopinowska - patrz Komentarz wykonawczy.
Different pedalling by Chopin - vide Performance Commentary.

Vivace

36

f >

dim. *p*

9

16

24

31

fz fz

3

**

3

**

fz fz

* Znak > w t. 16 i analogicznych należy rozumieć również jako akcent na trzeciej ćwierćnucie taktu.
The sign > in bar 16 and analogous bars should be also understood as an accent on the third beat.

** W jednym ze źródeł łuk jest w tych miejscach przzerwany.
In one of the sources the slur is broken here.

37 *dolce* *f*

Ped *

44 *fz fz dolce f*

Ped *

51 *fz fz p legato*

Ped *

58

64 *poco ritenuto dolce* *tr

Ped * Ped *

* Znak *tr* można rozumieć jako *w*.
The sign *tr* can be understood as *w*.

71

dim.

Ped

78

fz

Ped

op. 56 nr 3

Moderato

37

mf

Ped

6

12

f

p

Ped

* Wariant jak w t. 20-21.
Variant as in bars 20-21.

** Łukowanie jednego ze źródeł:
Slurring in one of the sources:

Podobnie w t. 38-41 i 150-153.
Similarly in bars 38-41 and 150-153.

18 *rallentando*

Ped

24 *in tempo*

*

30

36 *f* *p*

Ped *

41 *dim.*

Ped

* Wariant jak w t. 16-17.
Variant as in bars 16-17.

47

p.

f

*

(Ped) *

53

p.

dolce

Ped

*

Ped *1-1* *

59

f

Ped *

65

cresc.

f

(*Ped* *)

Ped *

Ped *

71

p.

sempre legato

p.

f

* Niektóre źródła nie przerywają tuku w tym miejscu.
Some sources do not break the slur here.

** Patrz Komentarz wykonawczy.
Vide Performance Commentary.

*** Jedno ze źródeł podaje w t. 75-78
łukowanie takie jak w t. 123-126.
In bars 75-78 one of the sources gives
the same slurring as in bars 123-126.

77

f

Ped *

83

f *sostenuto*

Ped *

89

Ped *

96

p

Ped *

103

p

Ped *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

** Patrz Komentarz źródłowy.
Vide Source Commentary.

*** We wcześniejszych źródłach łuk jest w tym miejscu przerwany.
In earlier sources the slur is broken here.

109

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

115

Ped * *Ped* * *Ped* *

121

p

legato

Ped *

127

f

Ped * *Ped* *

132

cresc. -

Ped * *Ped*

* Inne autentyczne lukowanie:
Different authentic slurring:

137 *fz* \rightarrow *p*

142

148 *cresc.* *f* *p*

154 *rallentando*

159 *in tempo*

* W t. 152-153 i 158-159 warianty jak w t. 16-17 i 22-23.
In bars 152-153 and 158-159 variants as in bars 16-17 and 22-23.

165

171

177

183

189

fz p

194

Musical score for measures 194-198. The system consists of a grand staff with treble and bass clefs. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, often with slurs and accents. The left hand provides a steady accompaniment with chords and single notes. Below the staff, there are performance markings: *ped* (pedal) and asterisks (*) indicating specific pedal points.

199

Musical score for measures 199-203. Similar to the previous system, it features a grand staff with intricate right-hand passages and a supporting left hand. Performance markings include *ped* and asterisks (*) below the staff.

204

Musical score for measures 204-208. The right hand continues with flowing melodic lines, while the left hand maintains a consistent accompaniment. Performance markings include *ped* and asterisks (*) below the staff.

209

Musical score for measures 209-213. This system includes a *dim.* (diminuendo) marking in the right hand towards the end of the system. Performance markings include *ped* and asterisks (*) below the staff.

214

Musical score for measures 214-218. The right hand features more complex rhythmic patterns with slurs and accents. Performance markings include *ped* and asterisks (*) below the staff.