FRYDERYK CHOPIN

MAZURKI

Op. 6, 7, 17, 24, 30, 33, 41

MAZUREK a-moll
Gaillard

MAZUREK a-moll
France Musicale

Op. 50, 56, 59, 63

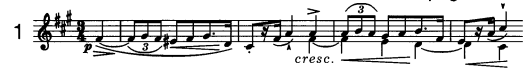
WYDANIE NARODOWE
Redaktor naczelny: JAN EKIER

POLSKIE WYDAWNICTWO MUZYCZNE
KRAKÓW 1998

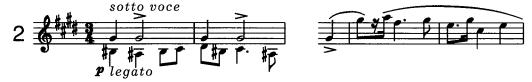
SERIA A. UTWORY WYDANE ZA ŻYCIA CHOPINA. TOM IV

5 Mazurków op. 6 / 5 Mazurkas Op. 6

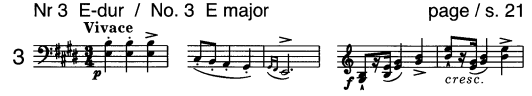
Nr 1 fis-moll / No. 1 F♯ minor page / s. 16

1 

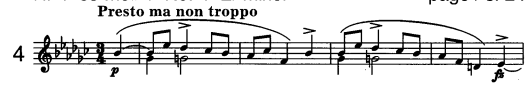
Nr 2 cis-moll / No. 2 C♯ minor page / s. 19

2 

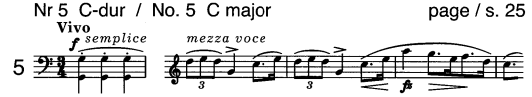
Nr 3 E-dur / No. 3 E major page / s. 21

3 

Nr 4 es-moll / No. 4 E♭ minor page / s. 24

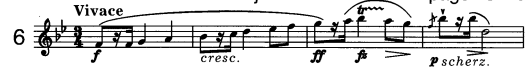
4 

Nr 5 C-dur / No. 5 C major page / s. 25

5 

4 Mazurki op. 7 / 4 Mazurkas Op. 7

Nr 1 B-dur / No. 1 B♭ major page / s. 26

6 

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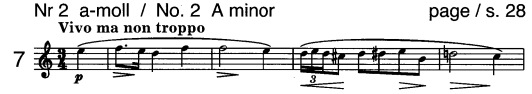
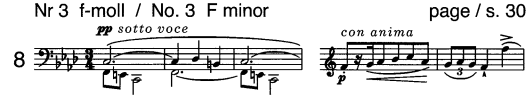
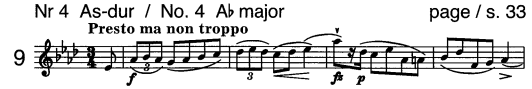
7 

Nr 3 f-moll / No. 3 F minor page / s. 30

8 

Nr 4 As-dur / No. 4 A♭ major page / s. 33

9 

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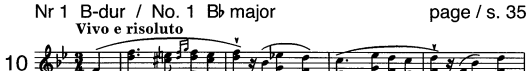
Nr 1 B-dur / No. 1 B♭ major page / s. 35

10 

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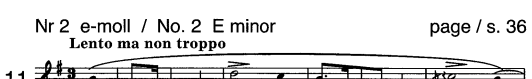
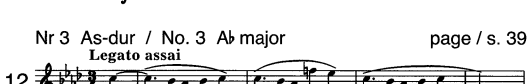
11 

Nr 3 As-dur / No. 3 A♭ major page / s. 39

12 

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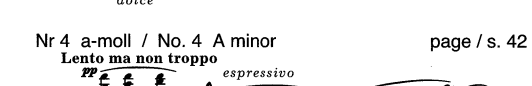
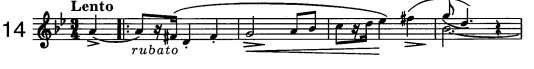
13 

4 Mazurki op. 24 / 4 Mazurkas Op. 24

Nr 1 g-moll / No. 1 G minor page / s. 46

14 

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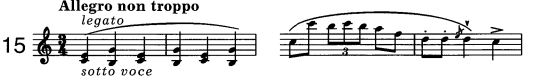
15 

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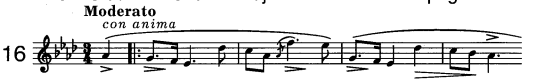
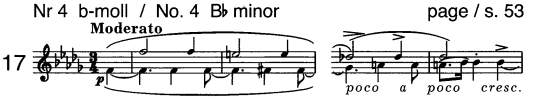
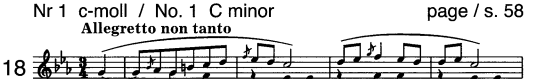
16 

Nr 4 b-moll / No. 4 B♭ minor page / s. 53

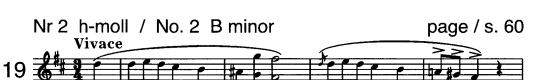
17 

4 Mazurki op. 30 / 4 Mazurkas Op. 30

Nr 1 c-moll / No. 1 C minor page / s. 58

18 

Nr 2 h-moll / No. 2 B minor page / s. 60

19 

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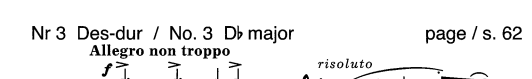
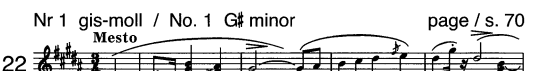
20 

Nr 4 cis-moll / No. 4 C♯ minor page / s. 65

21

4 Mazurki op. 33 / 4 Mazurkas Op. 33

Nr 1 gis-moll / No. 1 G♯ minor page / s. 70

22 

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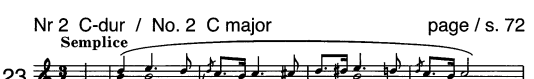
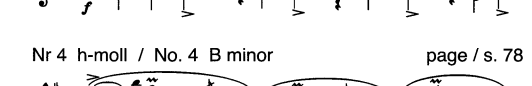
23 

Nr 3 D-dur / No. 3 D major page / s. 73

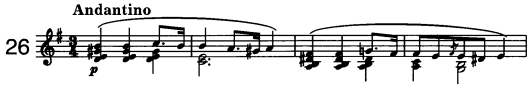
24

Nr 4 h-moll / No. 4 B minor page / s. 78

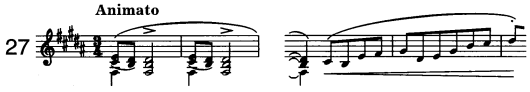
25 

4 Mazurki op. 41 / 4 Mazurkas Op. 41

Nr 1 e-moll / No. 1 E minor — page / s. 84

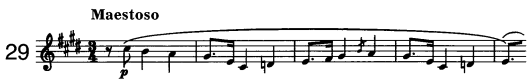


Nr 2 H-dur / No. 2 B major — page / s. 86



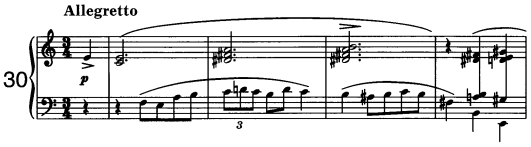
Nr 3 As-dur / No. 3 A♭ major — page / s. 89

Nr 4 cis-moll / No. 4 C♯ minor — page / s. 92



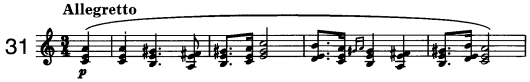
Mazurek Dbop. 42A / Mazurka Dbop. 42A

a-moll / A minor — page / s. 97



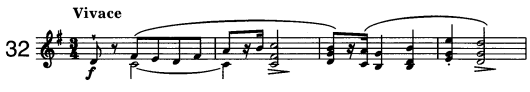
Mazurek Dbop. 42B / Mazurka Dbop. 42B

a-moll / A minor — page / s. 102

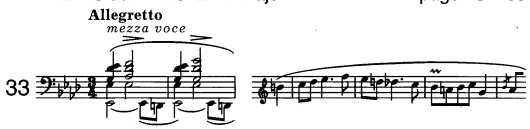


3 Mazurki op. 50 / 3 Mazurkas Op. 50

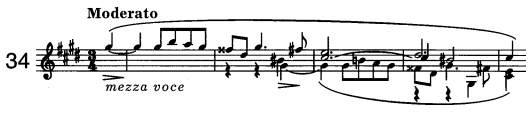
Nr 1 G-dur / No. 1 G major — page / s. 106



Nr 2 As-dur / No. 2 A♭ major — page / s. 109

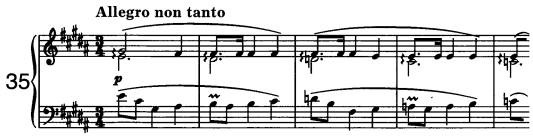


Nr 3 cis-moll / No. 3 C♯ minor — page / s. 112

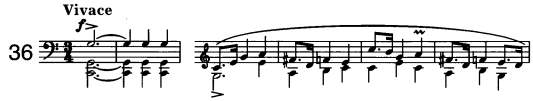


3 Mazurki op. 56 / 3 Mazurkas Op. 56

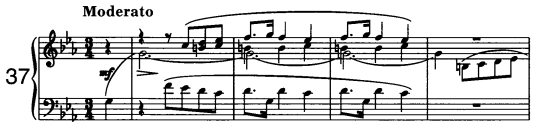
Nr 1 H-dur / No. 1 B major — page / s. 118



Nr 2 C-dur / No. 2 C major — page / s. 125



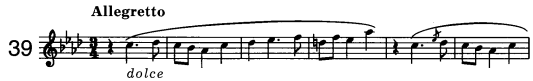
Nr 3 c-moll / No. 3 C minor — page / s. 127



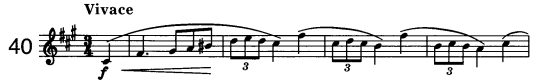
3 Mazurki op. 59 / 3 Mazurkas Op. 59

Nr 1 a-moll / No. 1 A minor — page / s. 135

Nr 2 As-dur / No. 2 A♭ major — page / s. 140

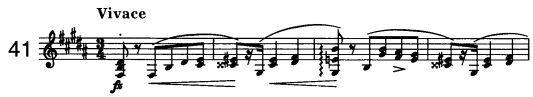


Nr 3 fis-moll / No. 3 F♯ minor — page / s. 144

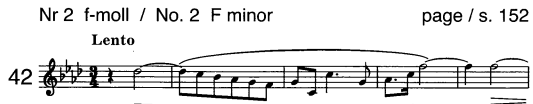


3 Mazurki op. 63 / 3 Mazurkas Op. 63

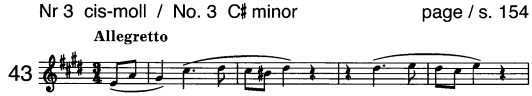
Nr 1 H-dur / No. 1 B major — page / s. 149



Nr 2 f-moll / No. 2 F minor — page / s. 152



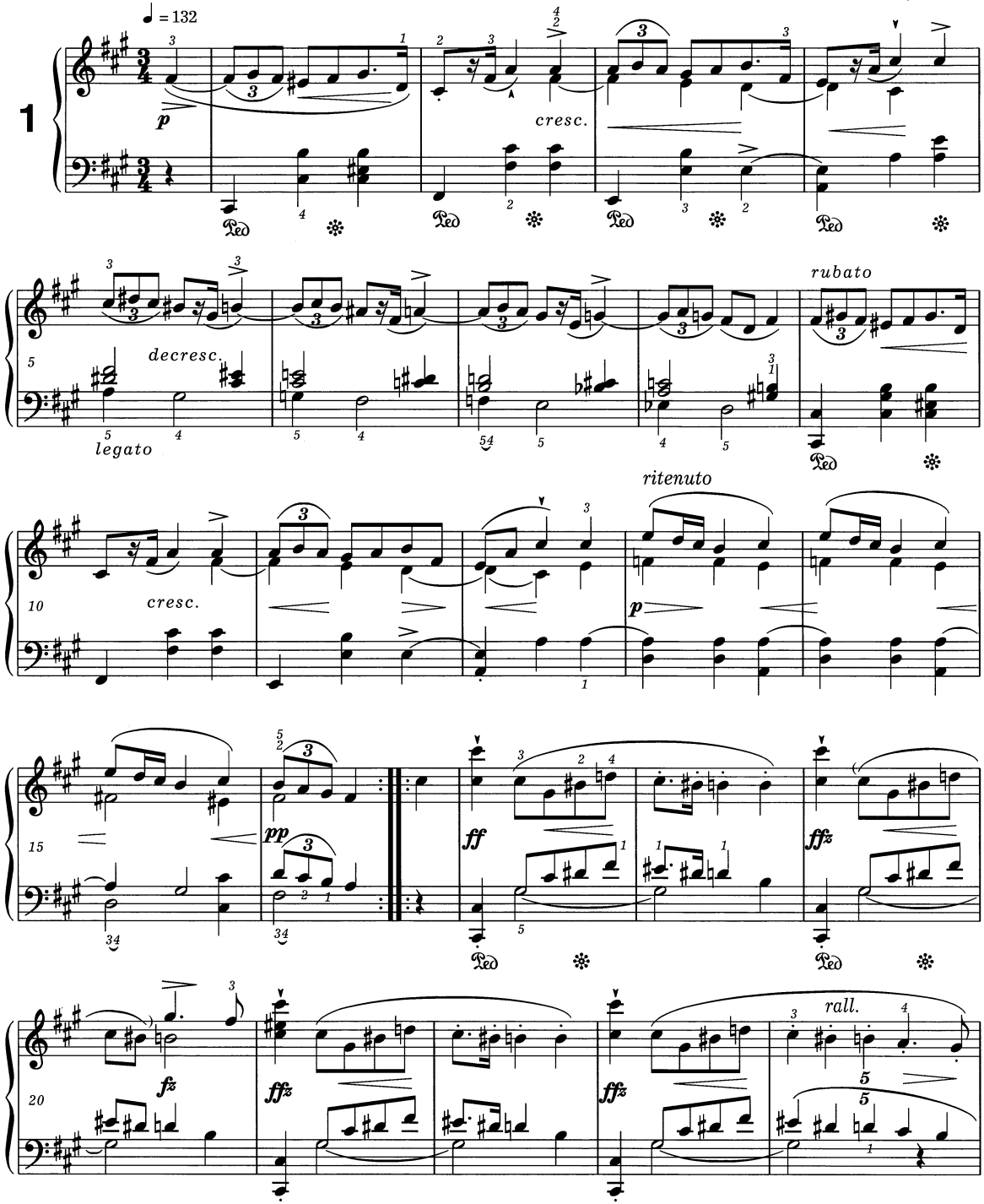
Nr 3 cis-moll / No. 3 C♯ minor — page / s. 154



5 Mazurkas

A Mademoiselle la Comtesse Pauline Plater

op. 6 nr 1



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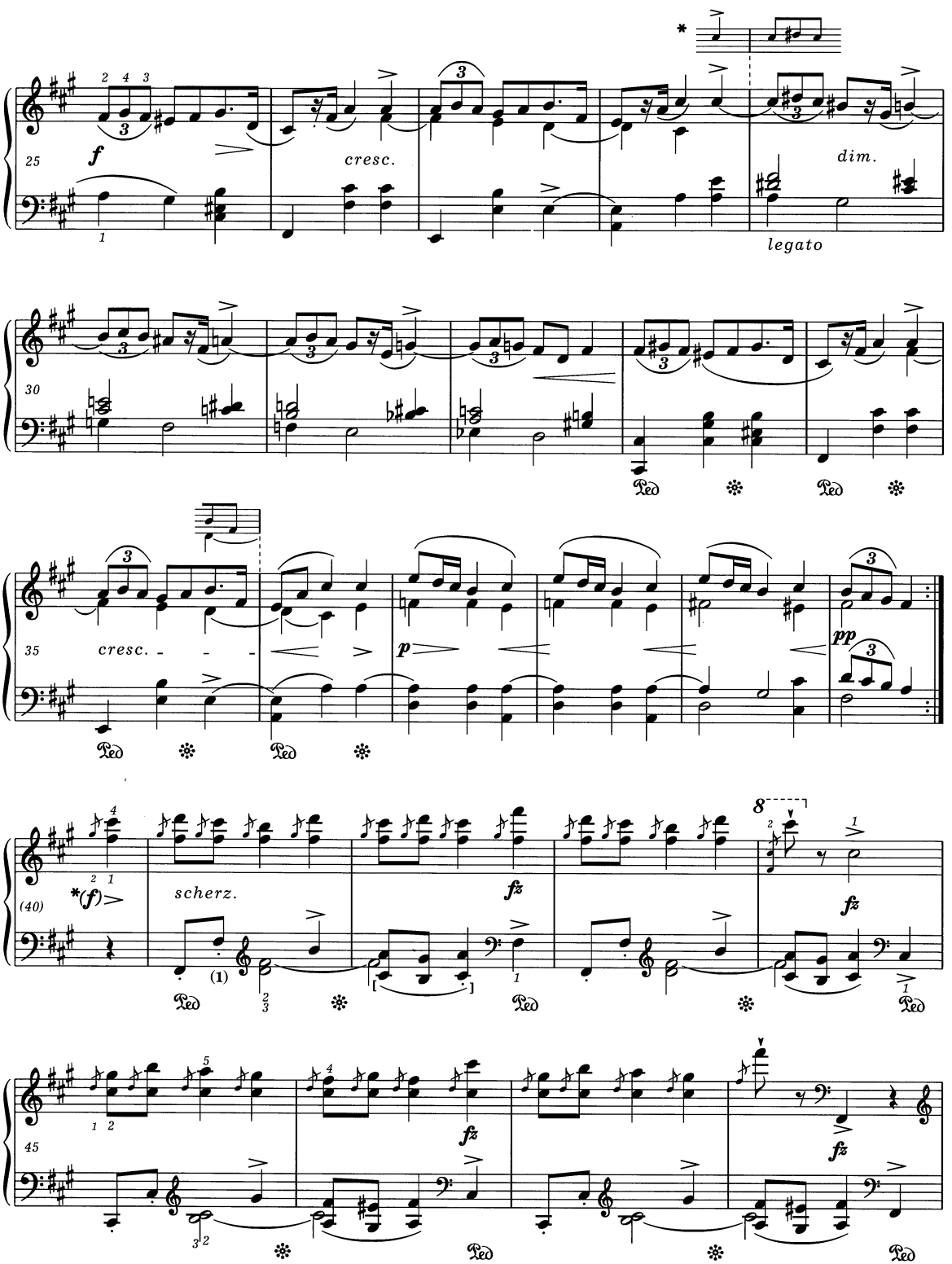
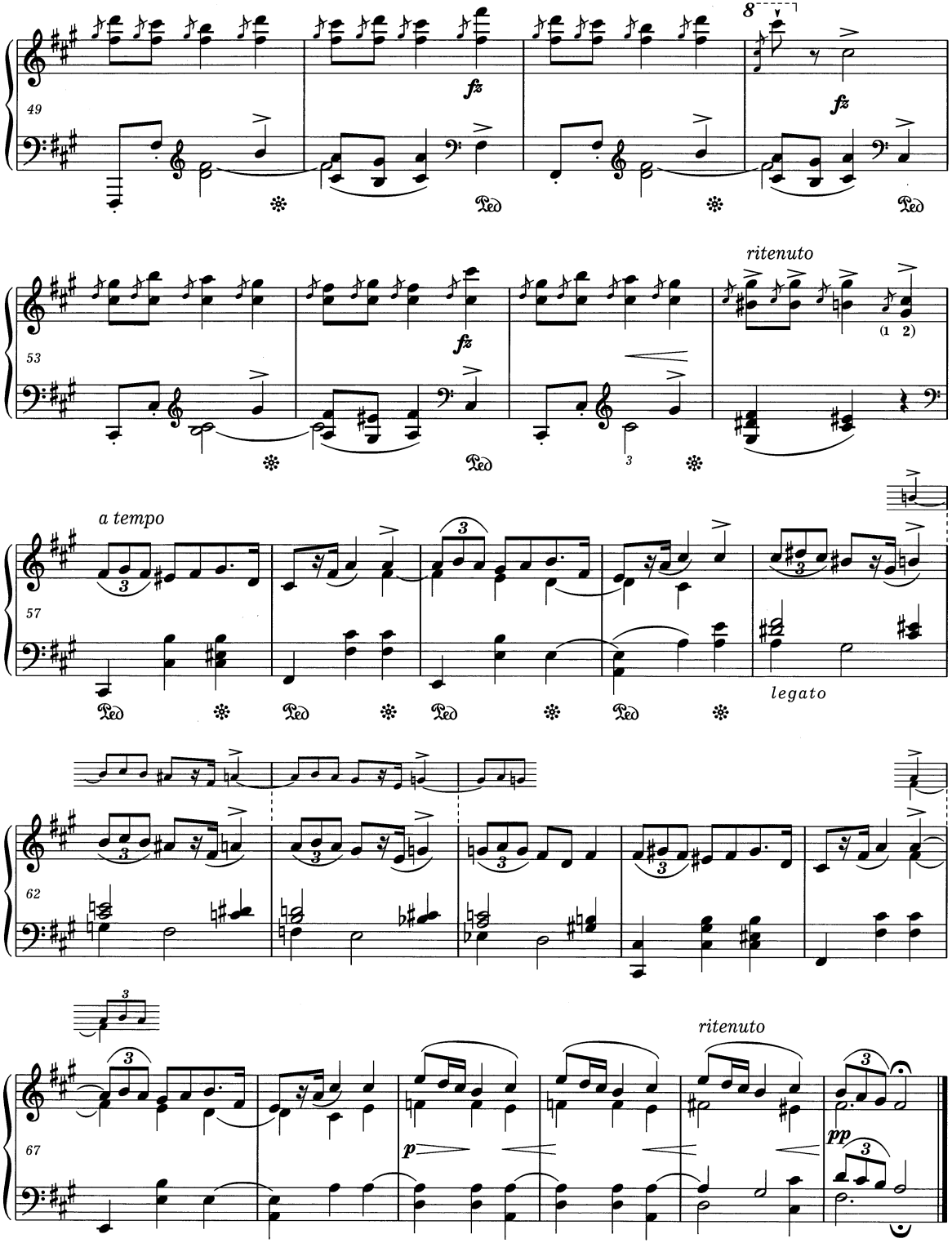
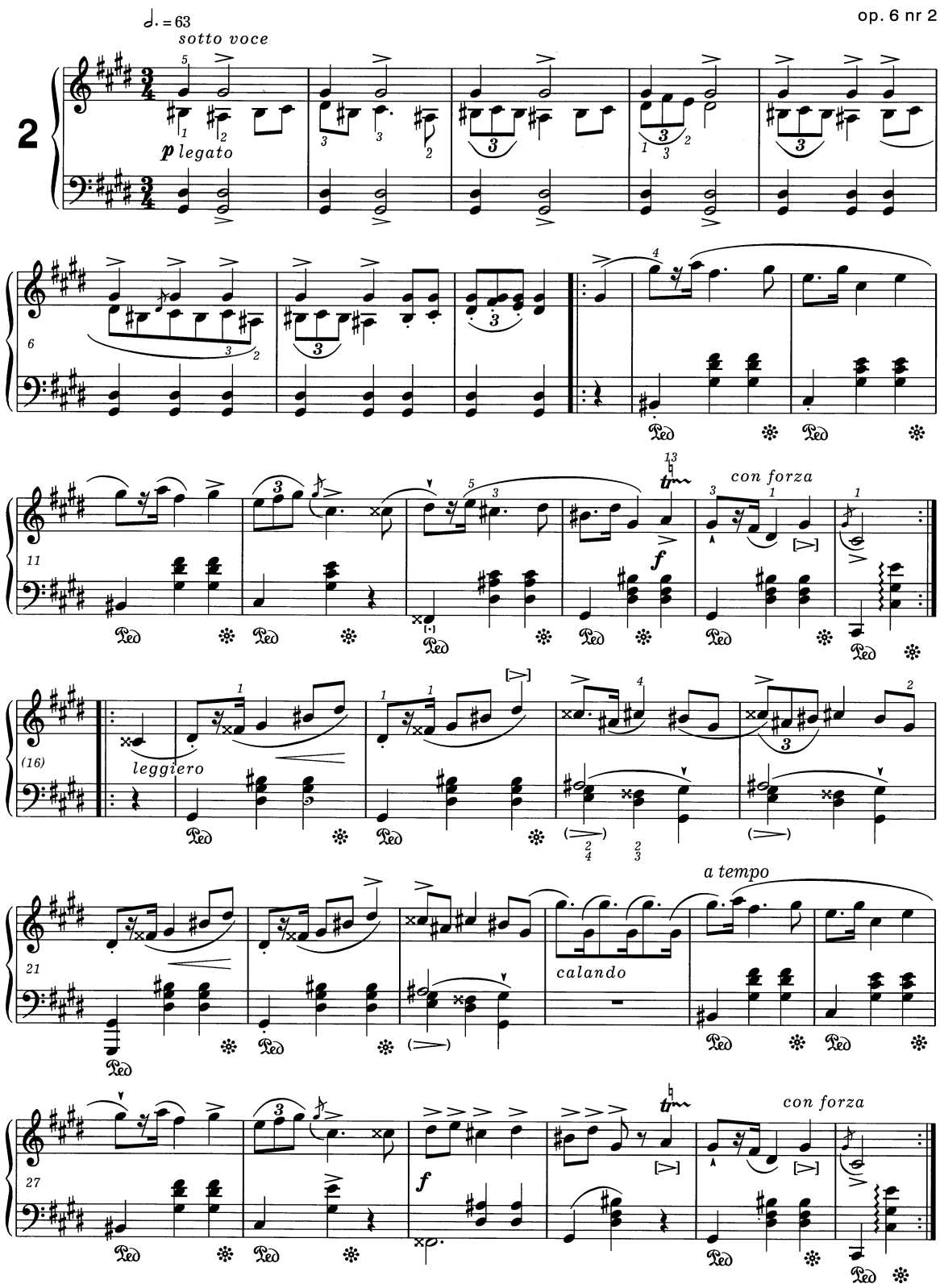
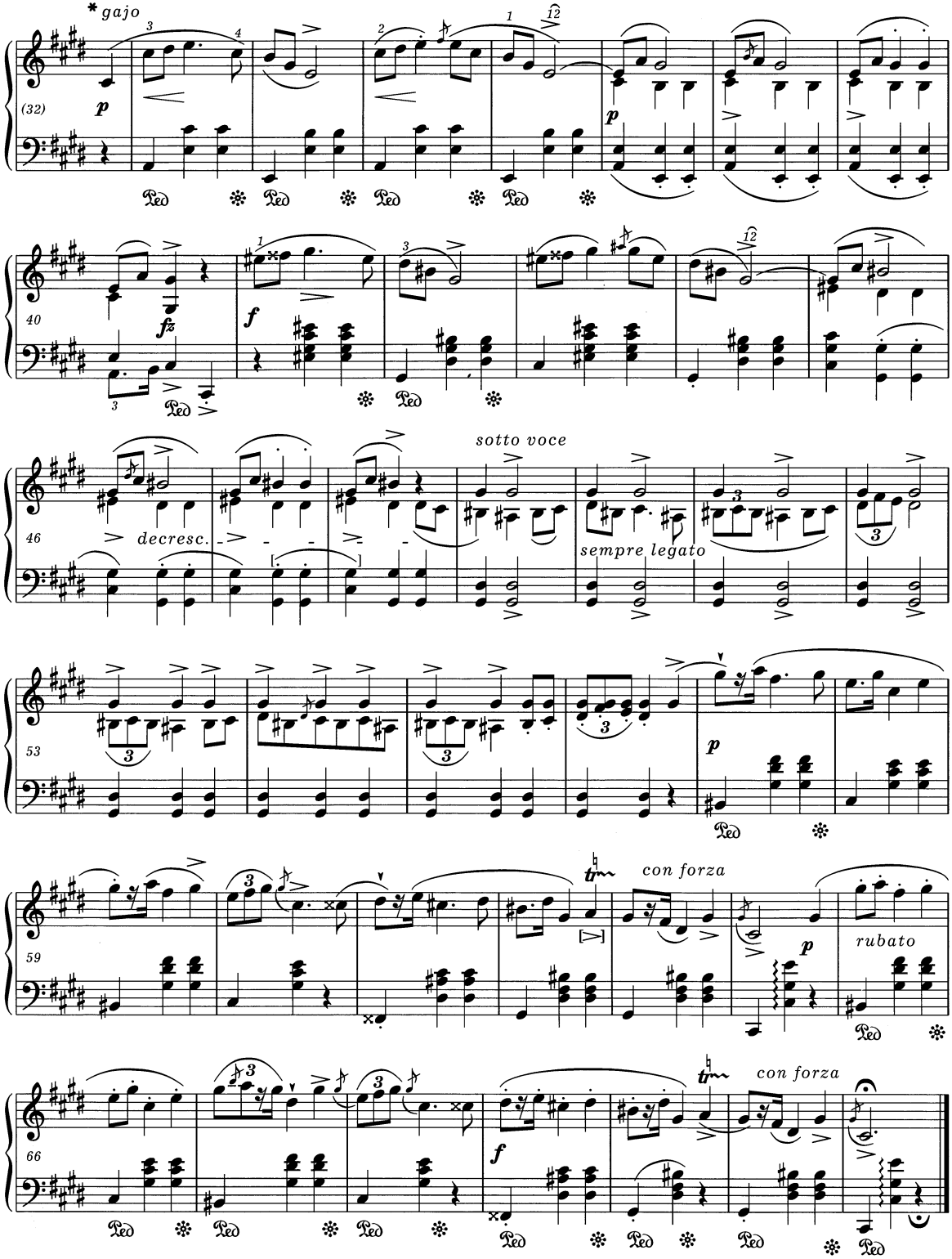


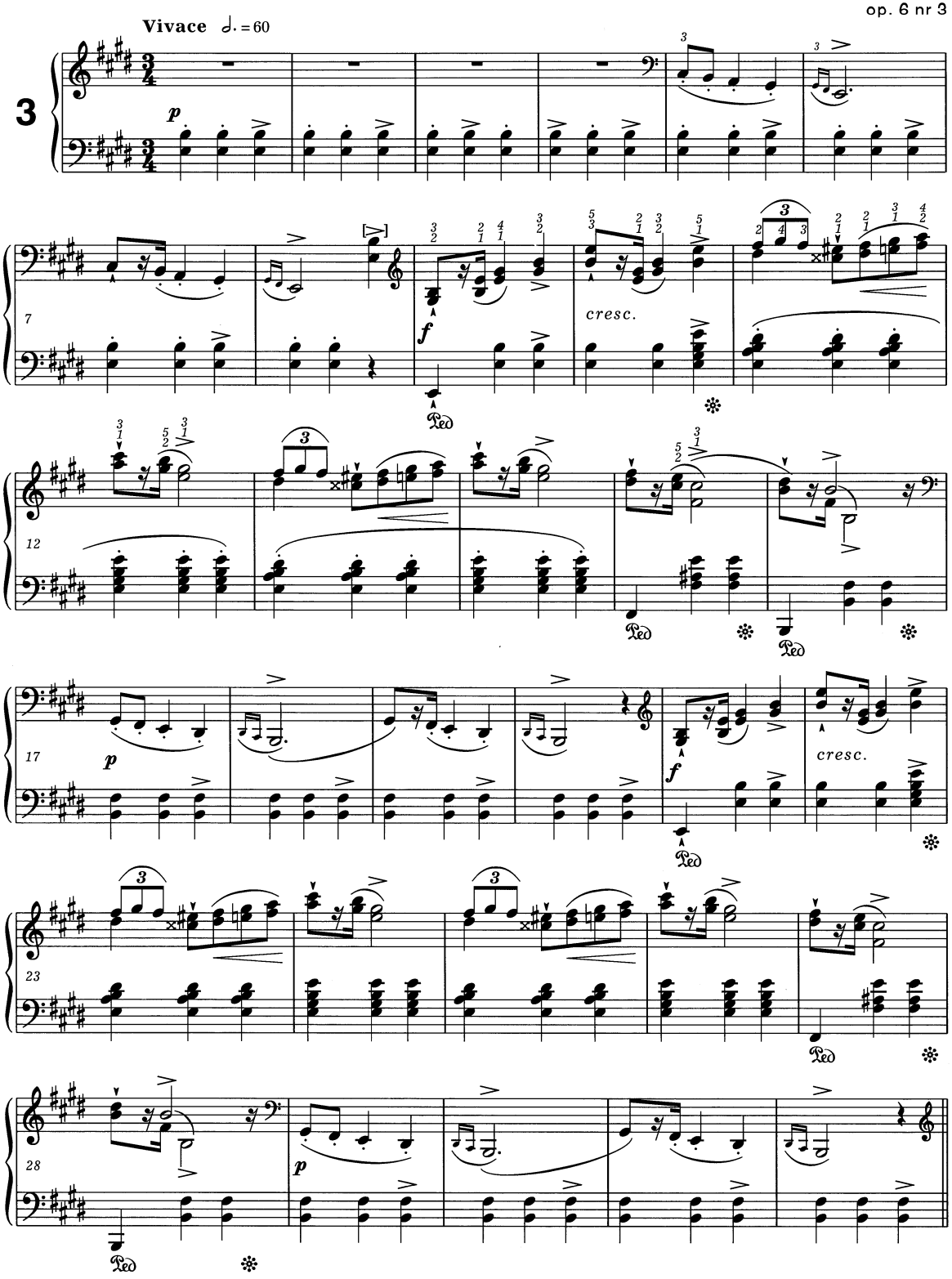
* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.


49
fz
8
fz
53
fz
ritenuto
(1 2)
a tempo
57
legato
62
67
p
ritenuto
pp


♩. = 63
sotto voce
2
p legato
6
11
con forza
f
(16)
leggiero
21
calando
a tempo
27
con forza
f



* W autografie wcześniejszej wersji w tym miejscu określenie *naïvement*.
The autograph of the earlier version contains the marking *naïvement* in this passage.


Vivace ♩. = 60
3
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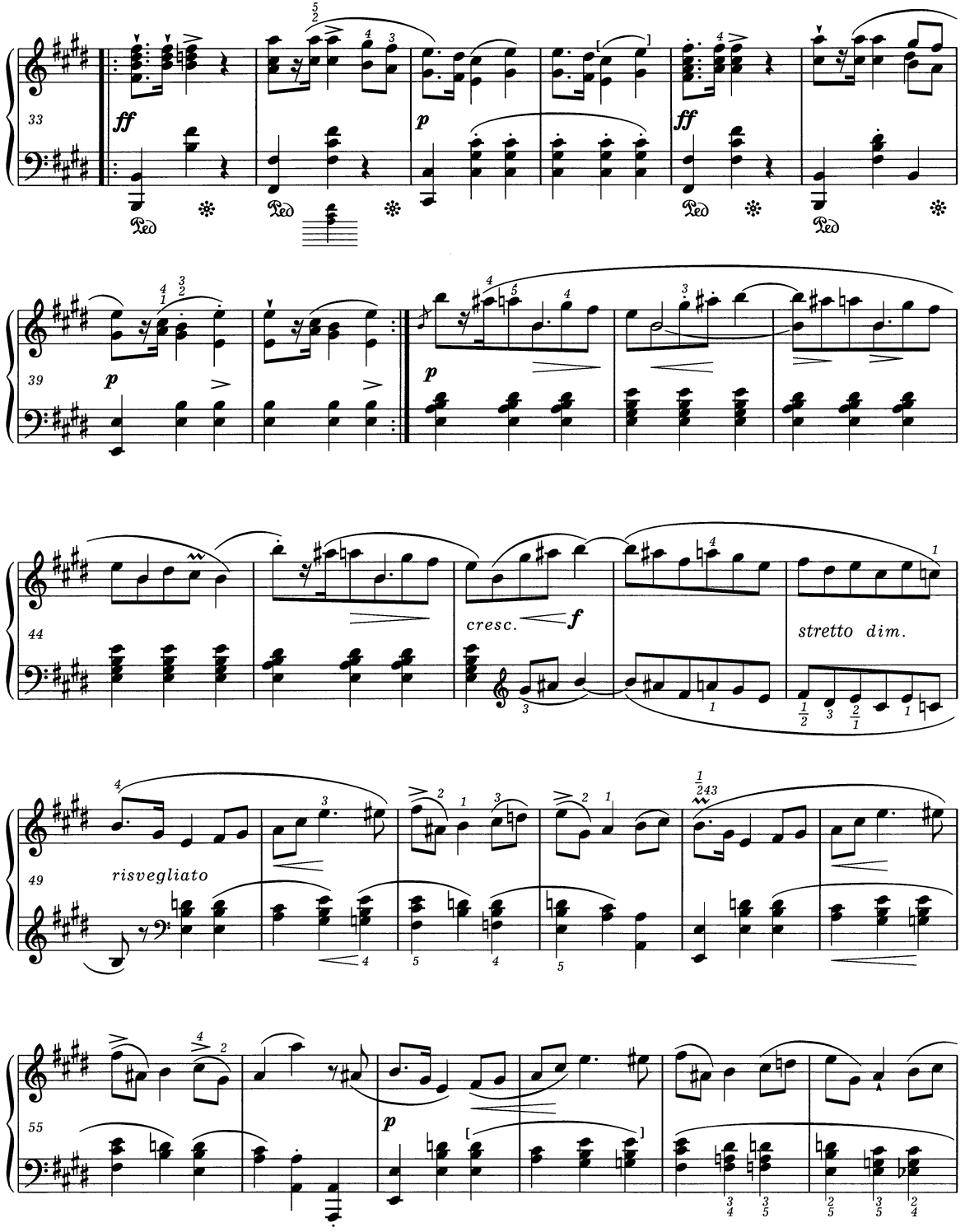
7
f
cresc.
12
17
p
f
cresc.
23
28
p


33
ff
p
ff
39
p
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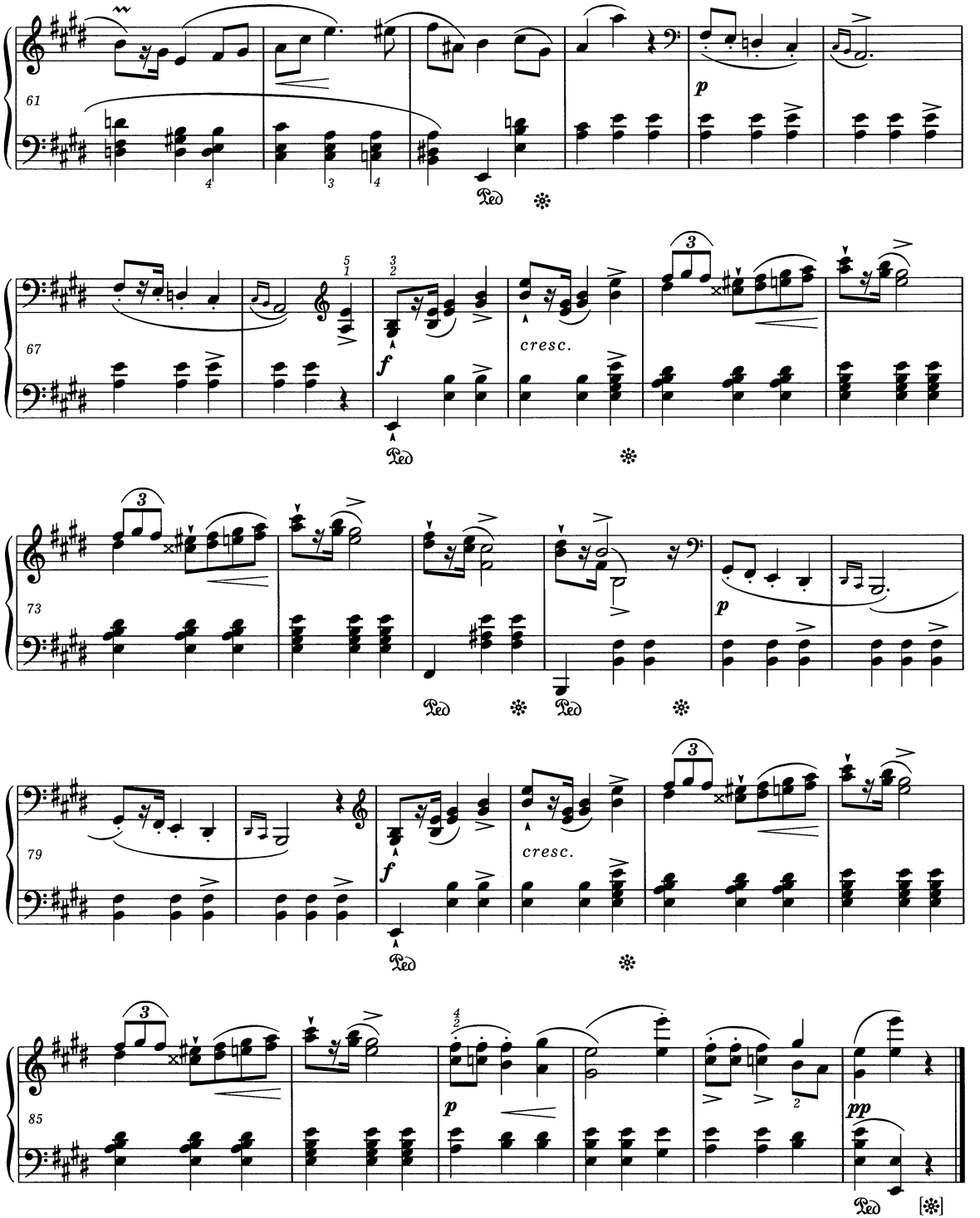
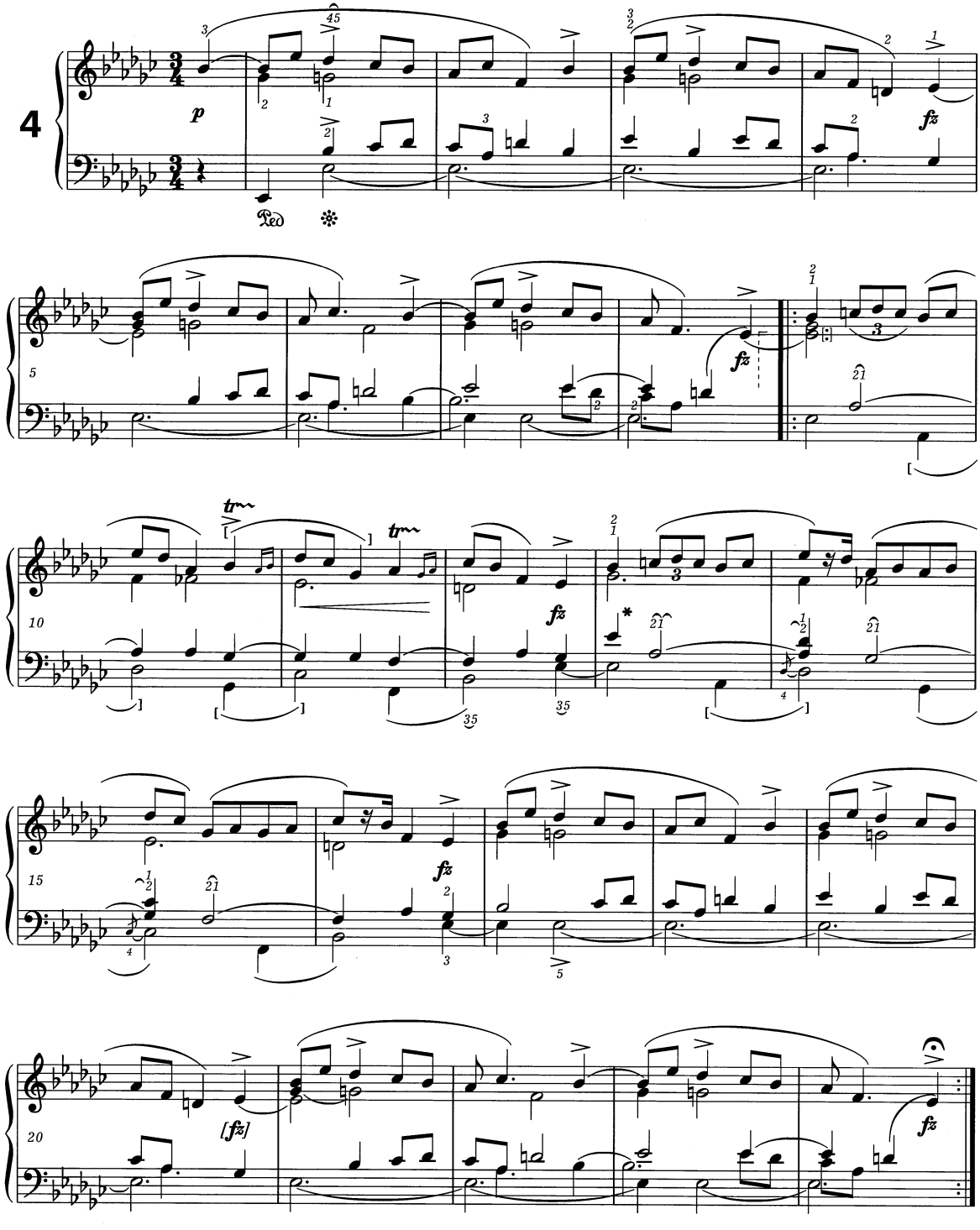
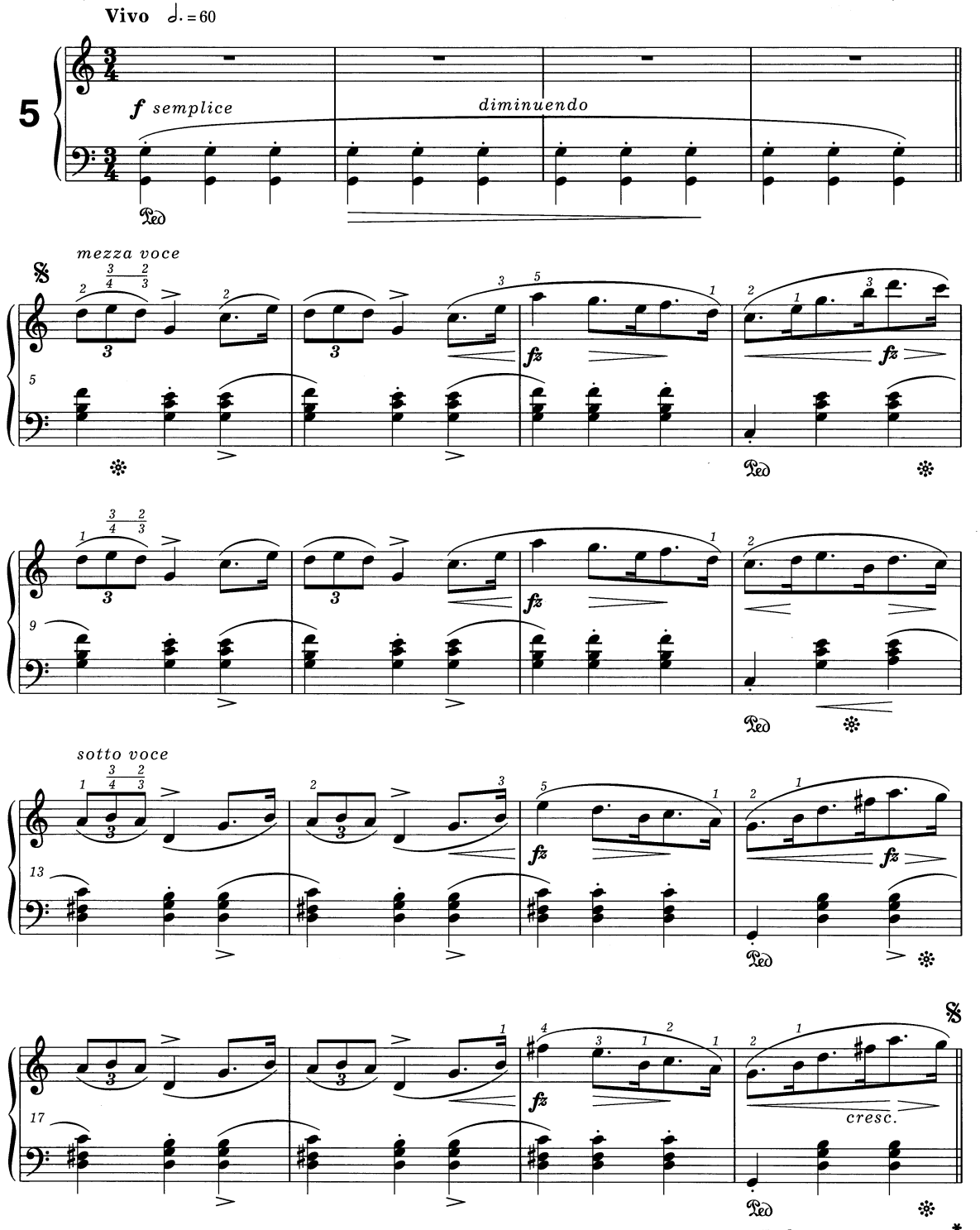
44
cresc.
f
stretto dim.
49
risvegliato
55
p


61
p
67
f
cresc.
73
p
79
f
cresc.
85
p
pp

Presto ma non troppo ♩. = 76*



* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

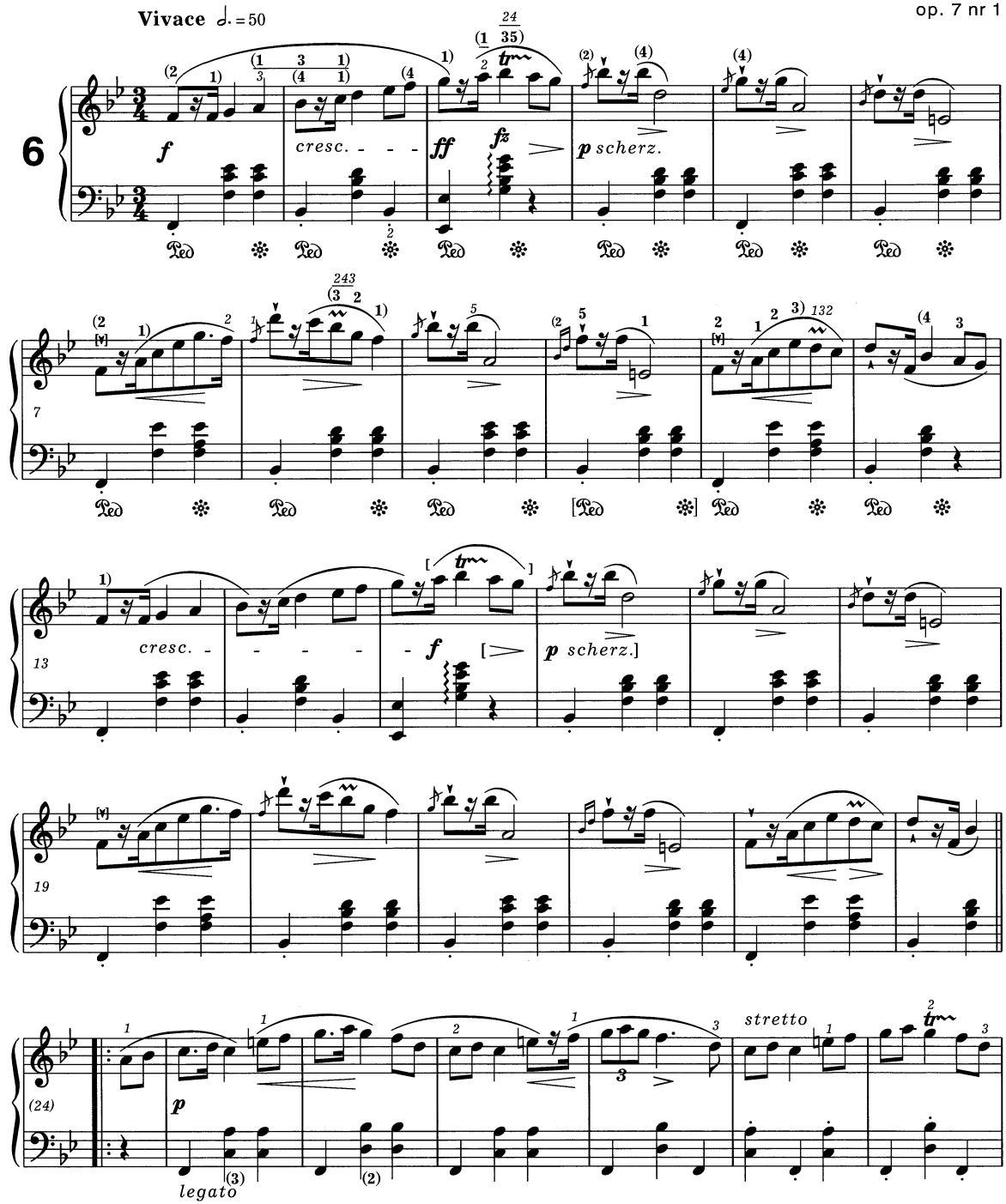


* Sposób przerwania *Mazurka* - patrz *Komentarz wykonawczy.*
For the manner of ending the *Mazurka* - *vide Performance Commentary.*

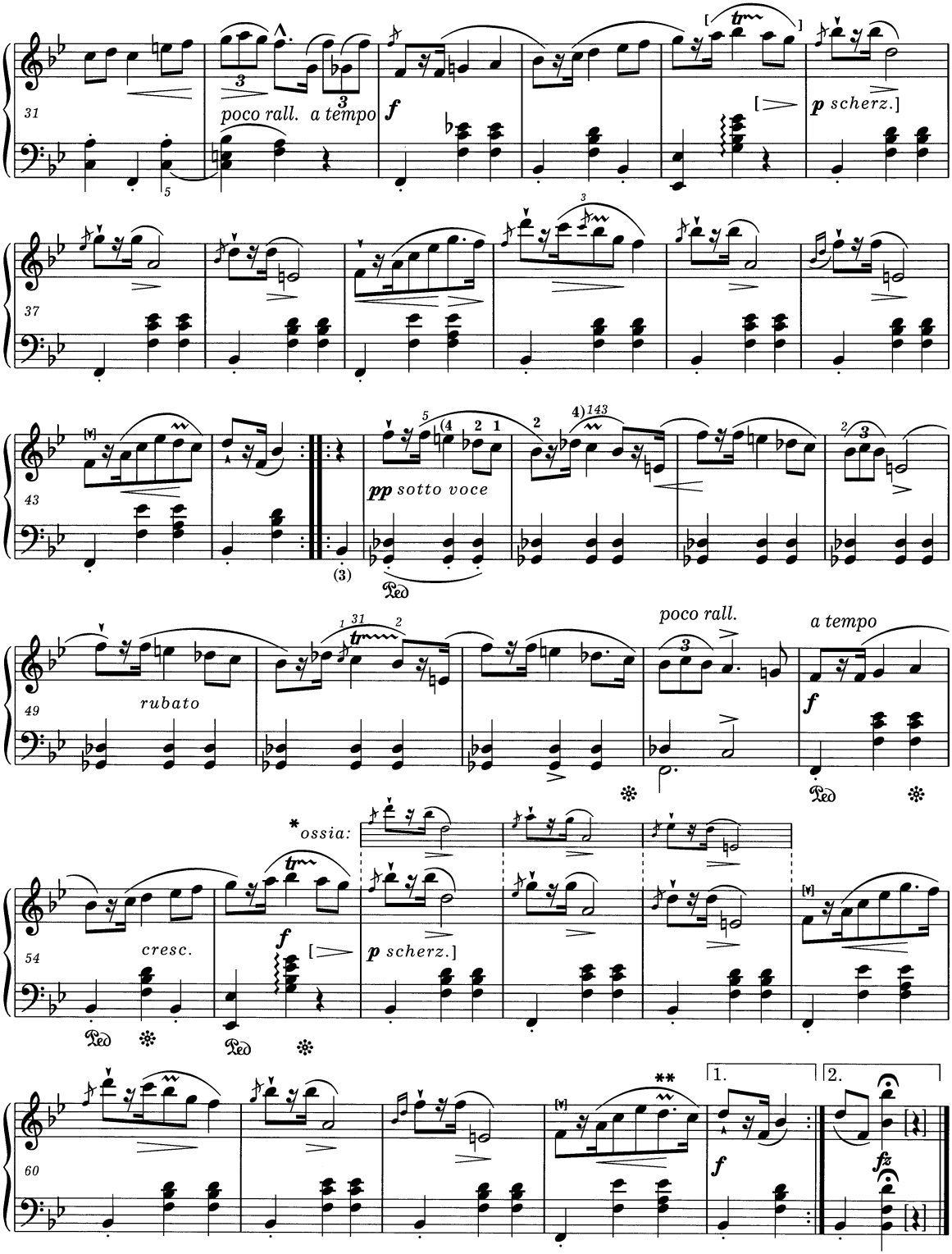
4 Mazurkas

A Monsieur Johns de la Nouvelle Orléans

op. 7 nr 1

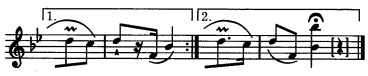


PWM-9750

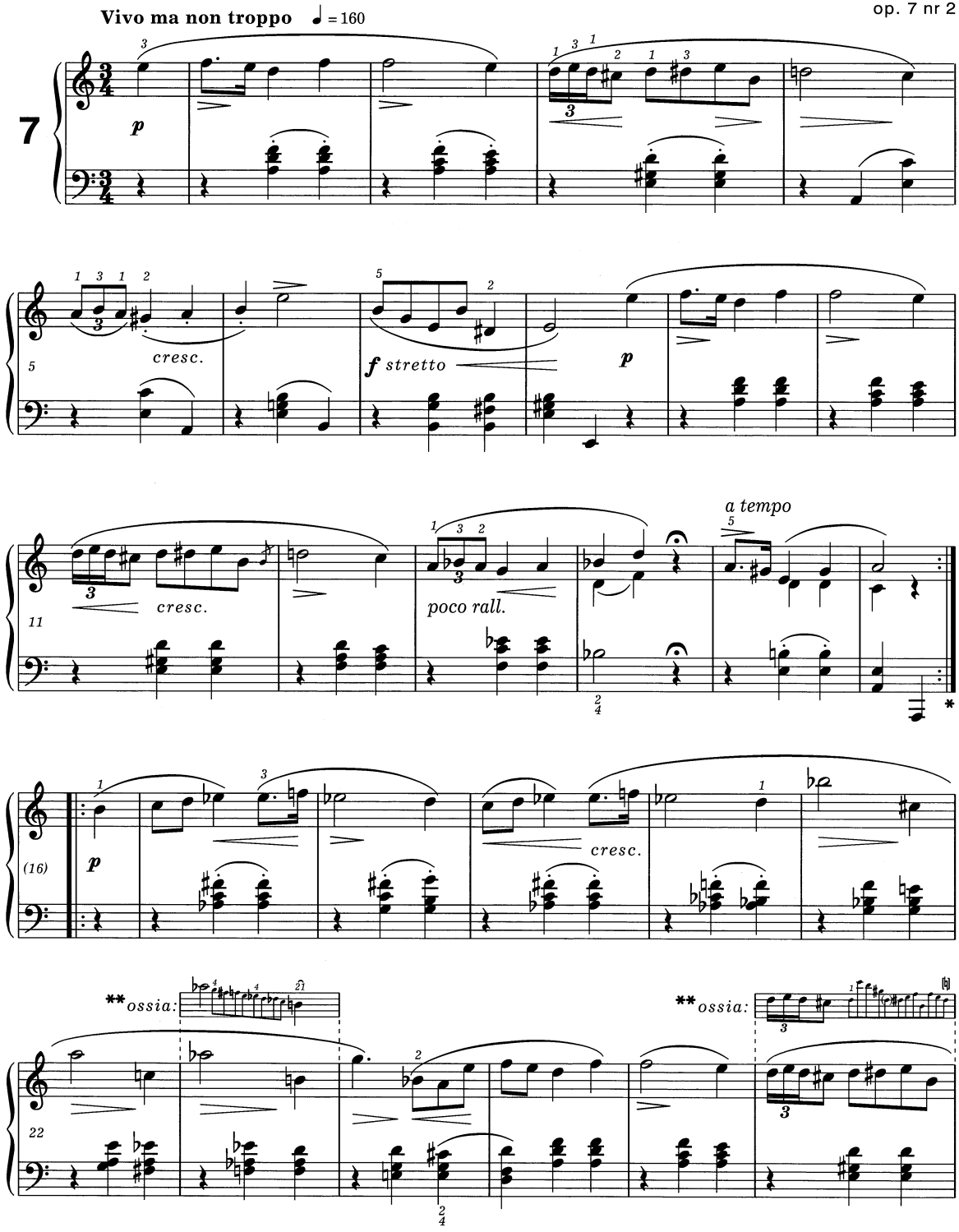


* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

** Zalecany przez redakcję wariant rytmiczny t. 63, pr. r.:
The rhythmic variant in bar 63 suggested by the editors, R. H.:

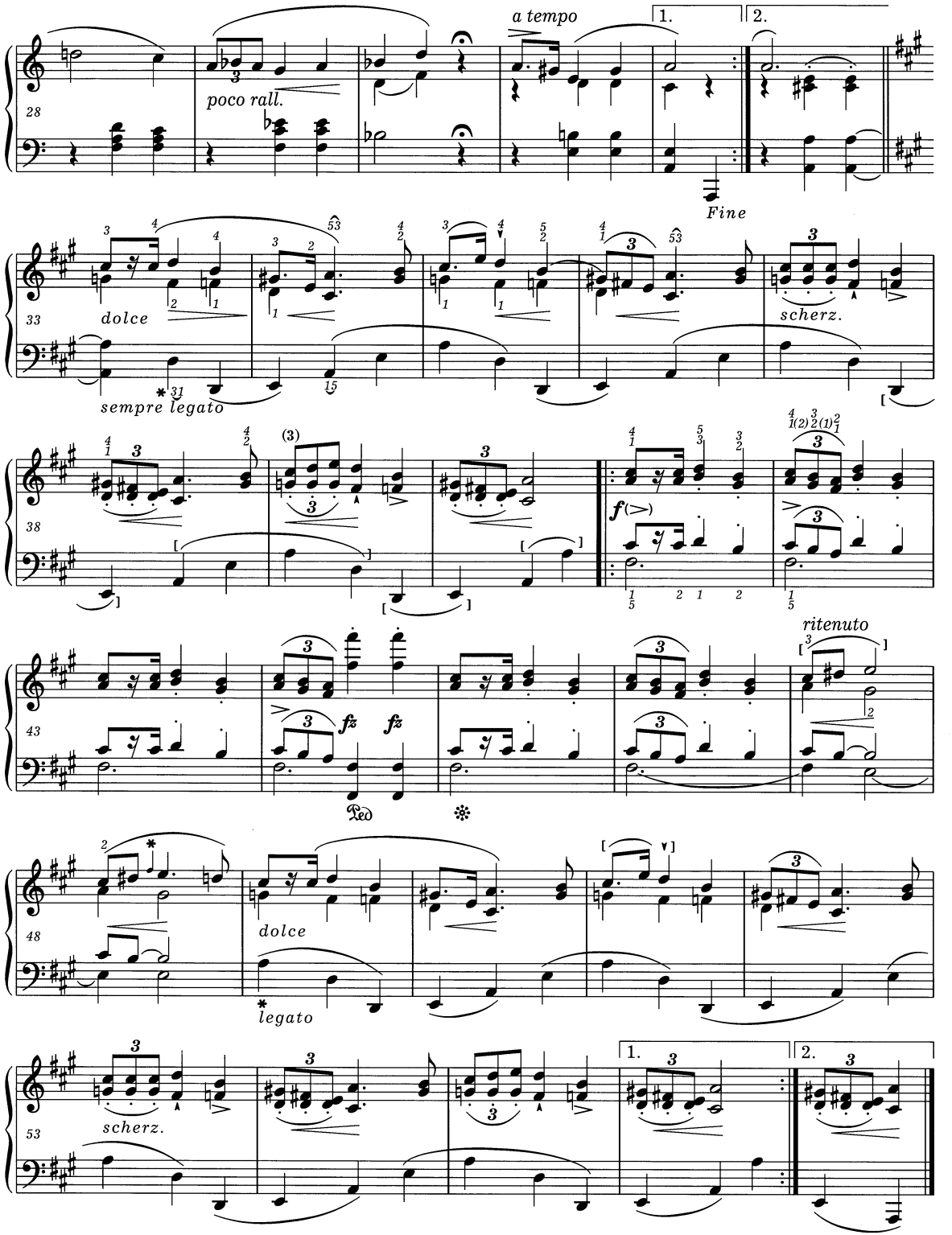


Patrz *Komentarz źródłowy.*
Vide Source Commentary.



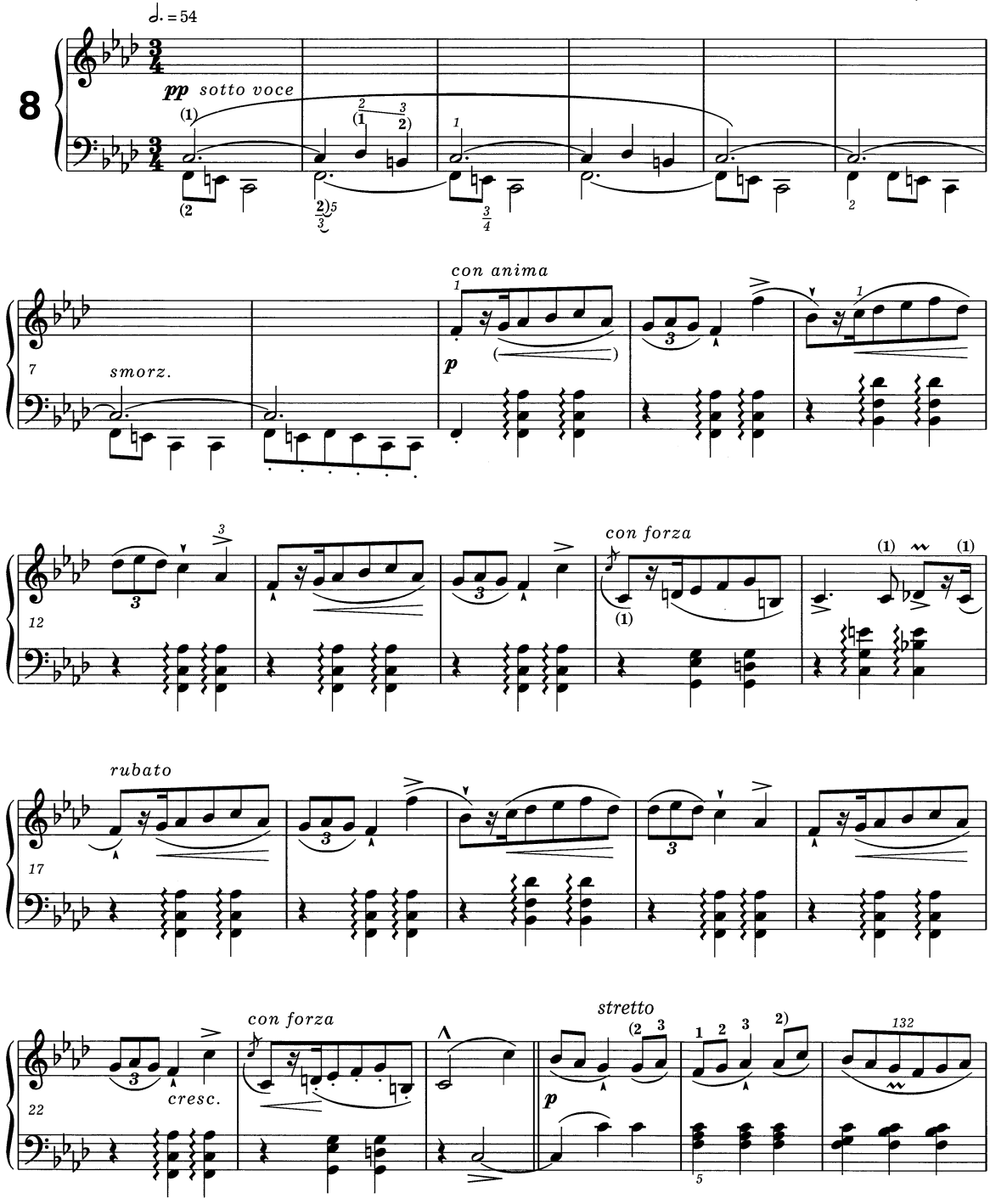
* W pierwszych wydaniach *Fine* znajduje się już w tym miejscu. Patrz *Komentarz wykonawczy* i *źródłowy*.
In the first editions *Fine* is already located here. *Vide Performance* and *Source Commentaries*.

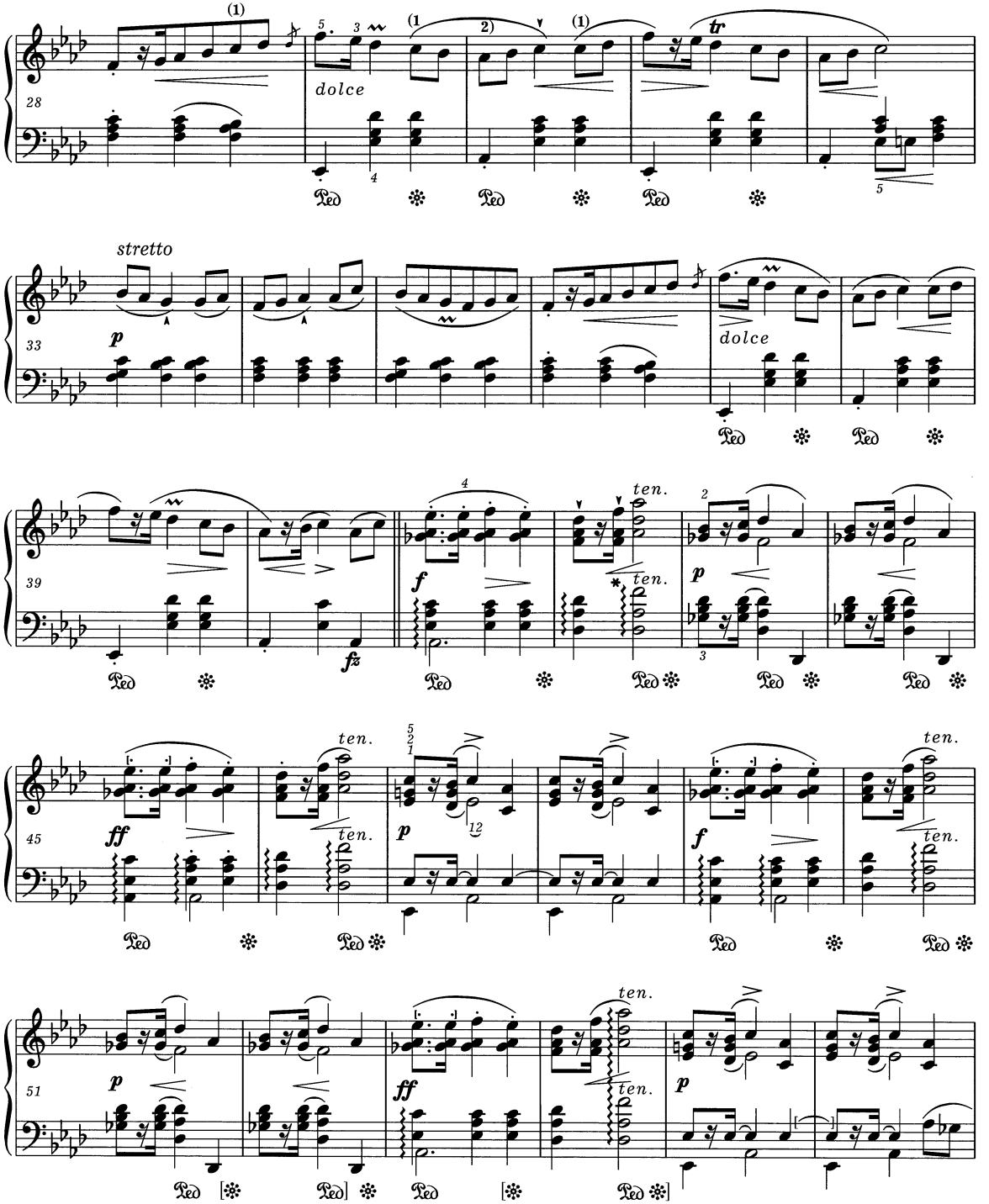
** Warianty w t. 23 i 27 mogą być użyte dopiero przy ostatnim powrocie tych fraz. Możliwości odczytania wariantu w t. 27 - patrz *Komentarz wykonawczy* i *źródłowy*.
Variants in bars 23 and 27 can be used only during the last recurrence of those phrases. For the possible readings of the variant in bar 27 - *Vide Performance* and *Source Commentaries*.



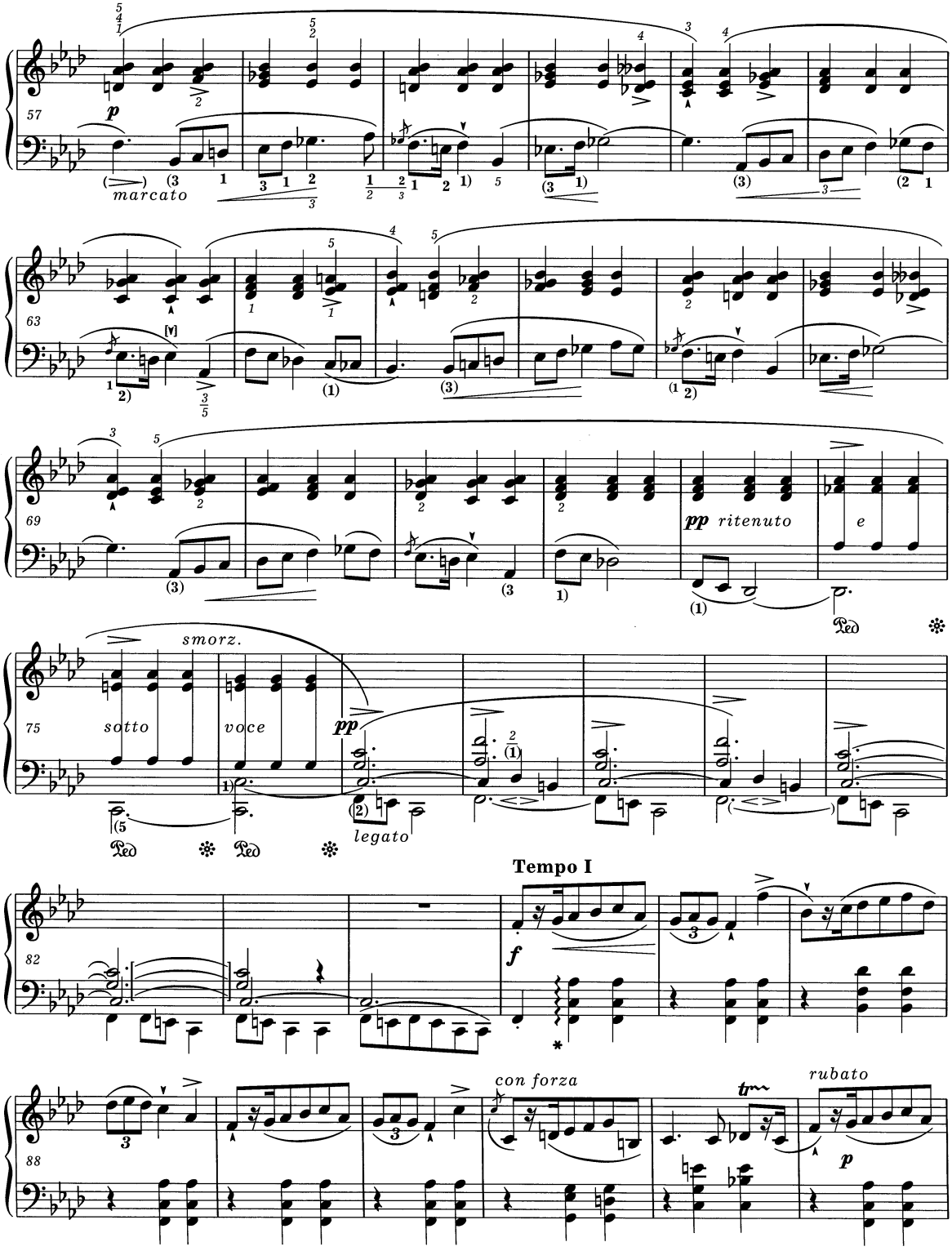
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

D. C. al Fine [senza repetizioni]

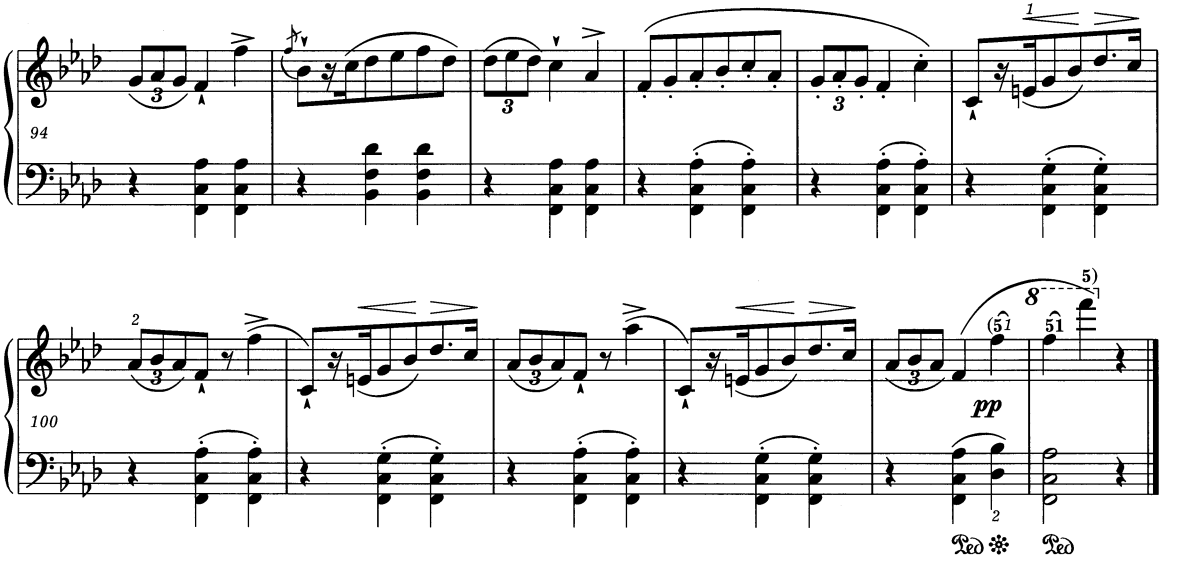

♩. = 54
8
pp sotto voce
7
smorz.
con anima
p
12
con forza
rubato
17
con forza
cresc.
22
stretto
p



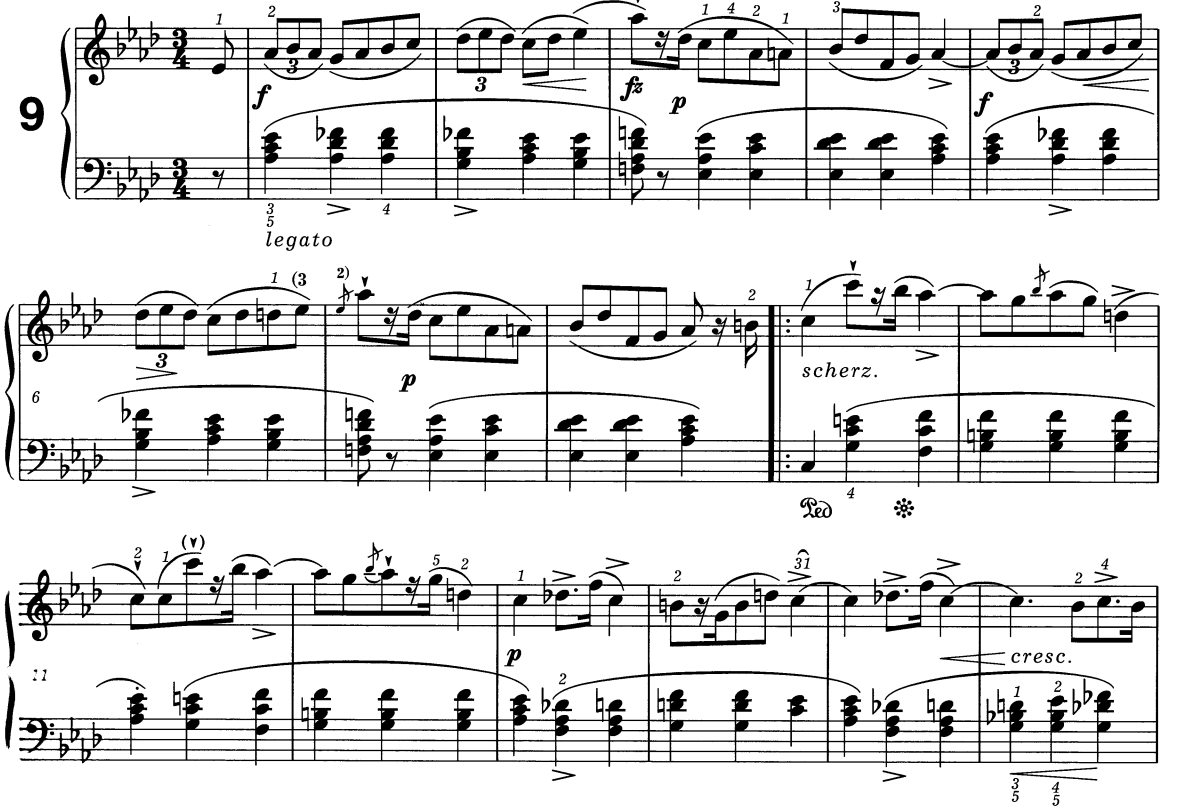
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

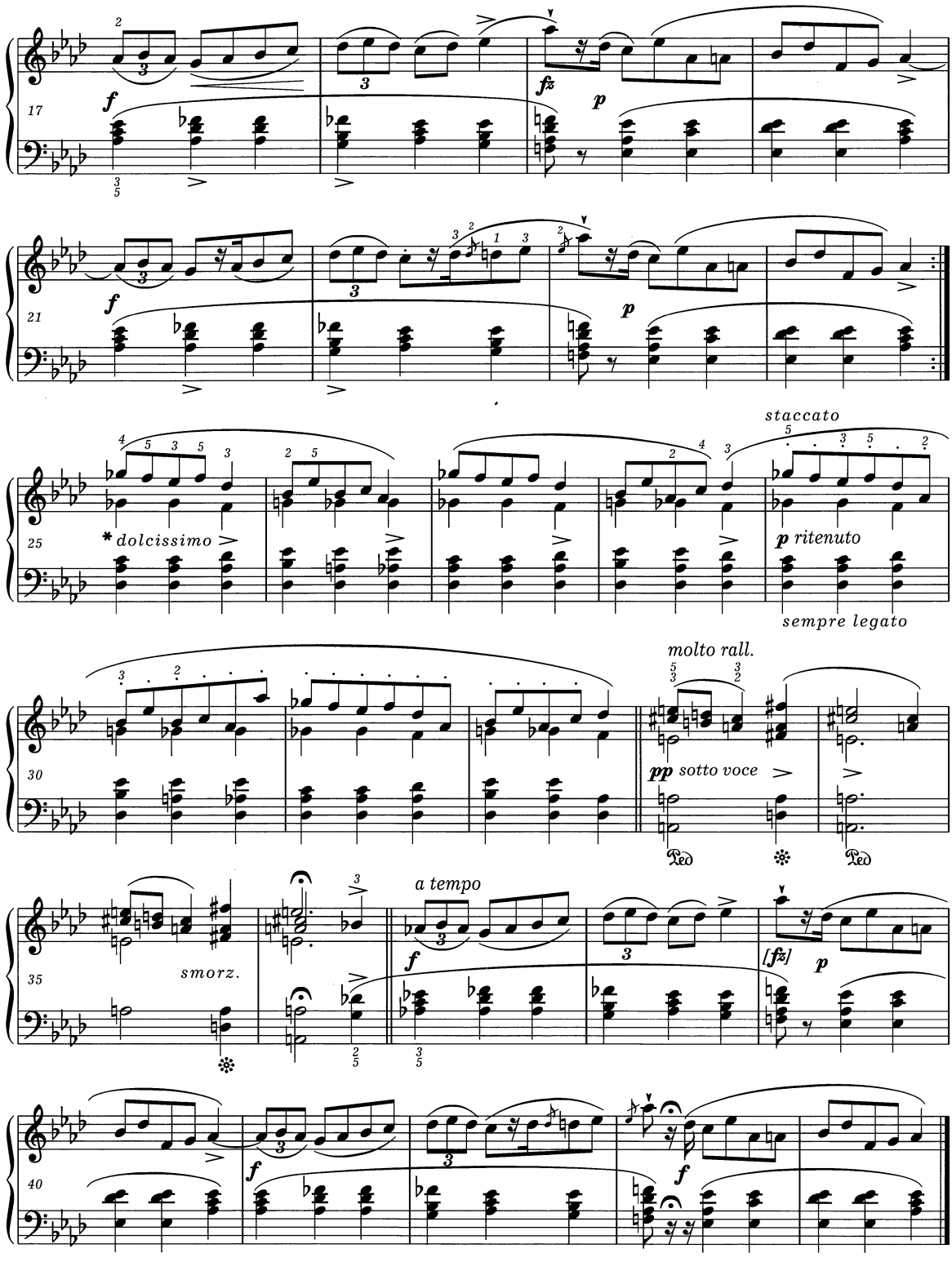


* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.



Presto ma non troppo ♩. = 76



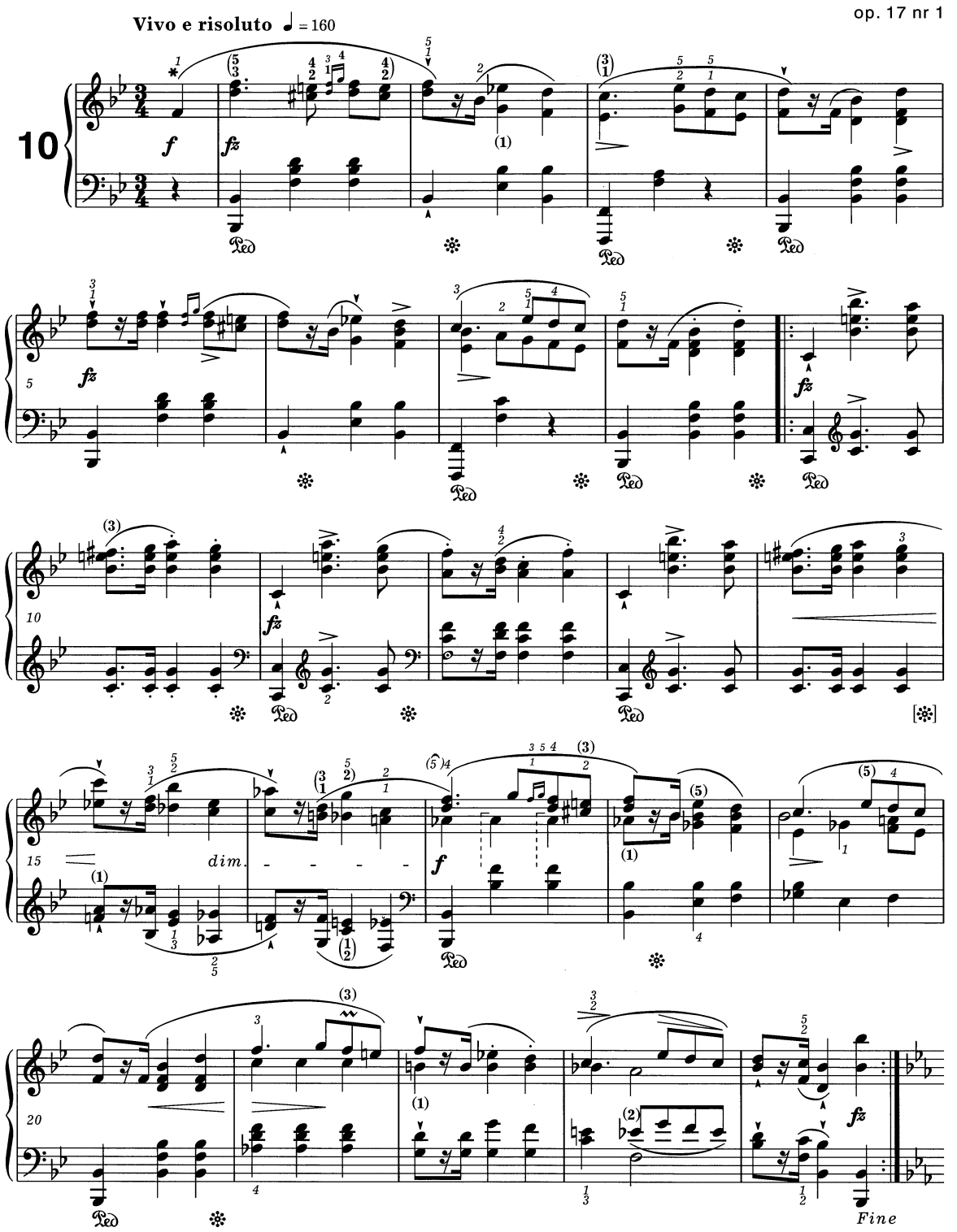


* We wcześniejszej redakcji zamiast *dolcissimo* widnieje określenie *celeste*.
The earlier edition contains *celeste* instead of *dolcissimo*.

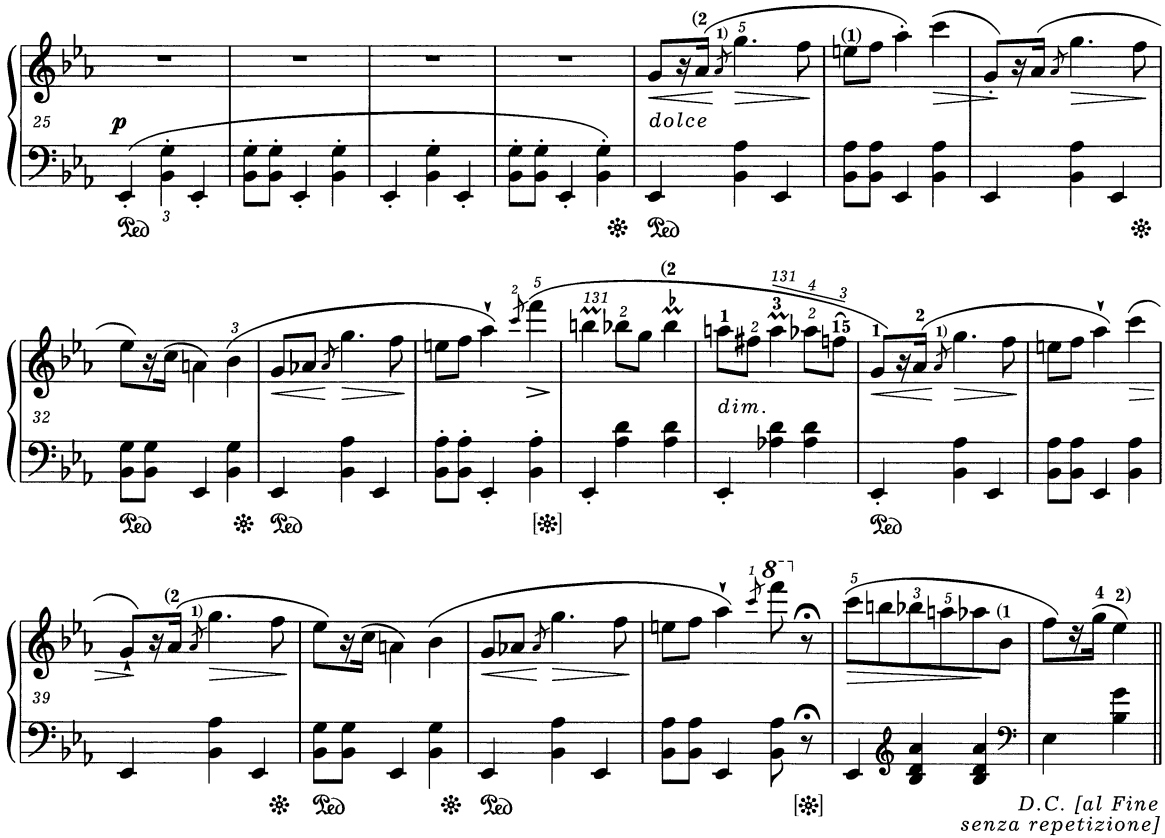
4 Mazurkas

A Madame Lina Freppa

op. 17 nr 1

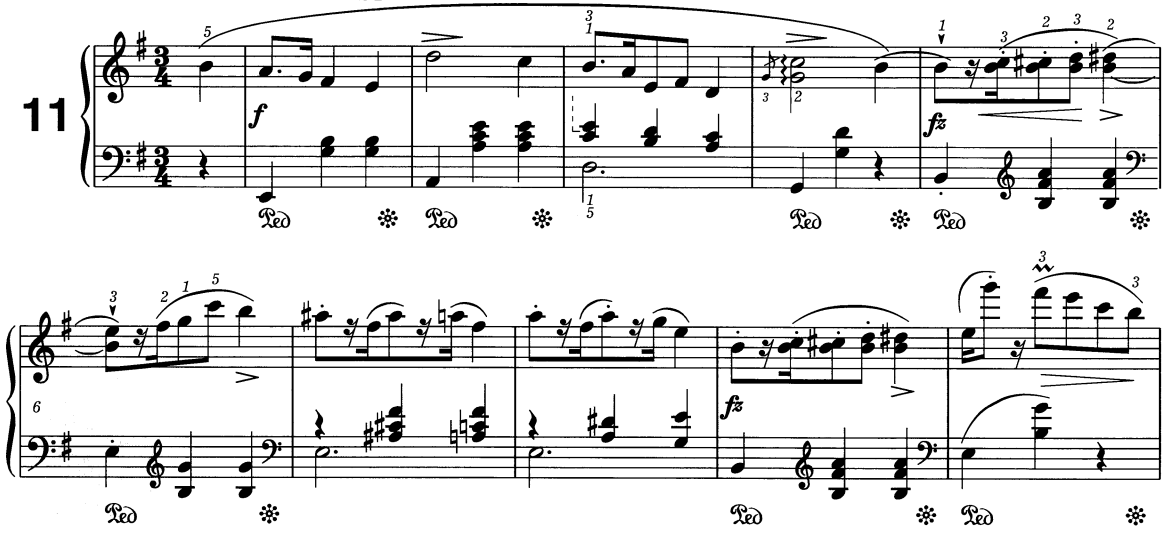


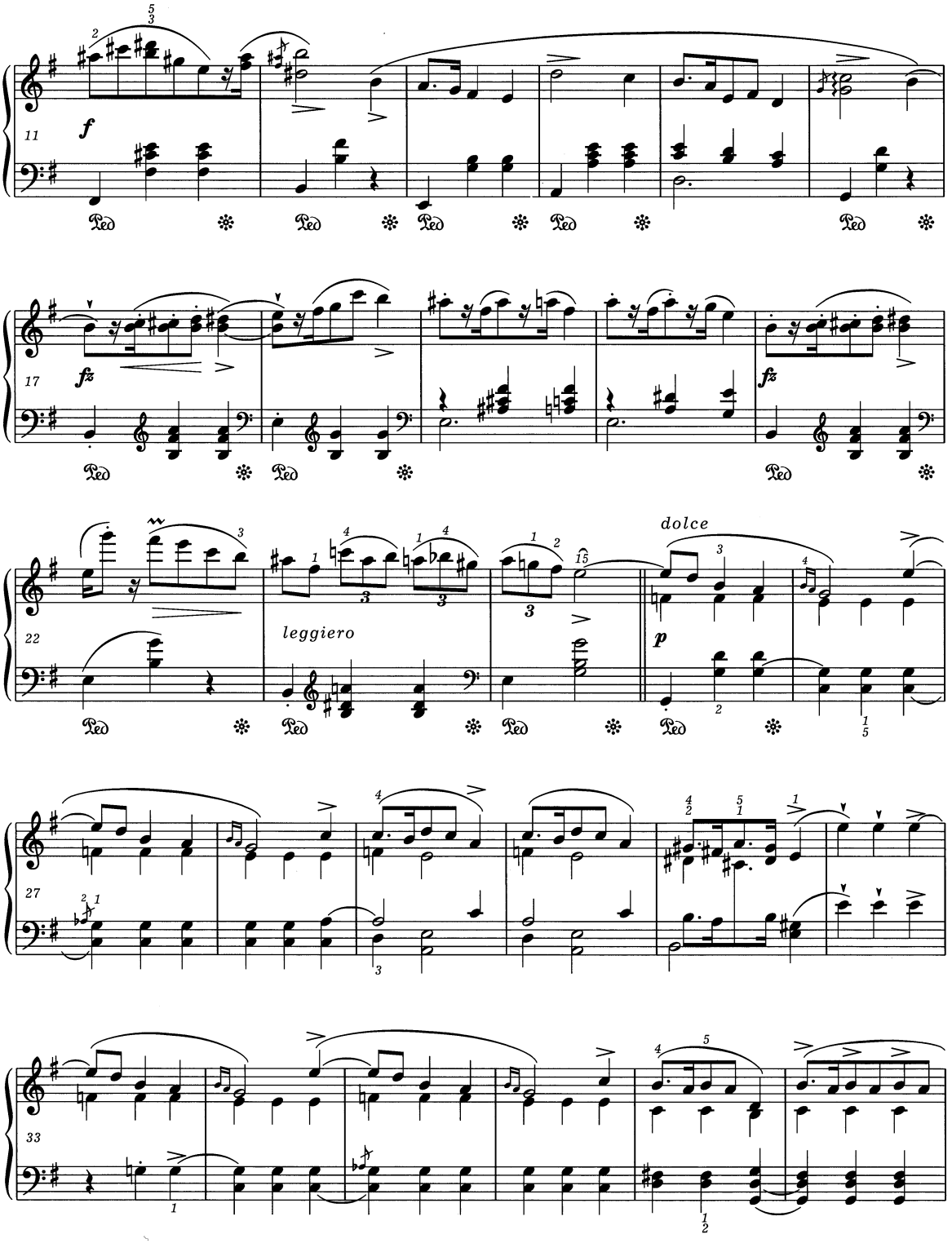
* W egzemplarzu lekcyjnym Chopin dopisał jeden łuk nad pierwszymi czterema taktami. Patrz *Komentarz wykonawczy.*
In a pupils' copy Chopin added a single slur over the first four bars. *Vide Performance Commentary.*

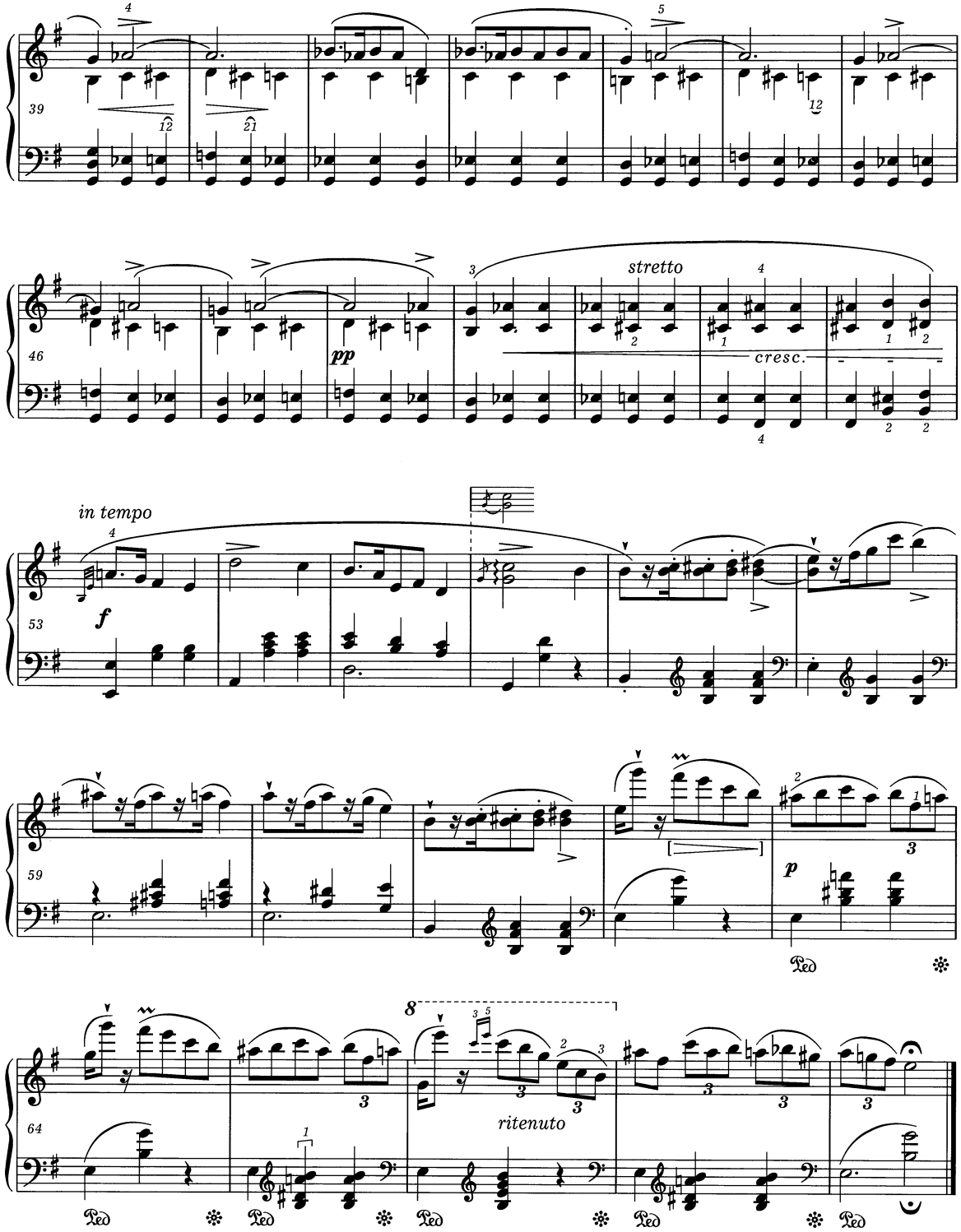


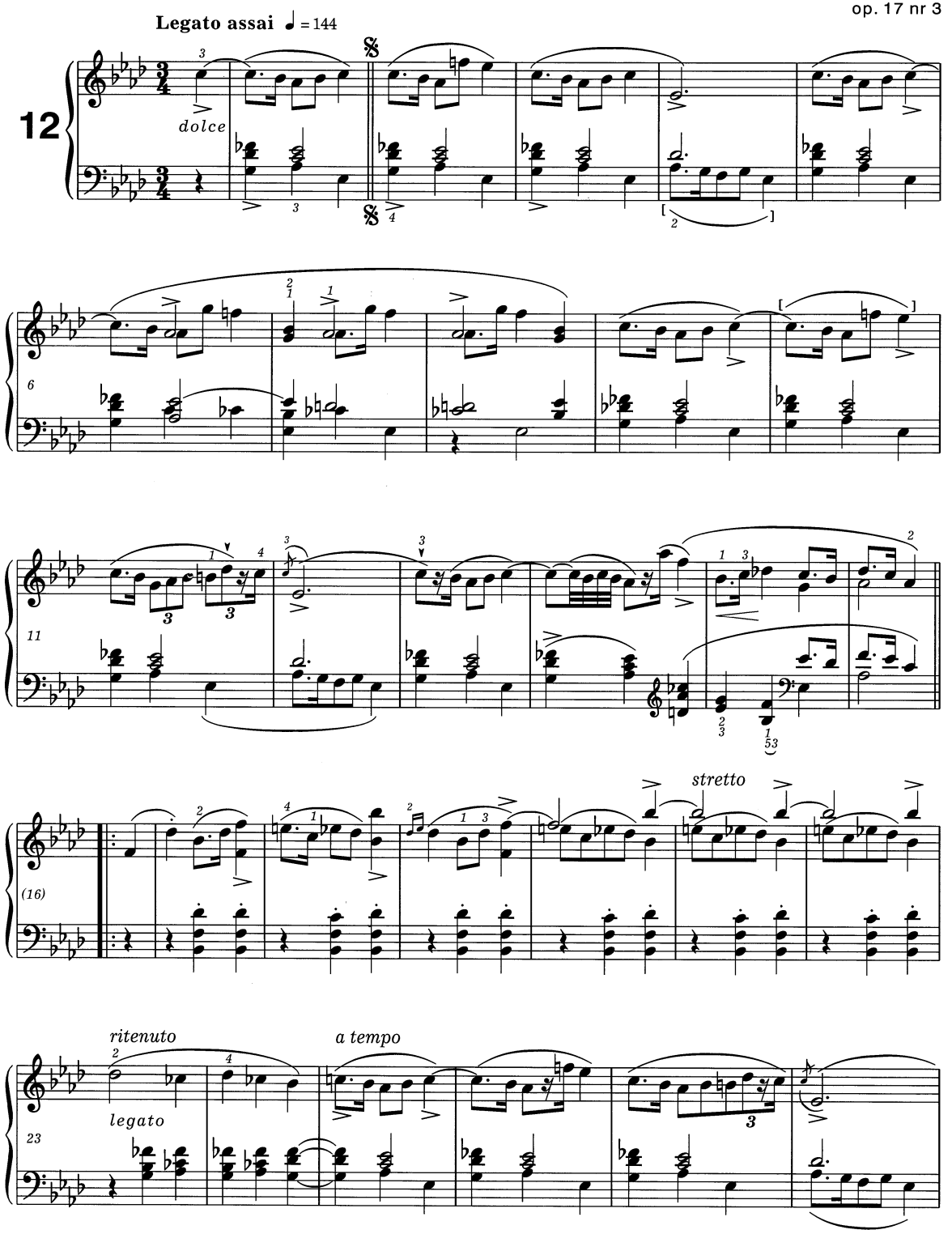
Lento ma non troppo ♩ = 144

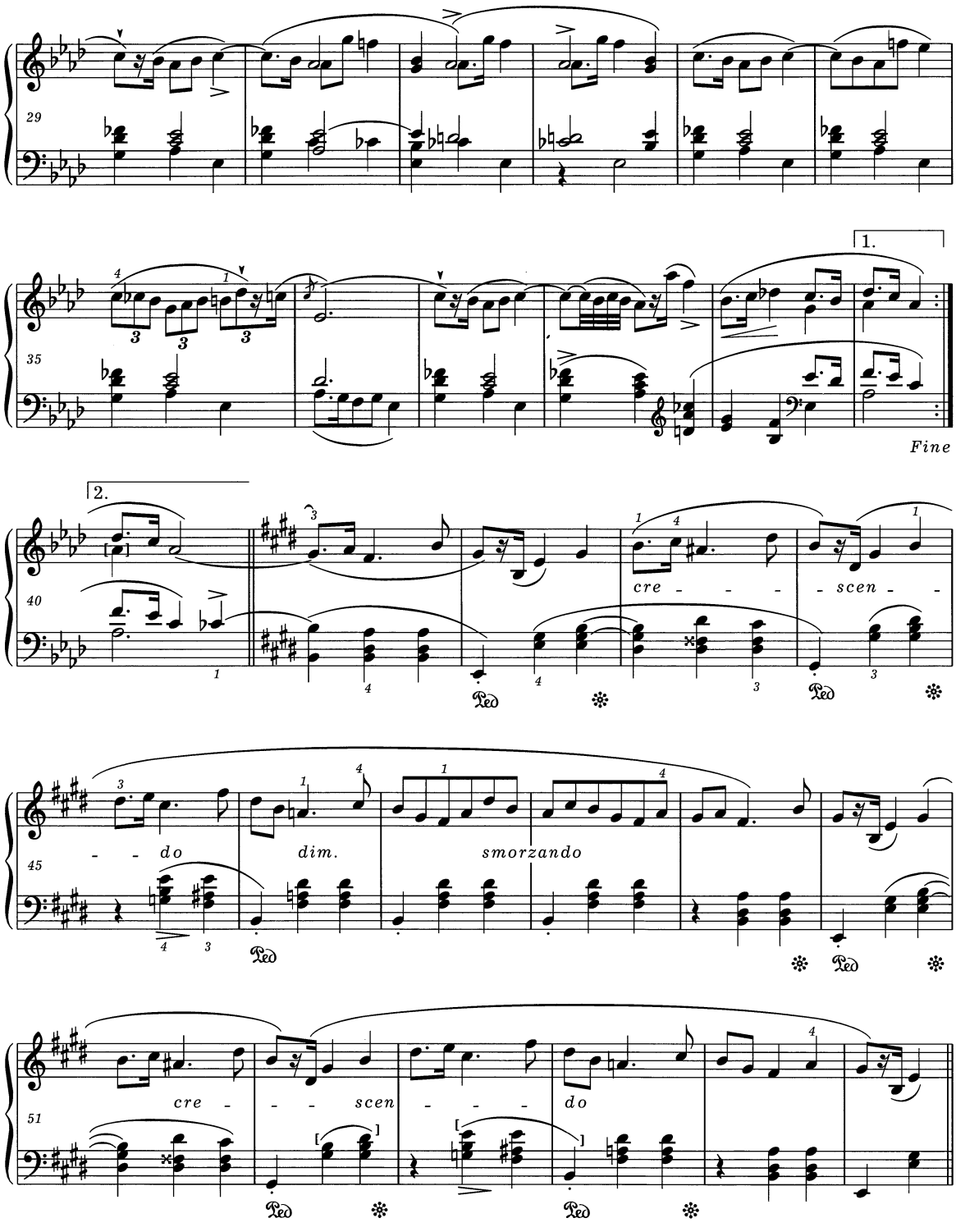
op. 17 nr 2

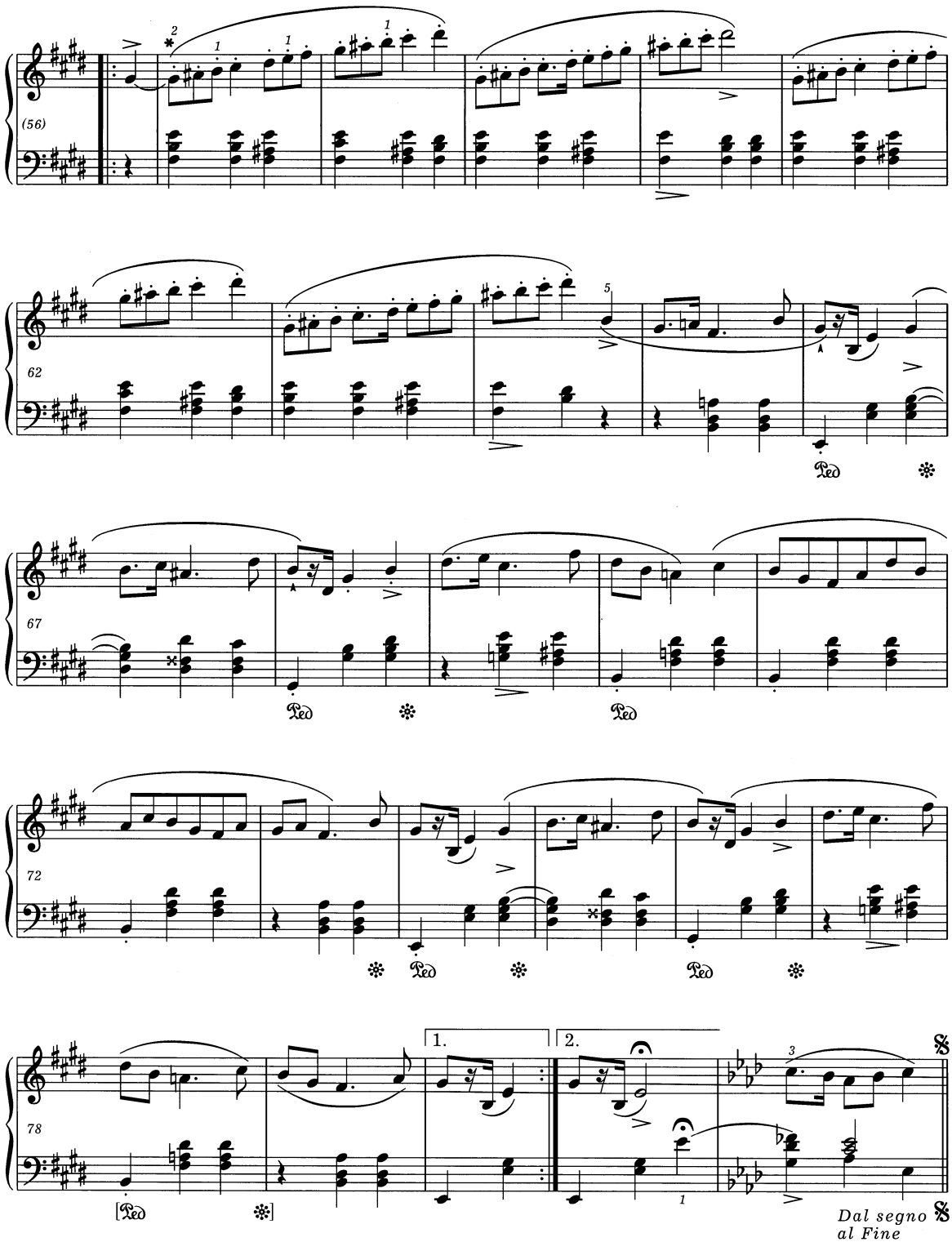



11
f
17
fz
fz
22
leggiero
dolce
p
27
33

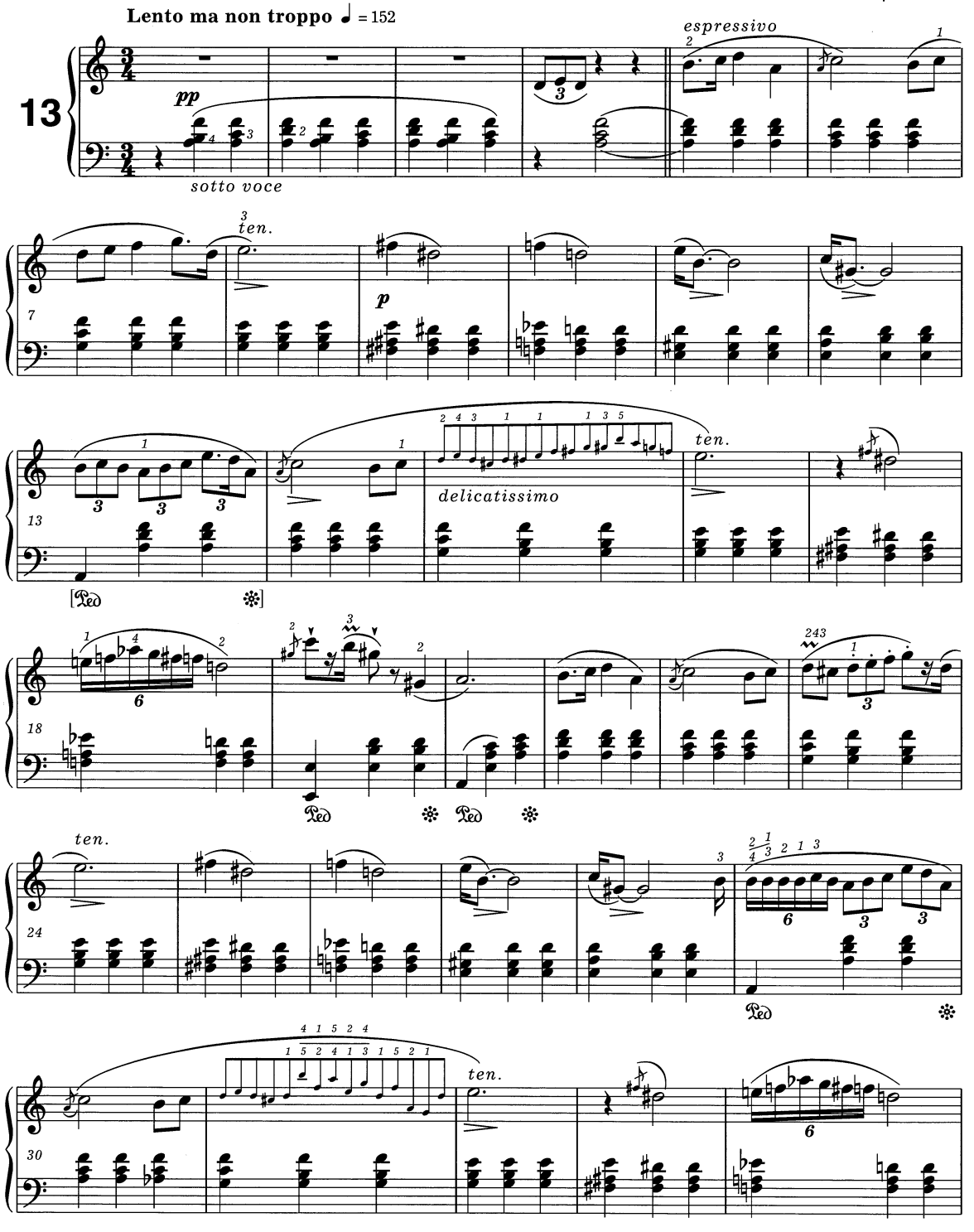

39
46
stretto
cresc.
pp
in tempo
f
53
59
p
64
ritenuto
Ped

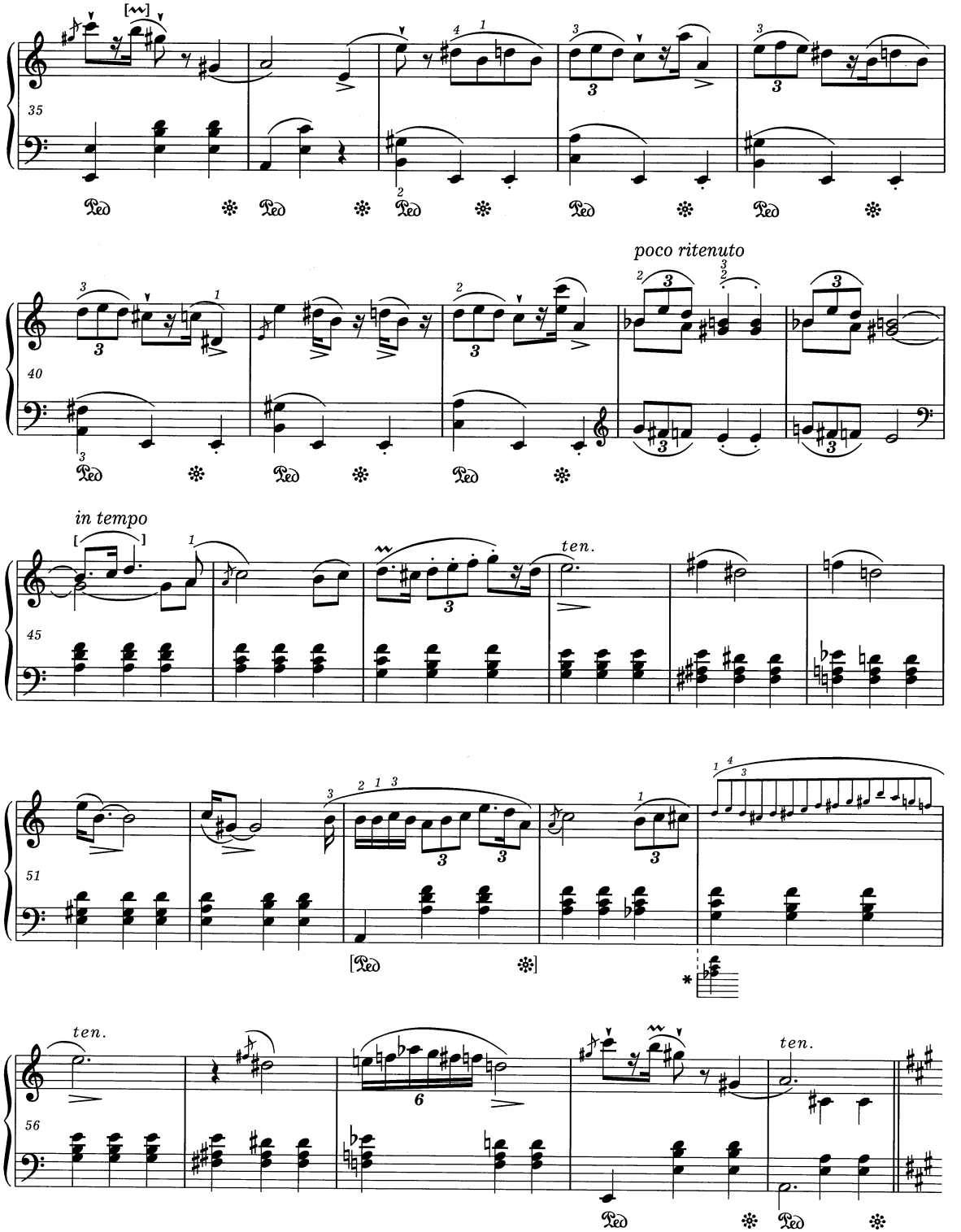

Legato assai ♩ = 144
12
dolce
6
11
(16)
stretto
ritenuto
legato
a tempo
23


29
35
1.
Fine
2.
40
cre - - - - scen - -
45
- - do
dim.
smorzando
51
cre - - - scen - - - do

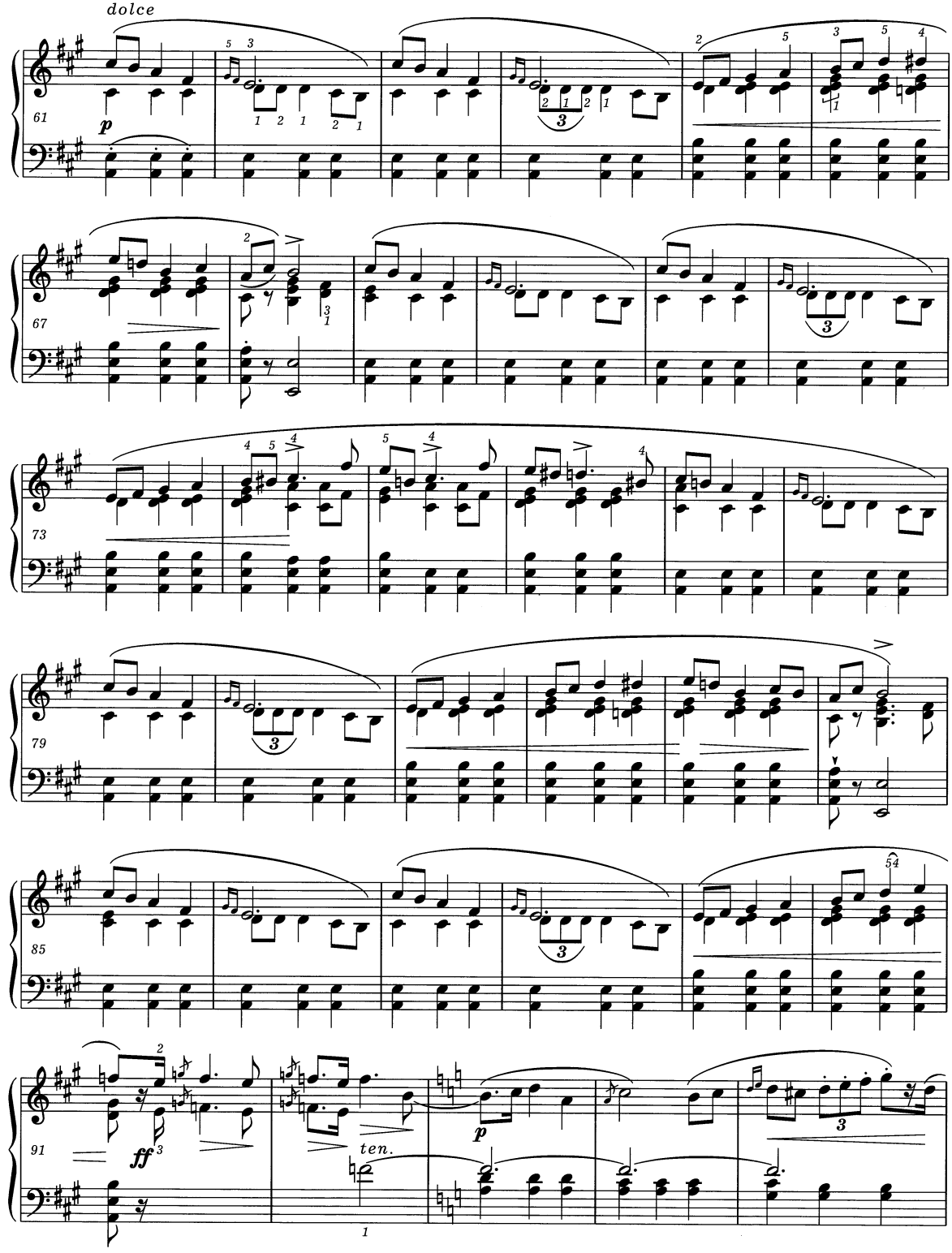


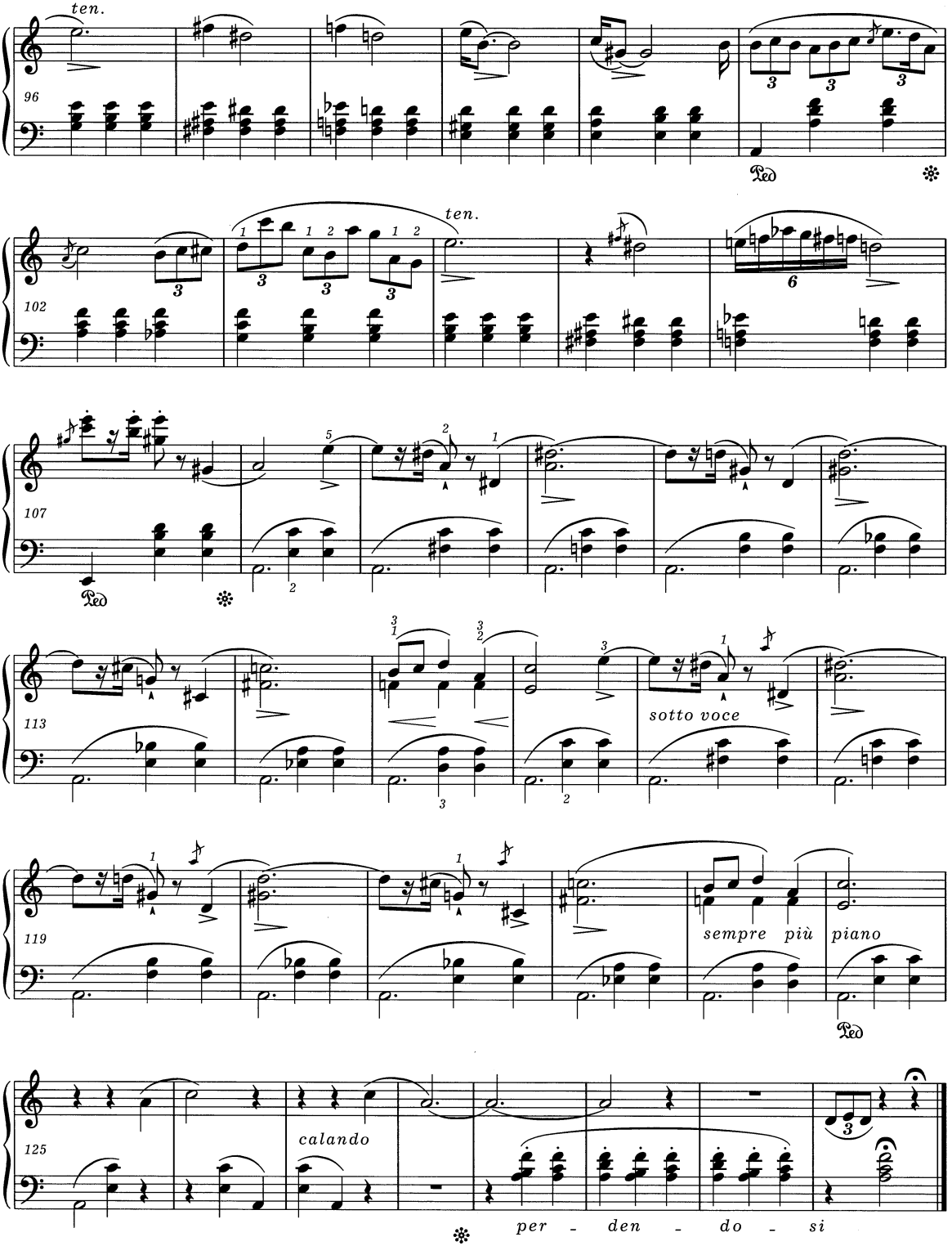
* Dźwięk *gis*^{1} można powtórzyć lub przetrzymać.
The note *g♯*^{1} can be repeated or sustained.


Lento ma non troppo ♩ = 152
13
pp
sotto voce
espressivo
ten.
p
delicatissimo
ten.
ten.
ten.



* Autentyczność tego wariantu nie jest pewna. Patrz *Komentarz źródłowy.*
The authenticity of this variant is uncertain. *Vide Source Commentary.*

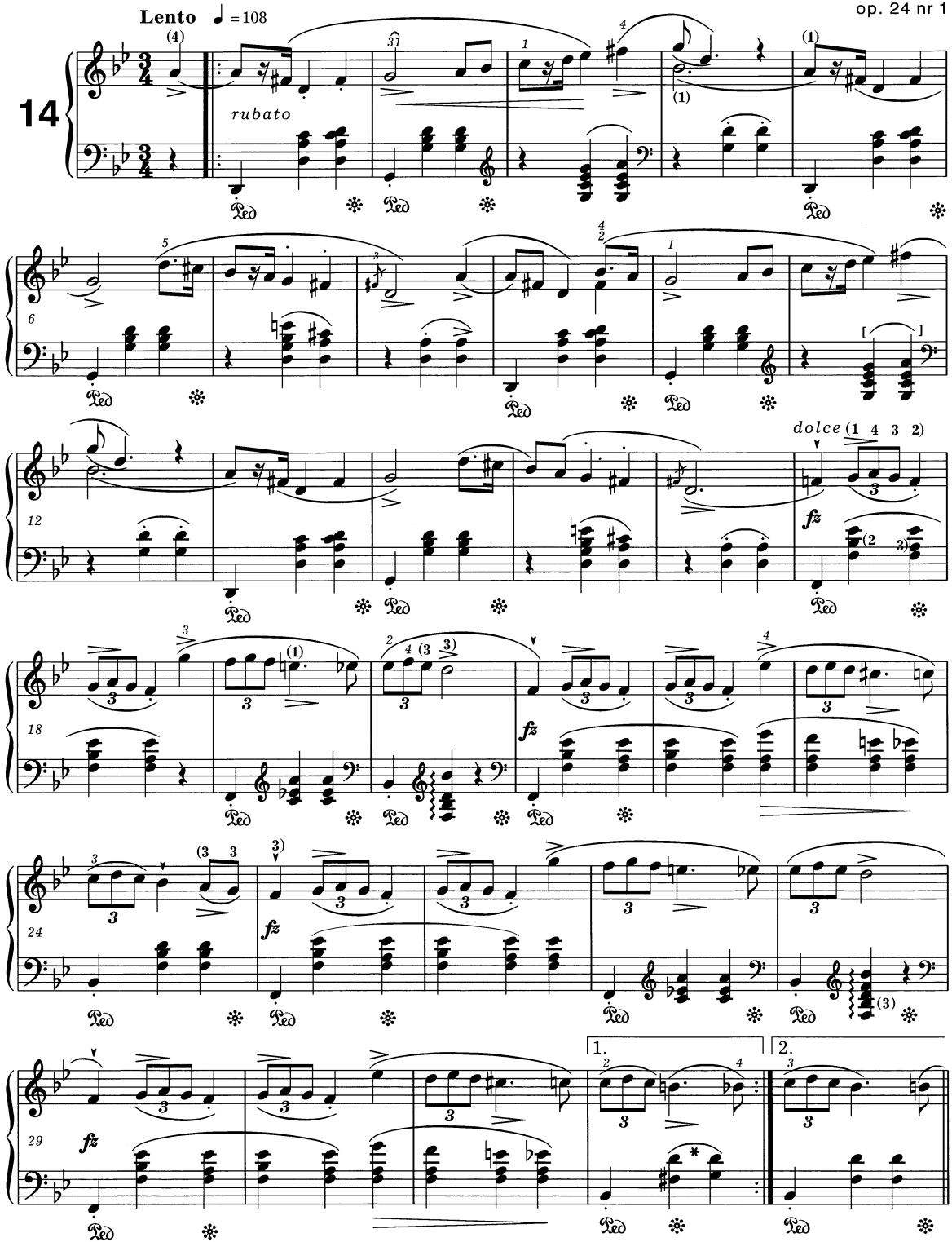

dolce
p
61
67
73
79
85
ff
ten.
p
91


ten.
96
Ped
ten.
102
6
107
Ped
113
sotto voce
119
sempre più piano
Ped
125
calando
per - den - do - si

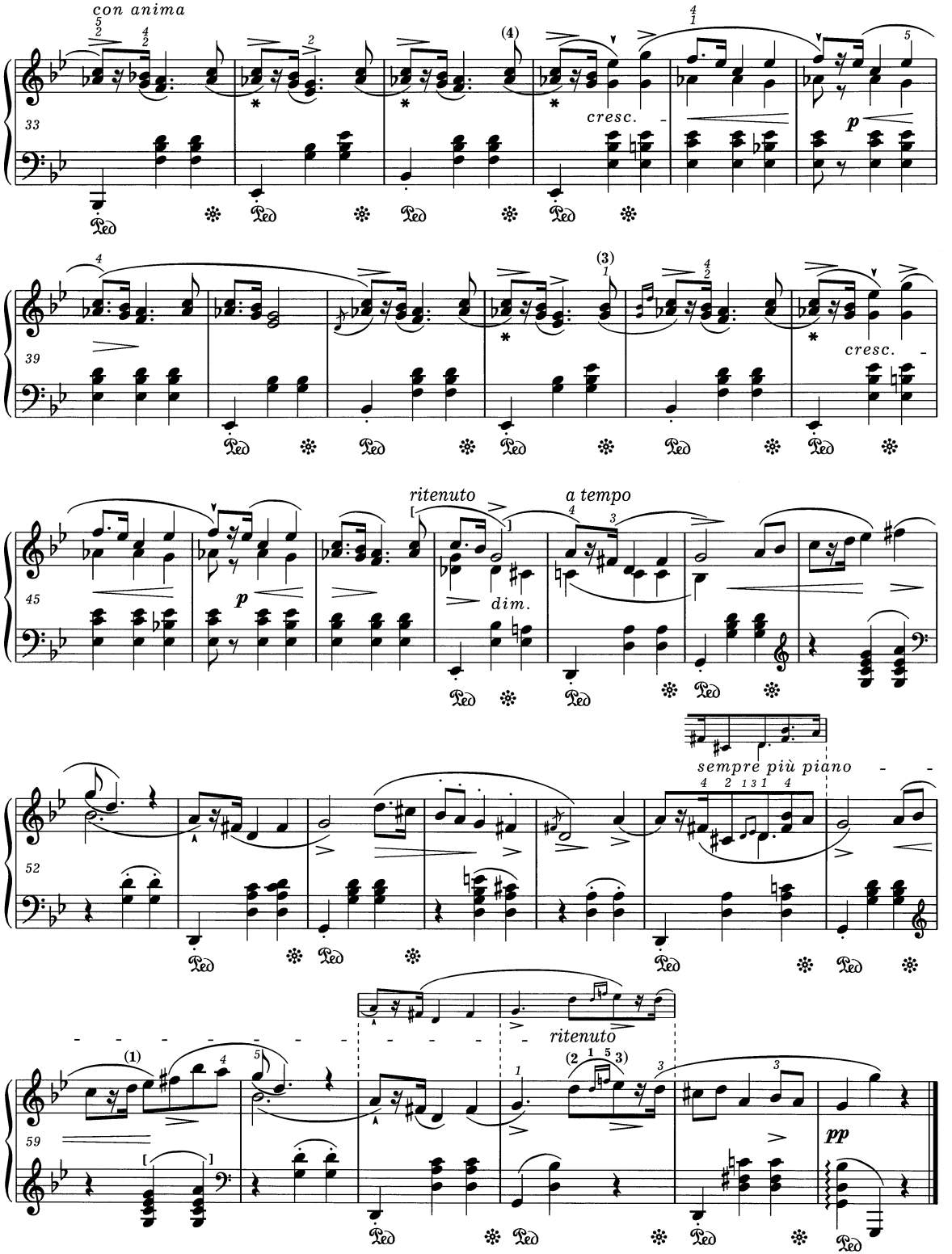
4 Mazurkas

A Monsieur le Comte de Perthuis

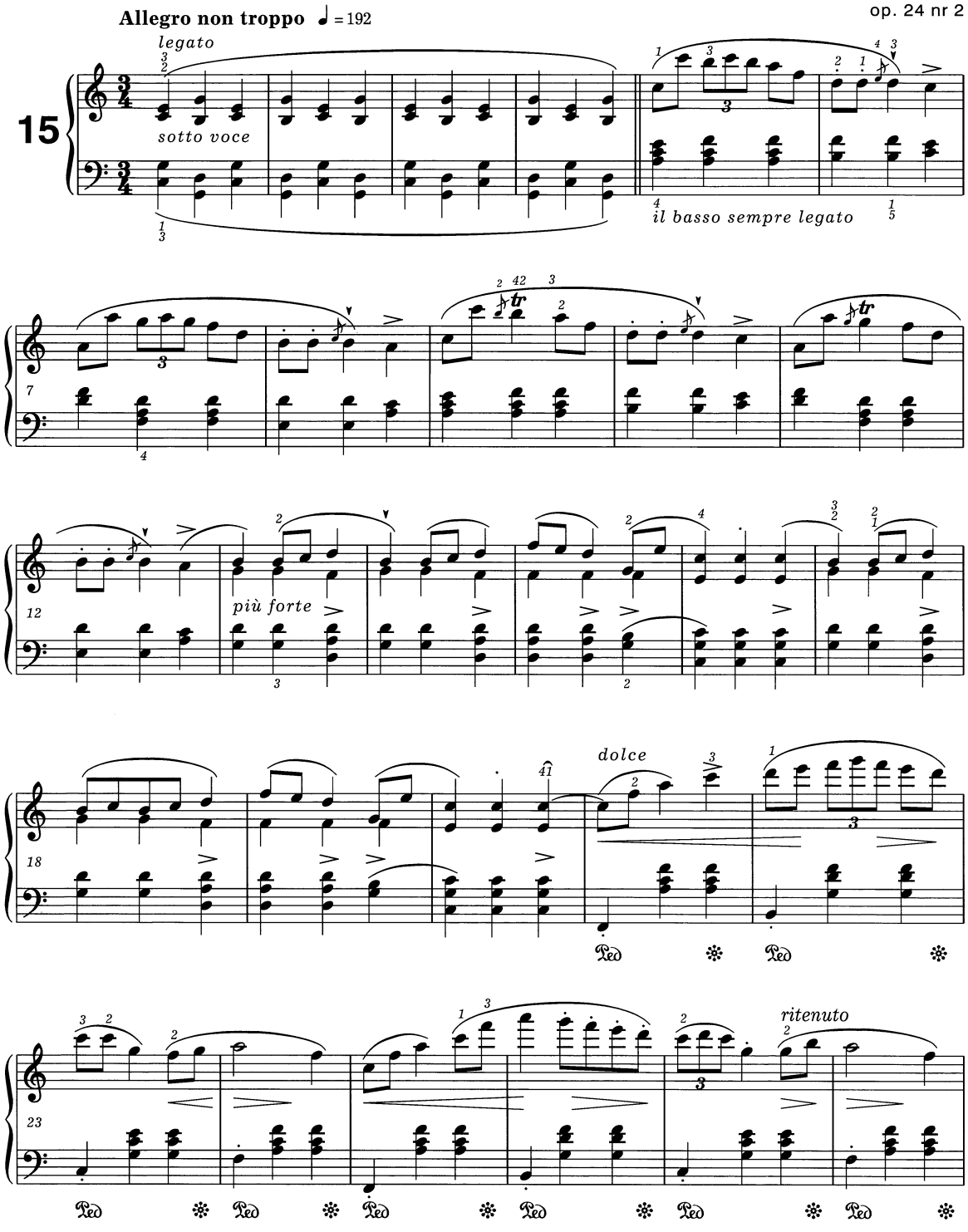
op. 24 nr 1

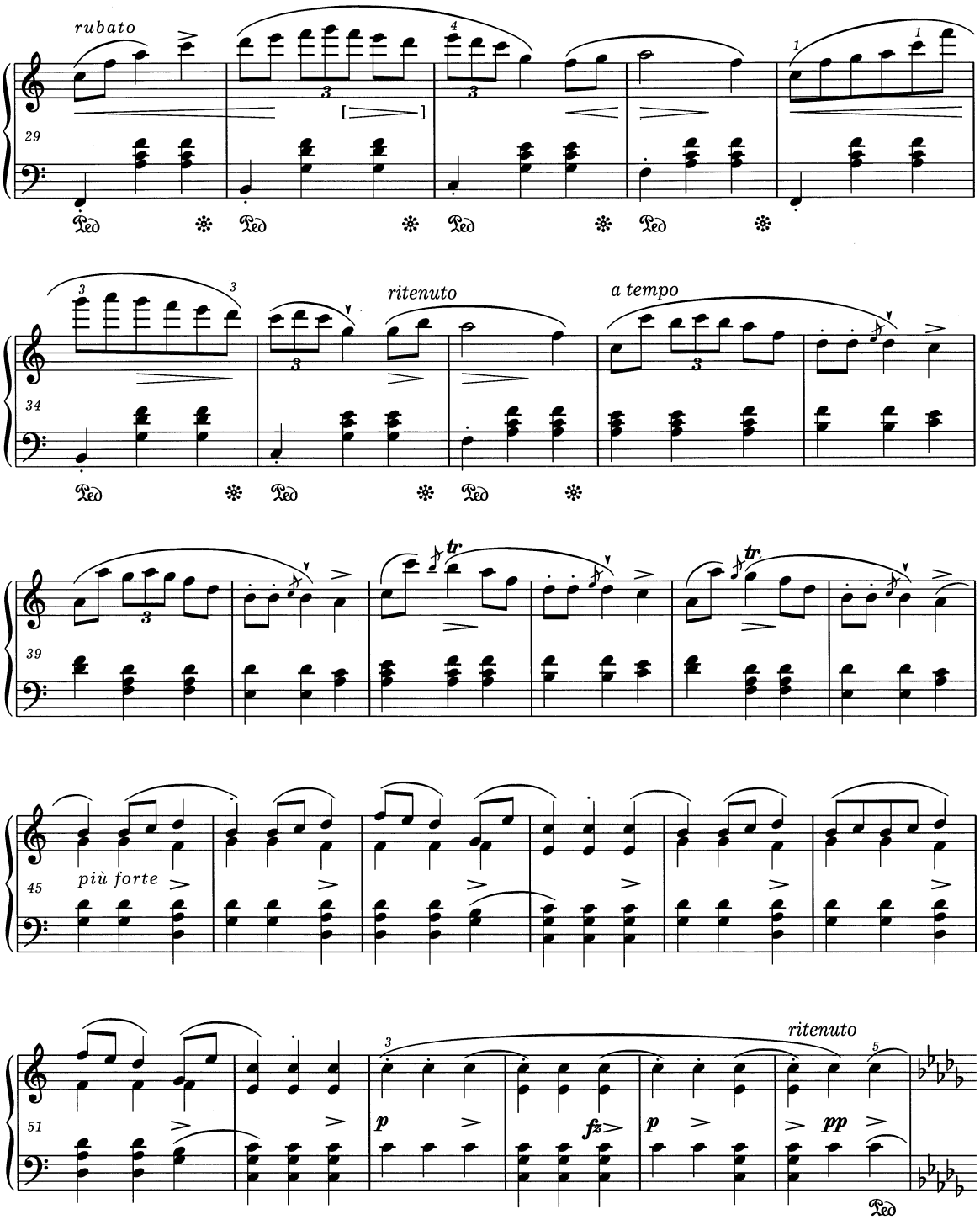


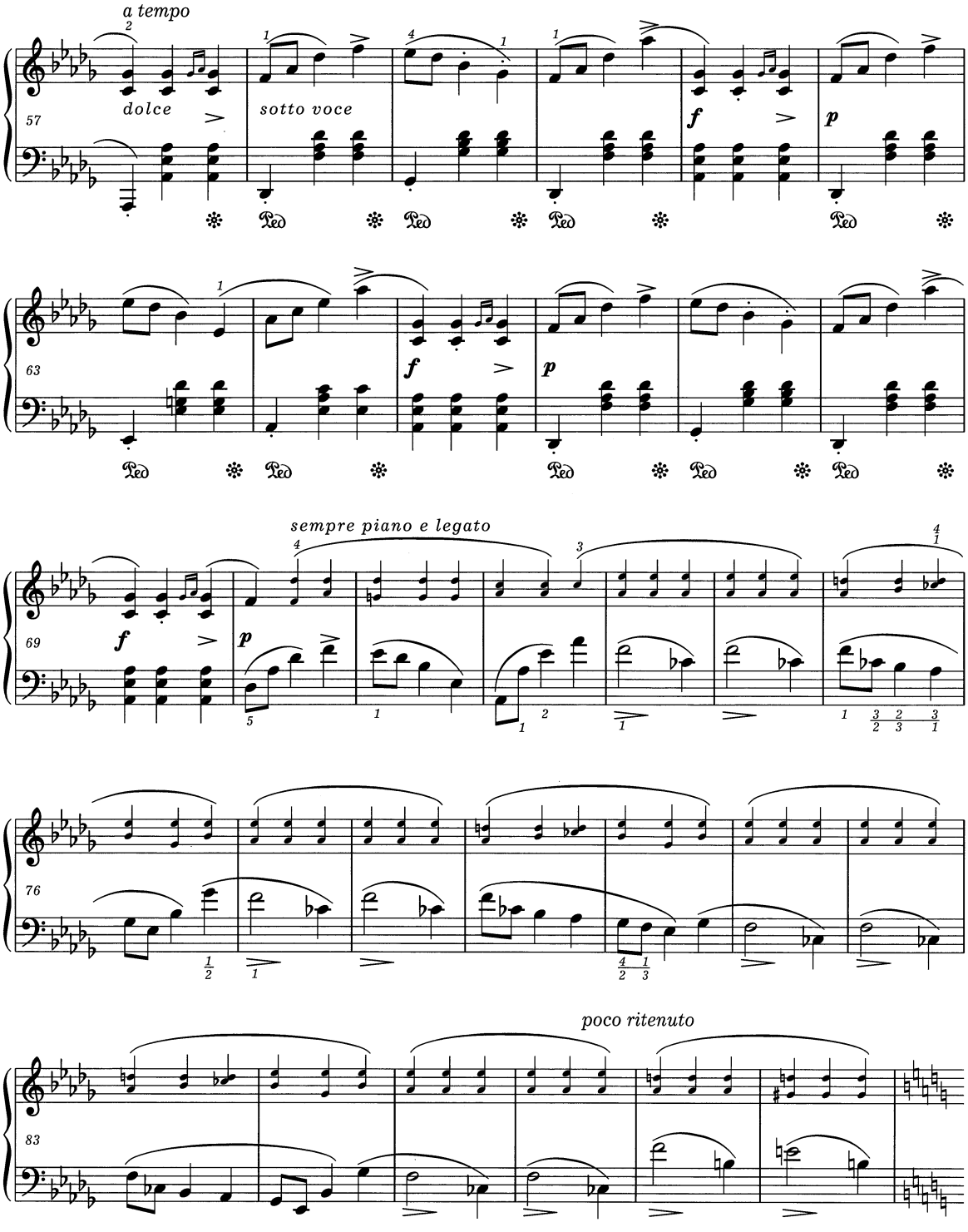
* Dźwięk *d*^{1} należy powtórzyć.
The note *d*^{1} should be repeated.

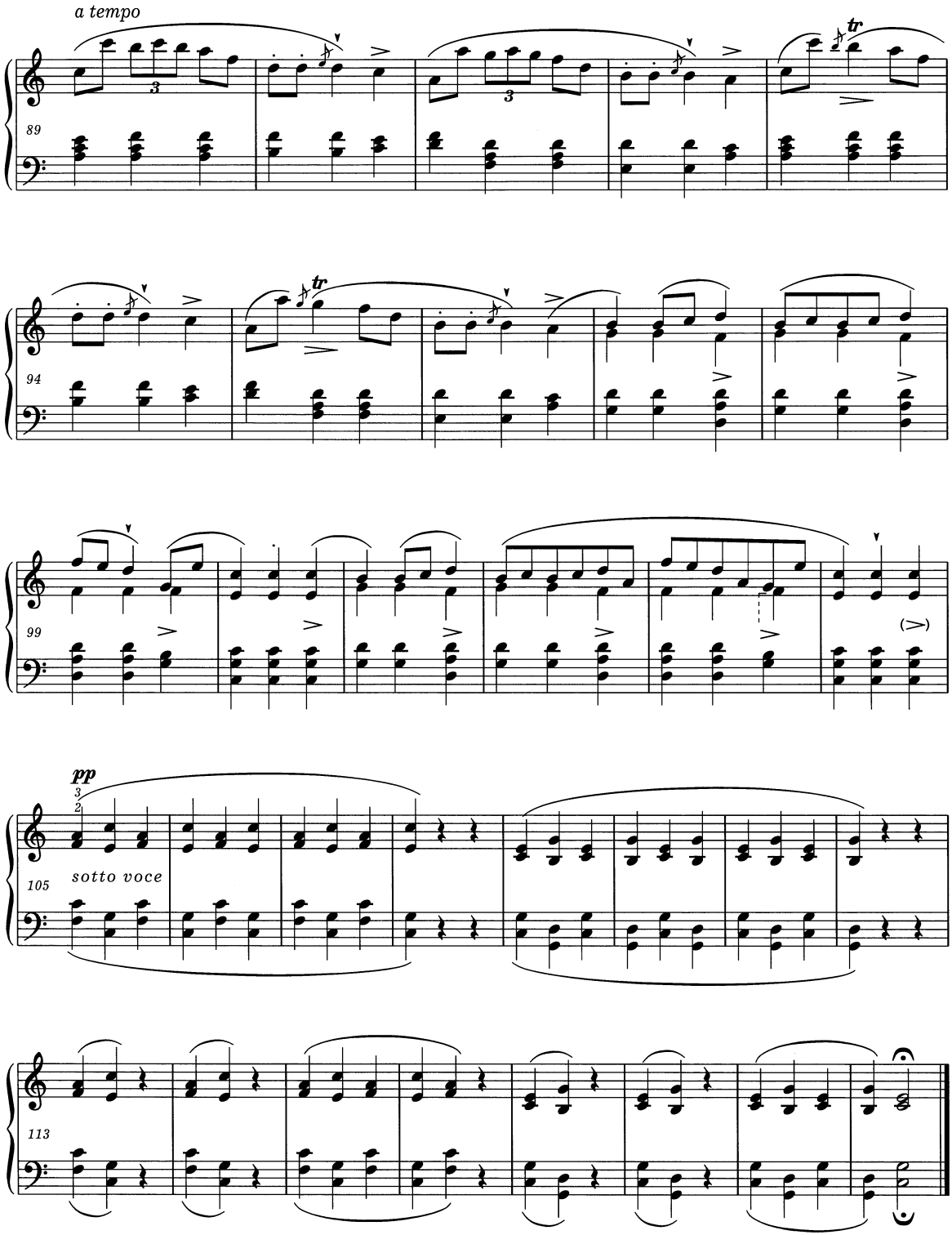


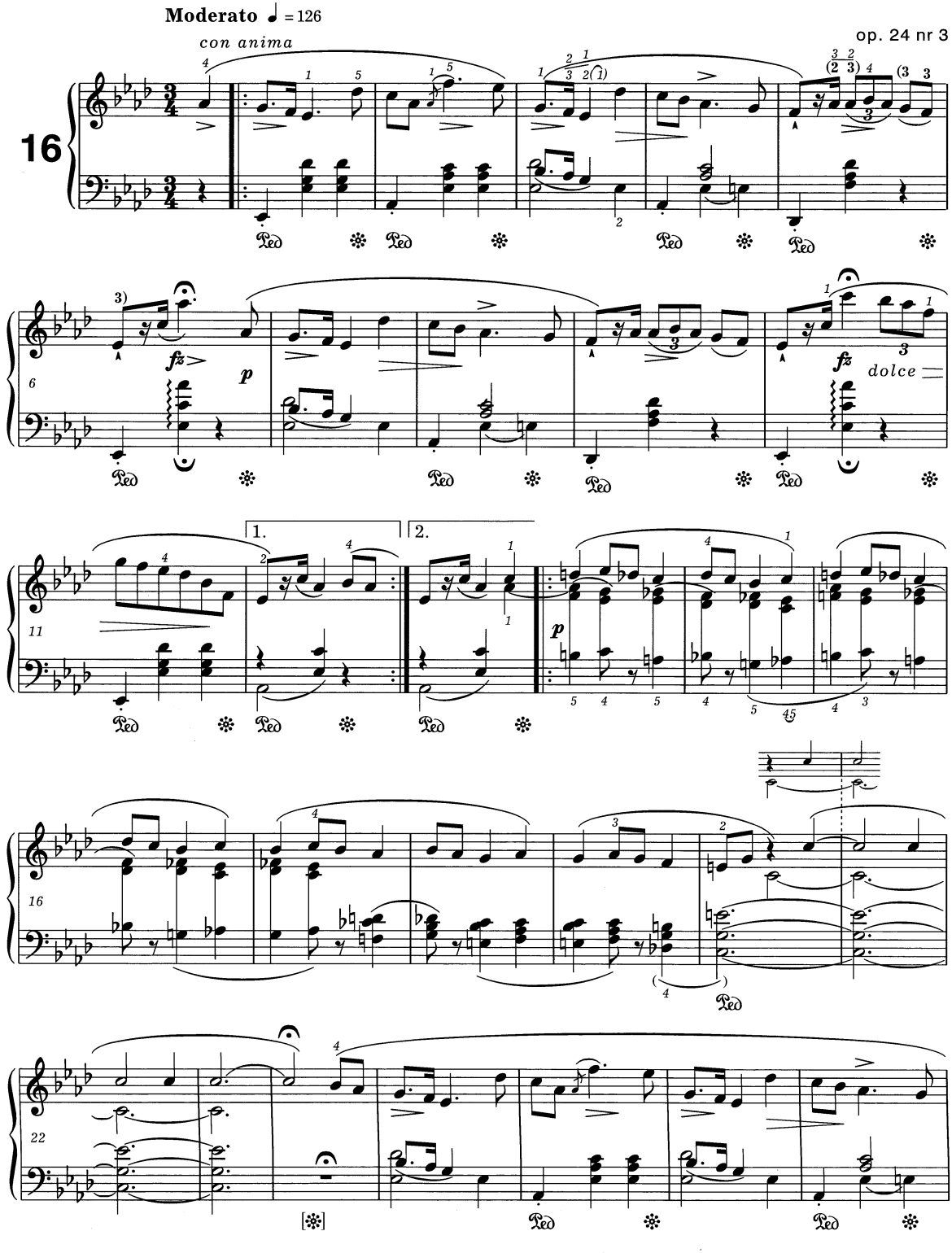
* Dźwięk *as*^{1} należy również powtarzać.
The sound *a*♭^{1} should be also repeated.

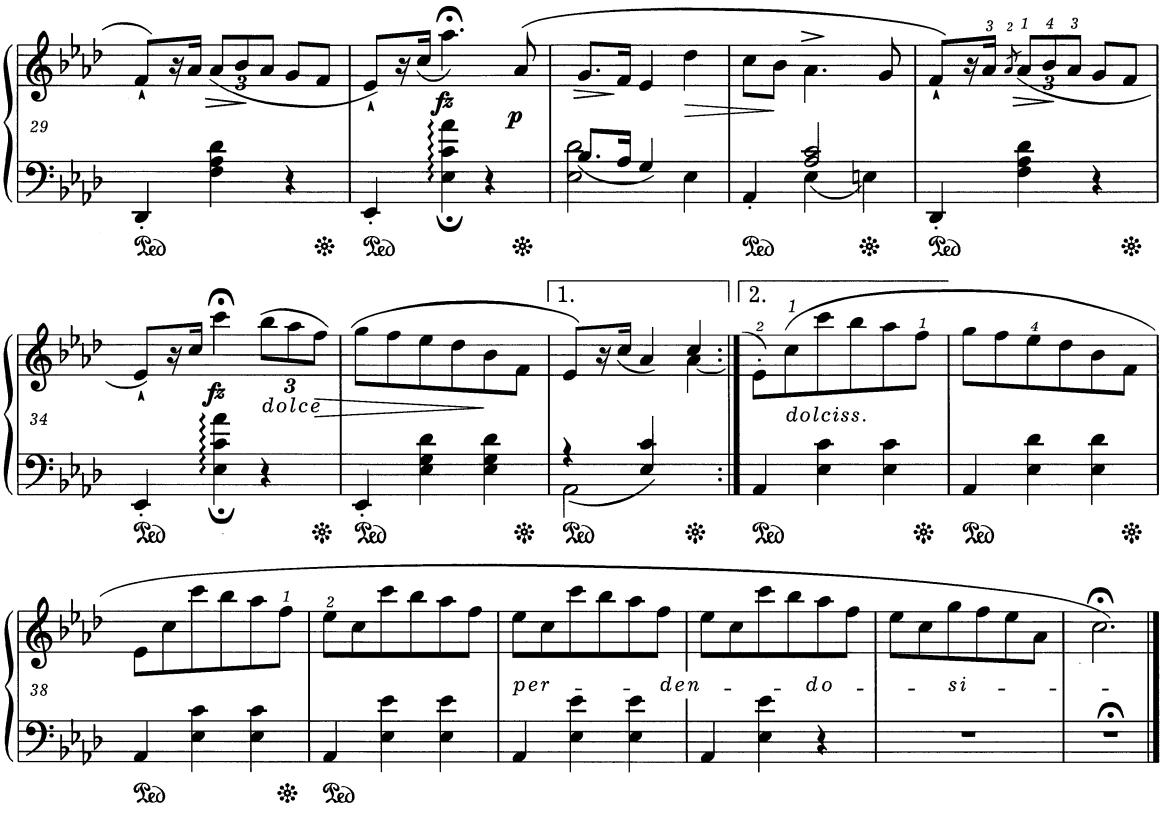

Allegro non troppo ♩ = 192
legato
sotto voce
il basso sempre legato
più forte
dolce
ritenuto

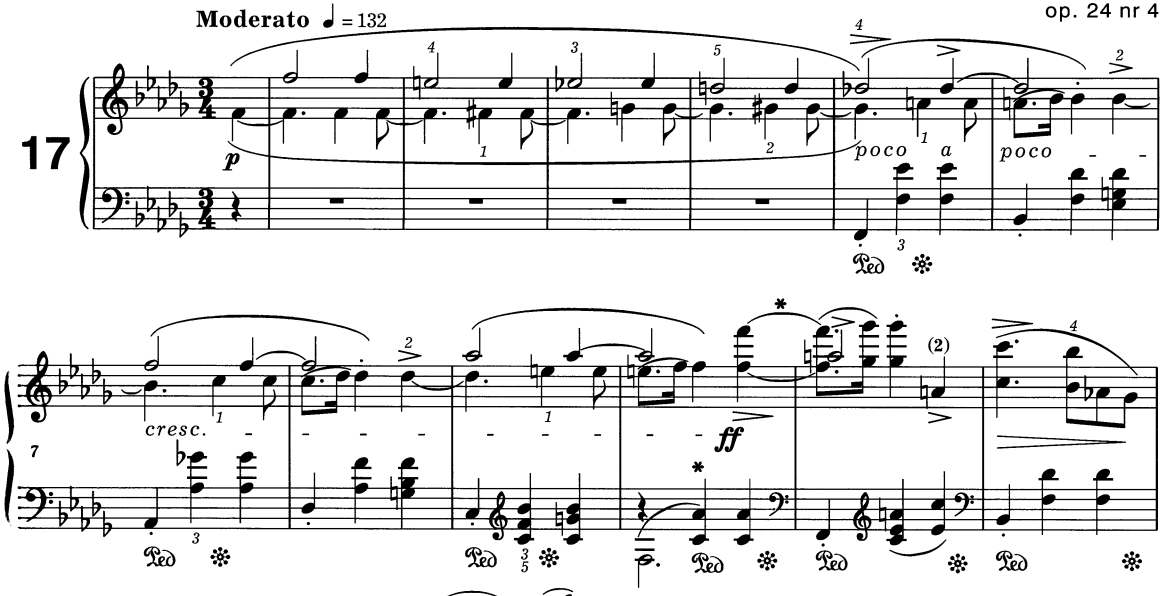

rubato
29
ritenuto
a tempo
34
tr
39
più forte
45
ritenuto
51
p
fz
p
pp


a tempo
dolce
sotto voce
57
f
p
63
f
p
sempre piano e legato
69
f
p
76
poco ritenuto
83

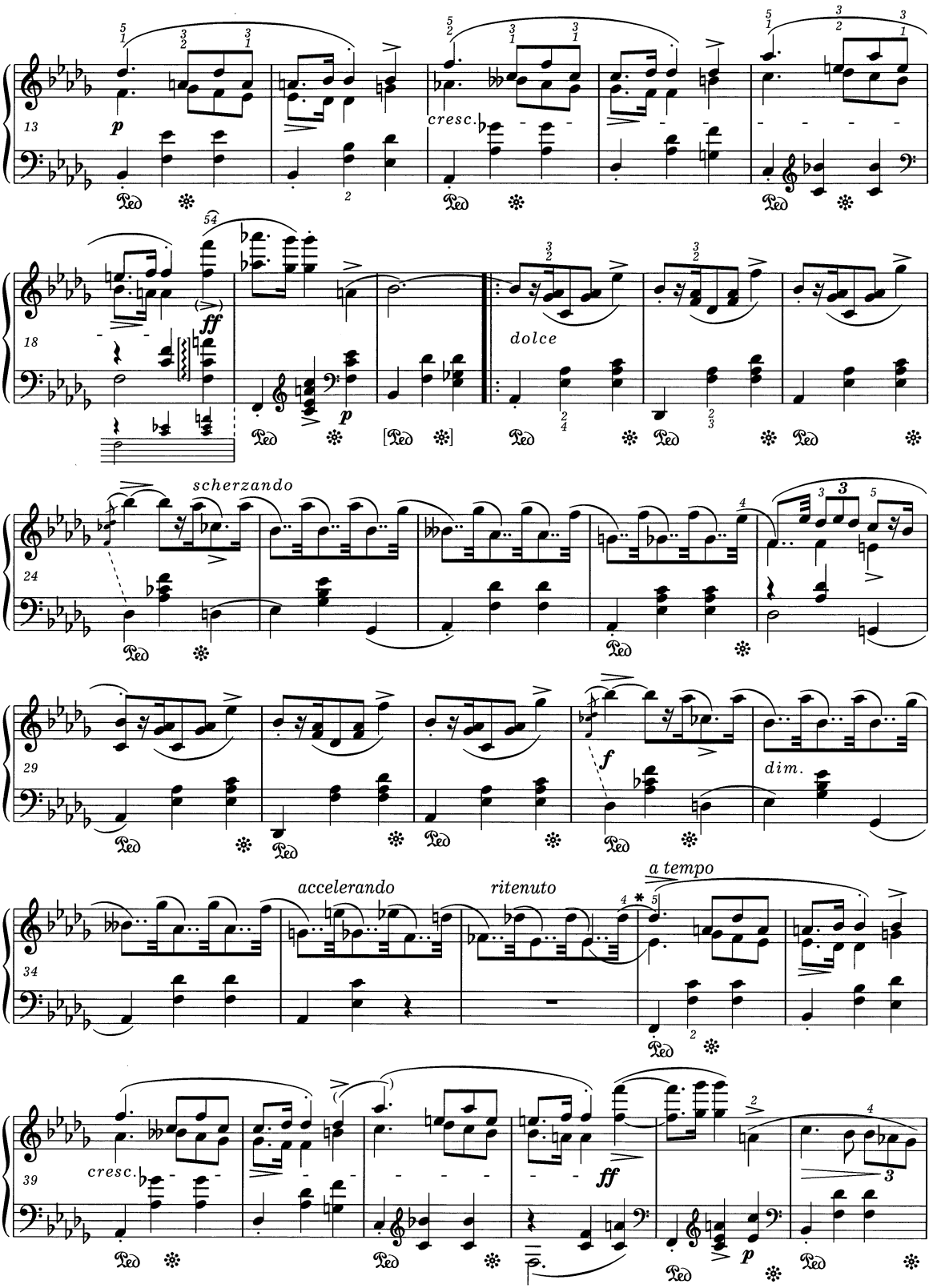

a tempo
89
94
99
pp
sotto voce
105
113


Moderato ♩ = 126
con anima
16
fz
p
dolce
1.
2.
11
16
22

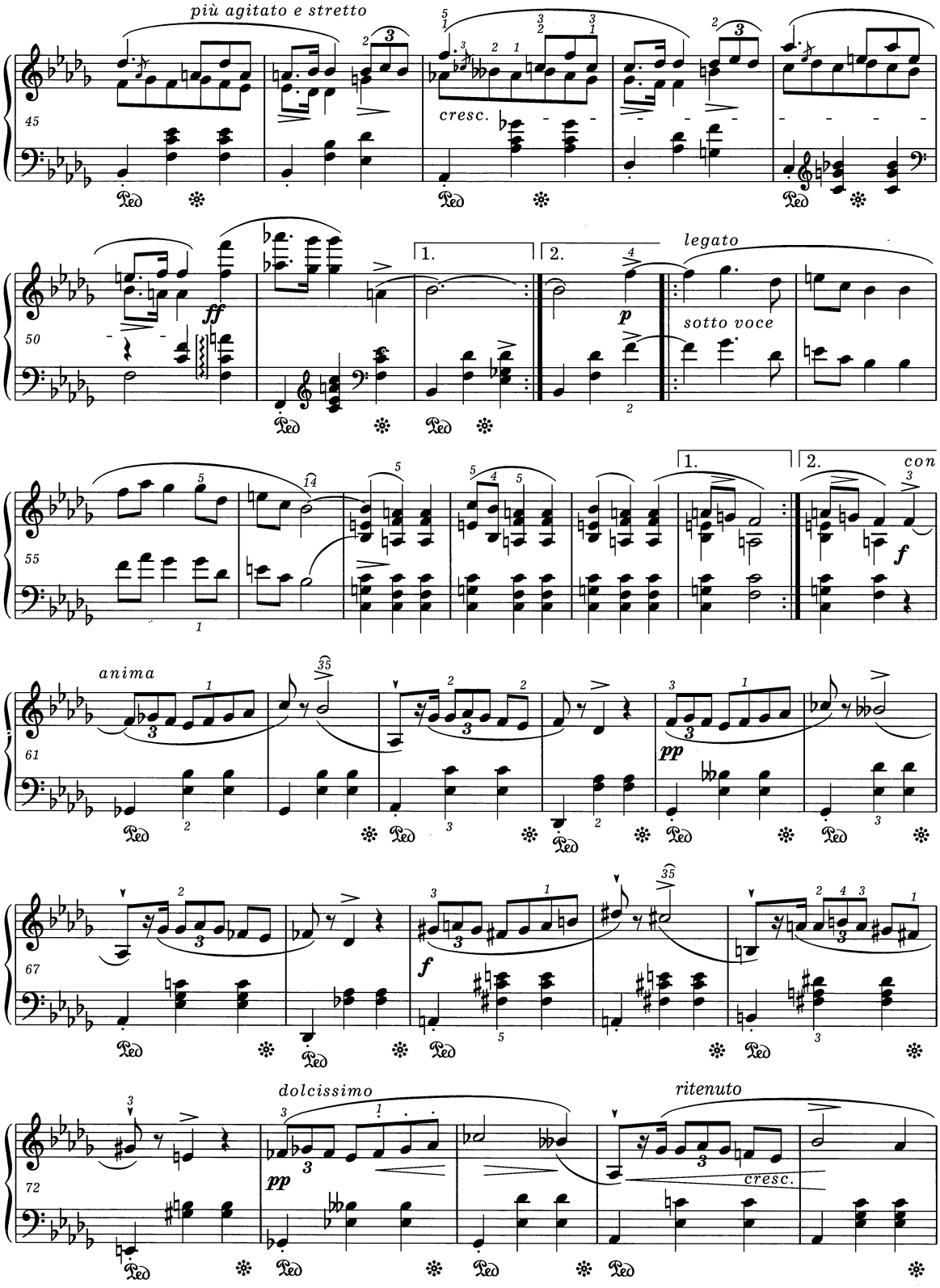


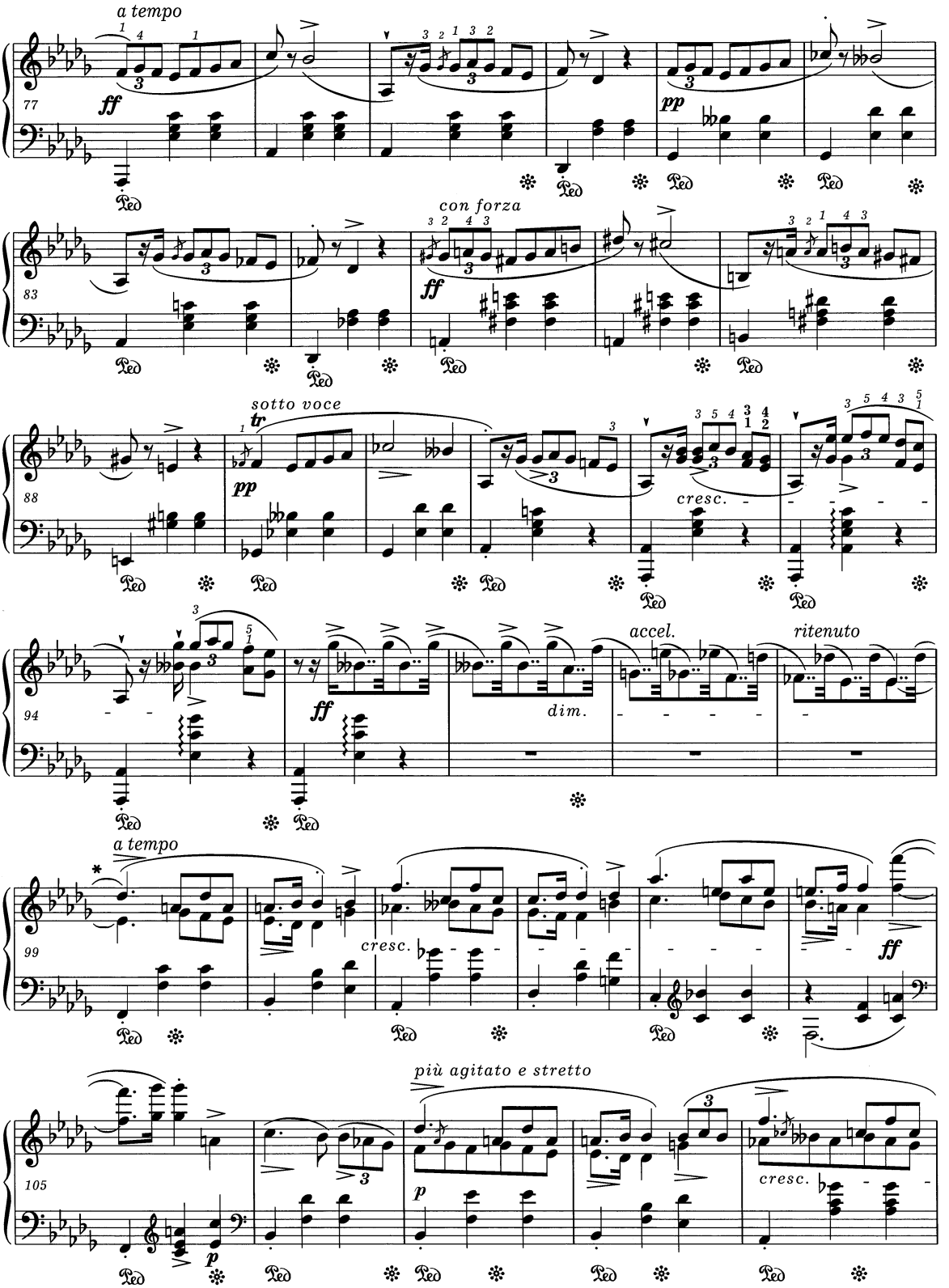


* Autentyczne warianty: l. r. , pr. r. . Patrz *Komentarz wykonawczy* i *źródłowy*.
Authentic variants: L. H. , R. H. . *Vide Performance* and *Source Commentaries*.



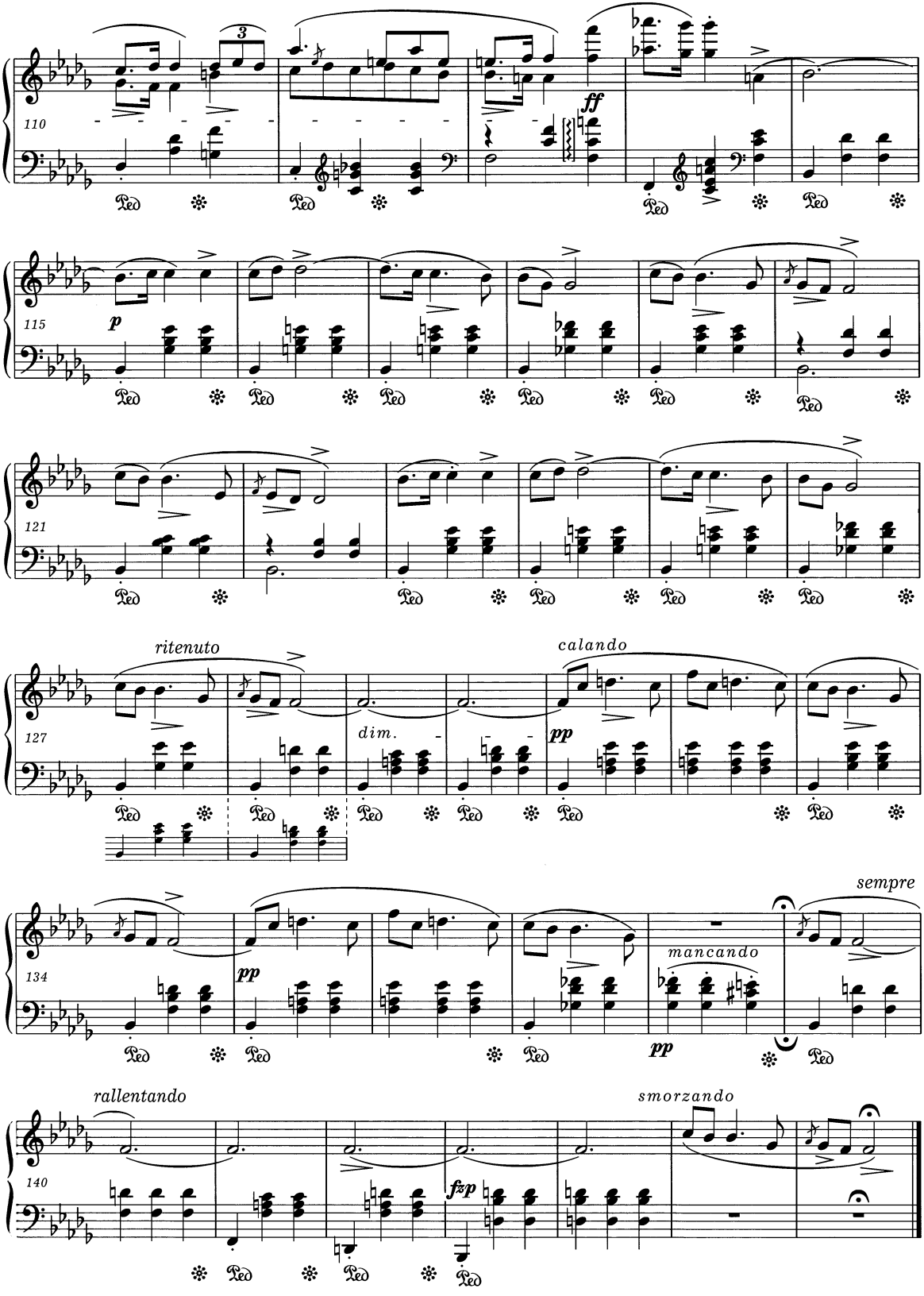
* Tematyczny dźwięk *des*^{2} należy powtórzyć. Patrz *Komentarz źródłowy*.
The thematic note *d*^{2} should be repeated. *Vide Source Commentary*.


più agitato e stretto
cresc.
ff
p
legato
sotto voce
con
f
anima
pp
f
dolcissimo
pp
ritenuto
cresc.



* Patrz uwaga na stronie 54.

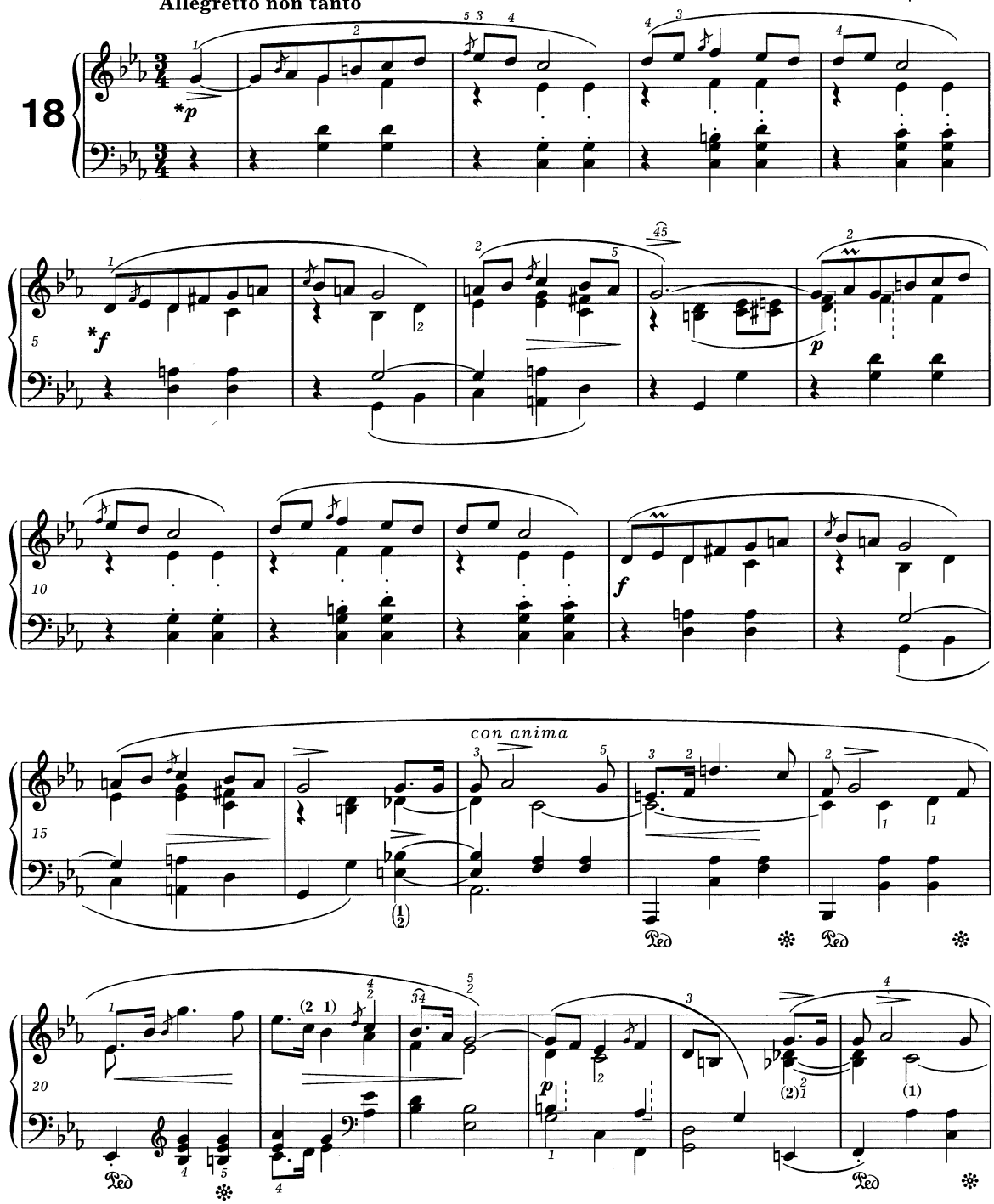
* *Vide* note on page 54.


110
ff
115
p
121
ritenuto
127
dim.
calando
pp
134
pp
sempre
mancando
pp
140
rallentando
fzp
smorzando

4 Mazurkas *A Madame la Princesse de Würtemberg, née Princesse Czartoryska*

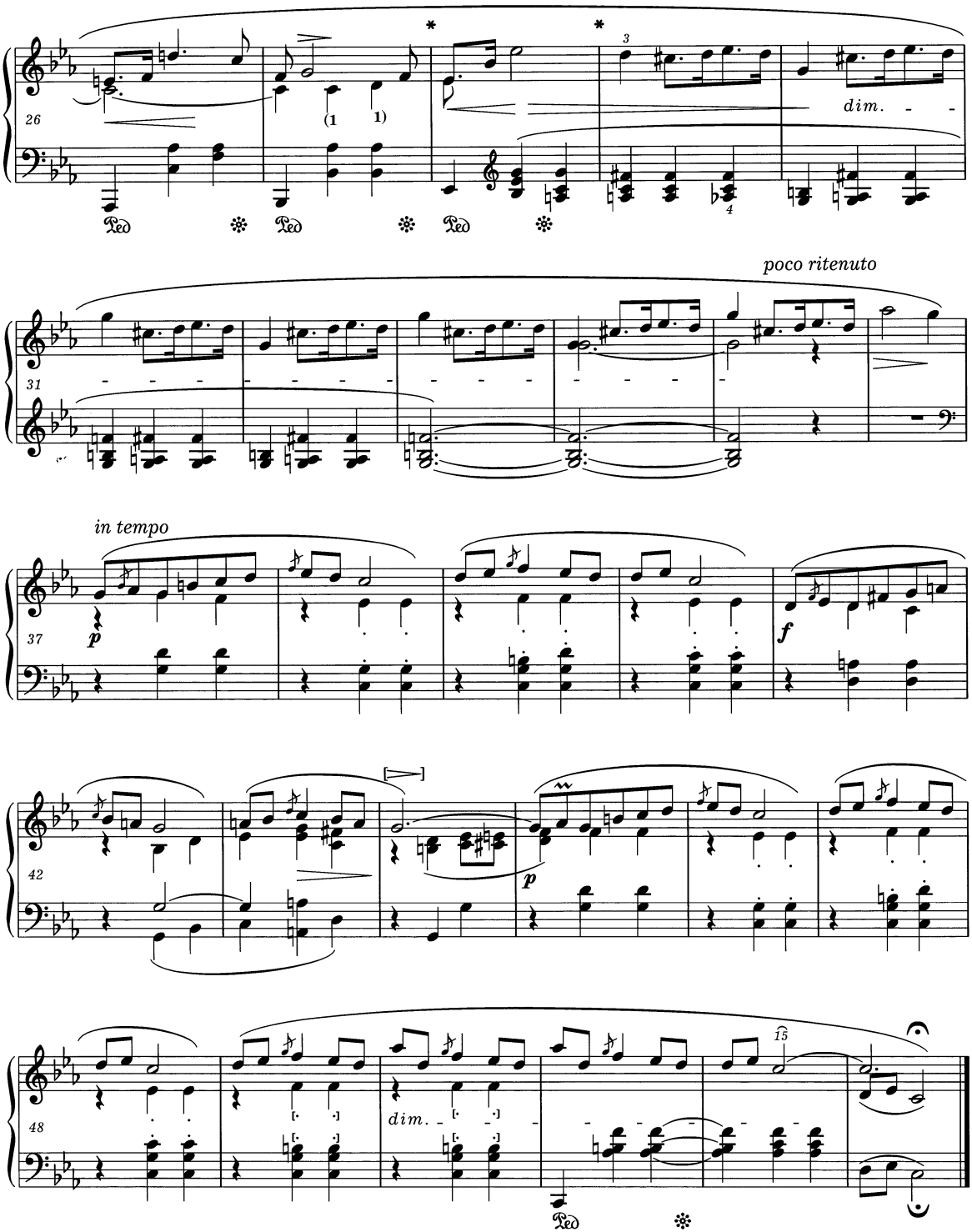
op. 30 nr 1

Allegretto non tanto

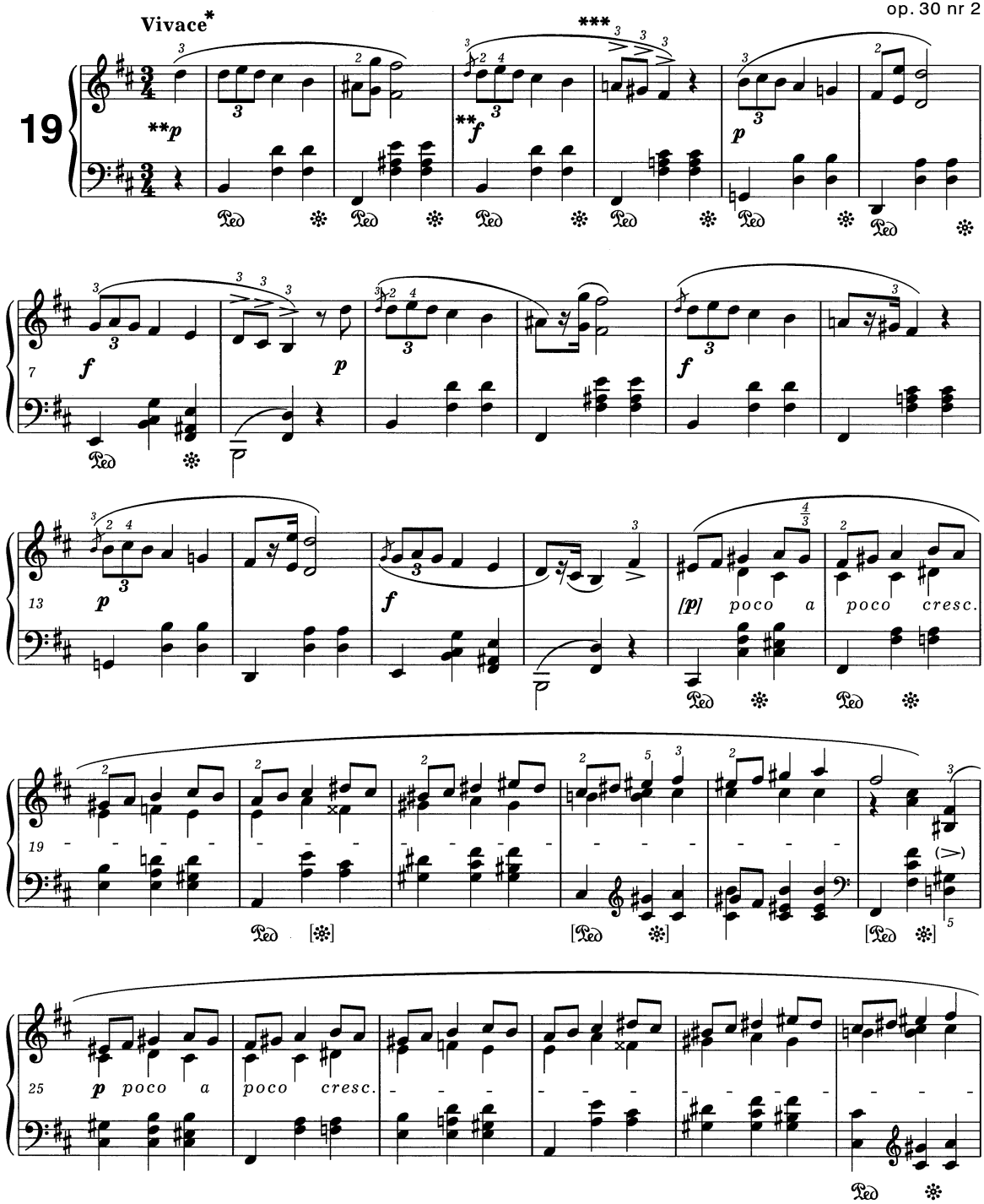


* Patrz *Komentarz wykonawczy.*

* *Vide Performance Commentary.*

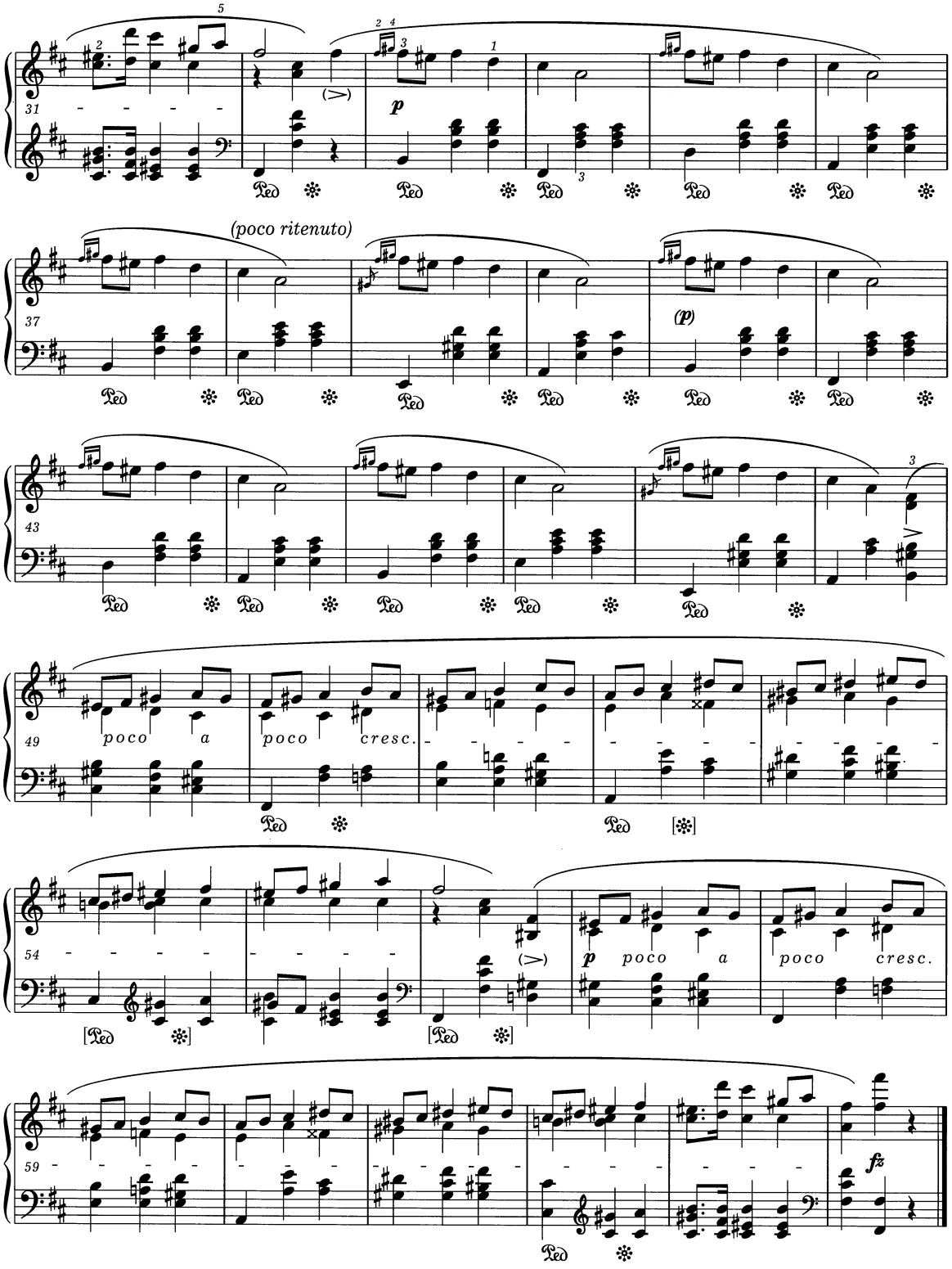


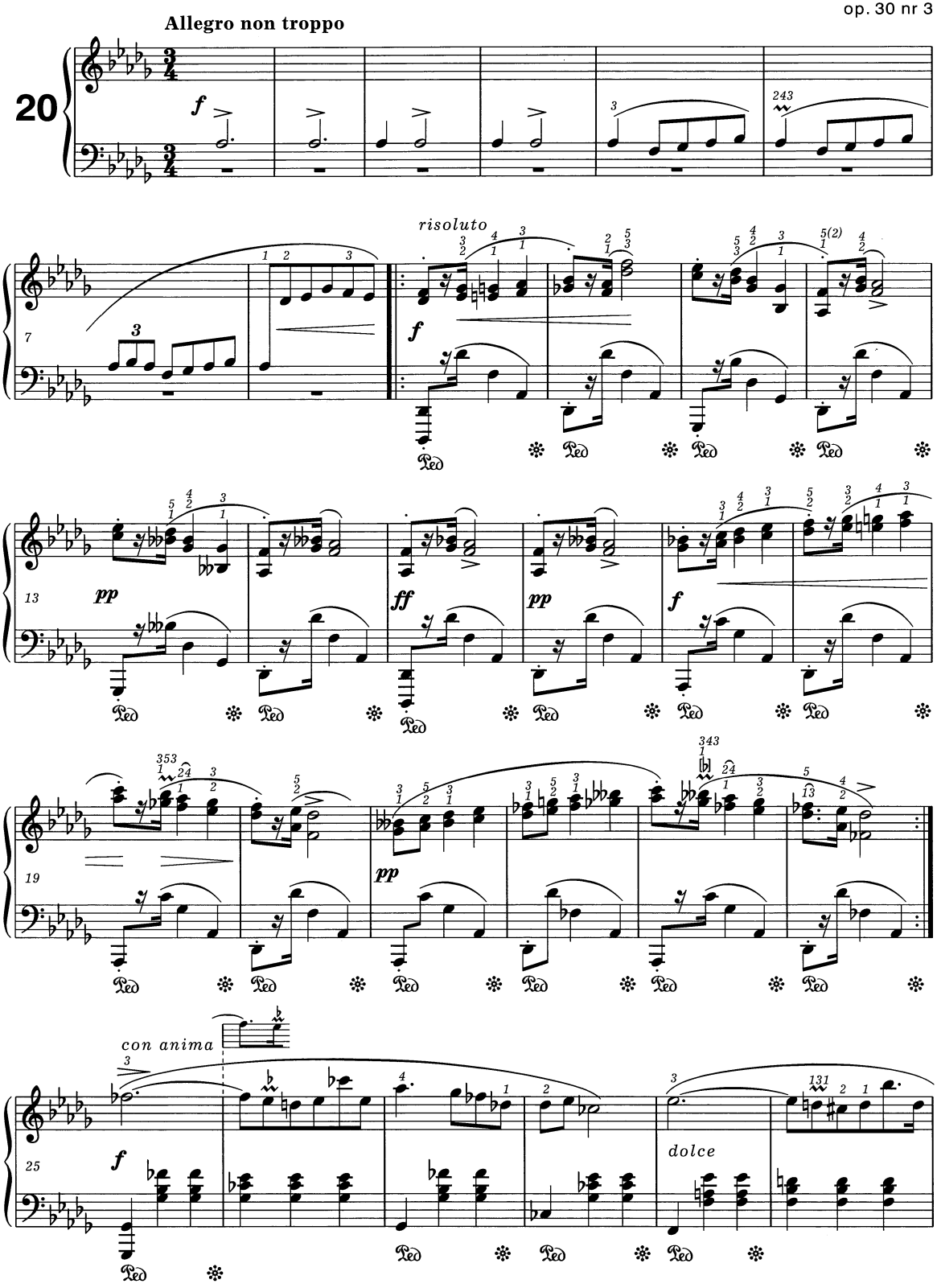
* W niektórych źródłach łuk jest w tych miejscach przerwany.
In some sources the slur is broken here.

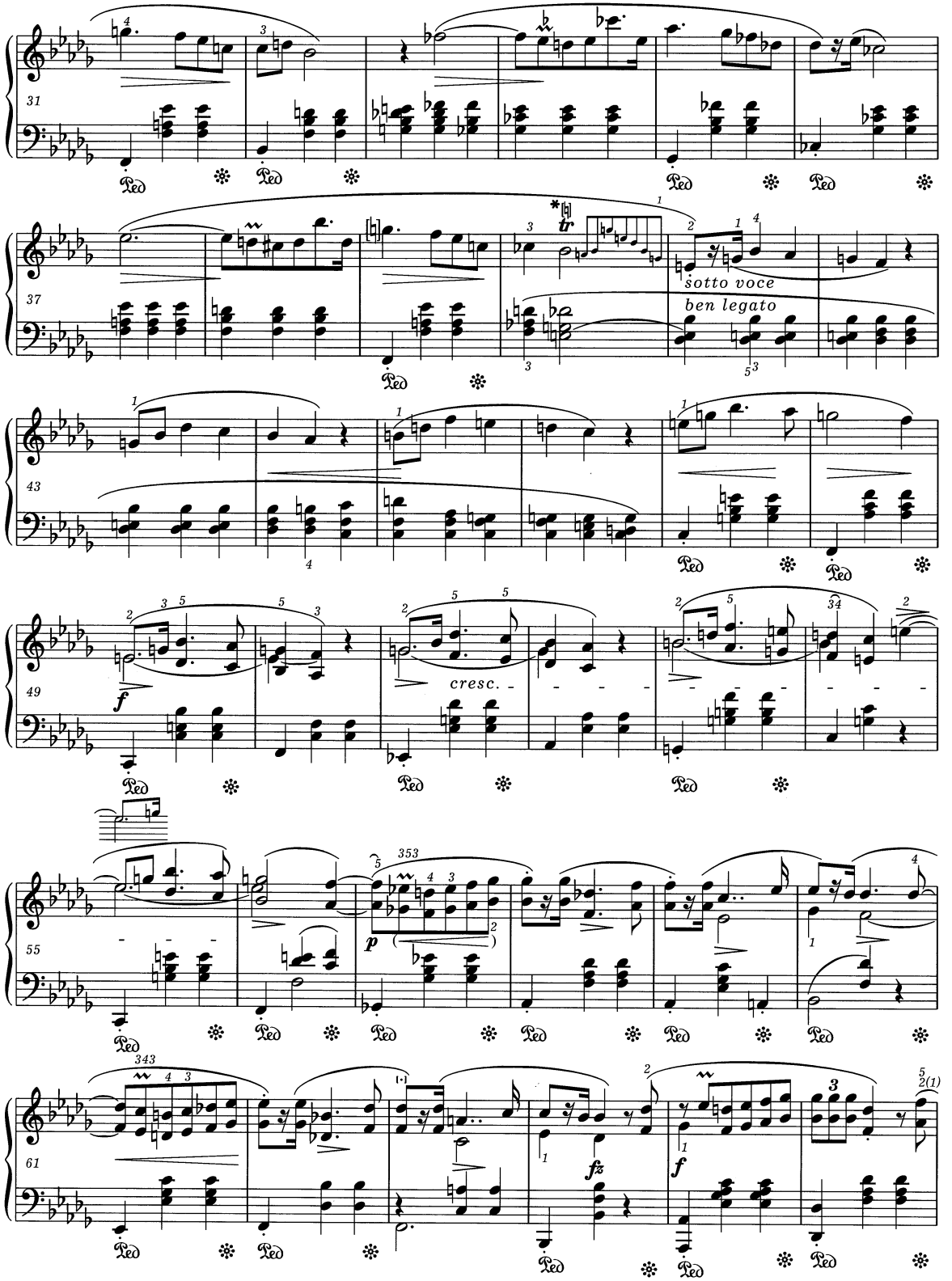


* W niektórych źródłach autentycznych - *Allegretto.*
** Patrz *Komentarz wykonawczy* do początkowych taktów *Mazurka c* op. 30 nr 1.
*** Patrz *Komentarz wykonawczy.*

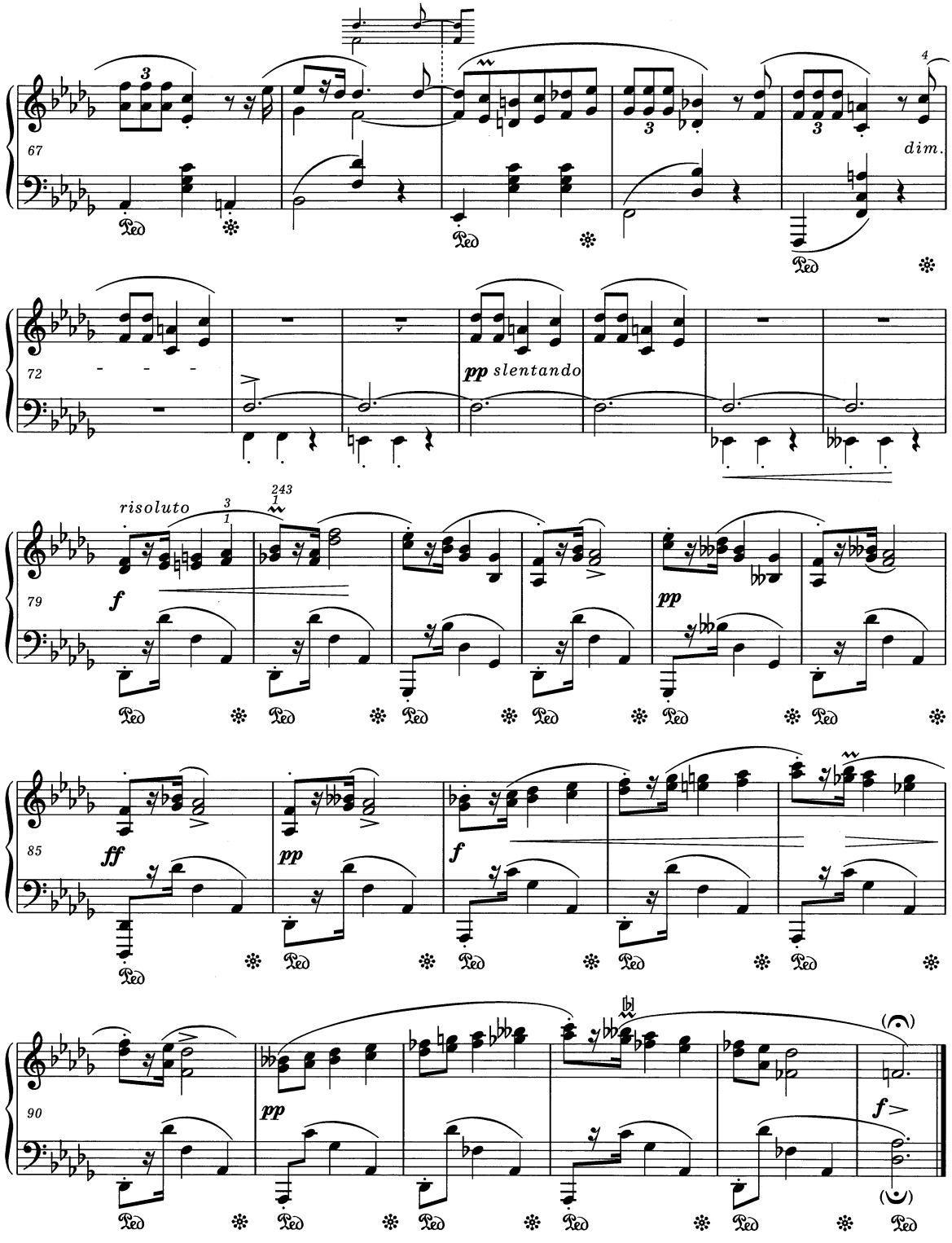
* In some authentic sources - *Allegretto.*
** *Vide Performance Commentary* to the beginning bars of *Mazurka in C minor,* Op. 30 No. 1.
*** *Vide Performance Commentary.*


31
(poco ritenuto)
37
43
49
poco a
poco cresc.
54
59

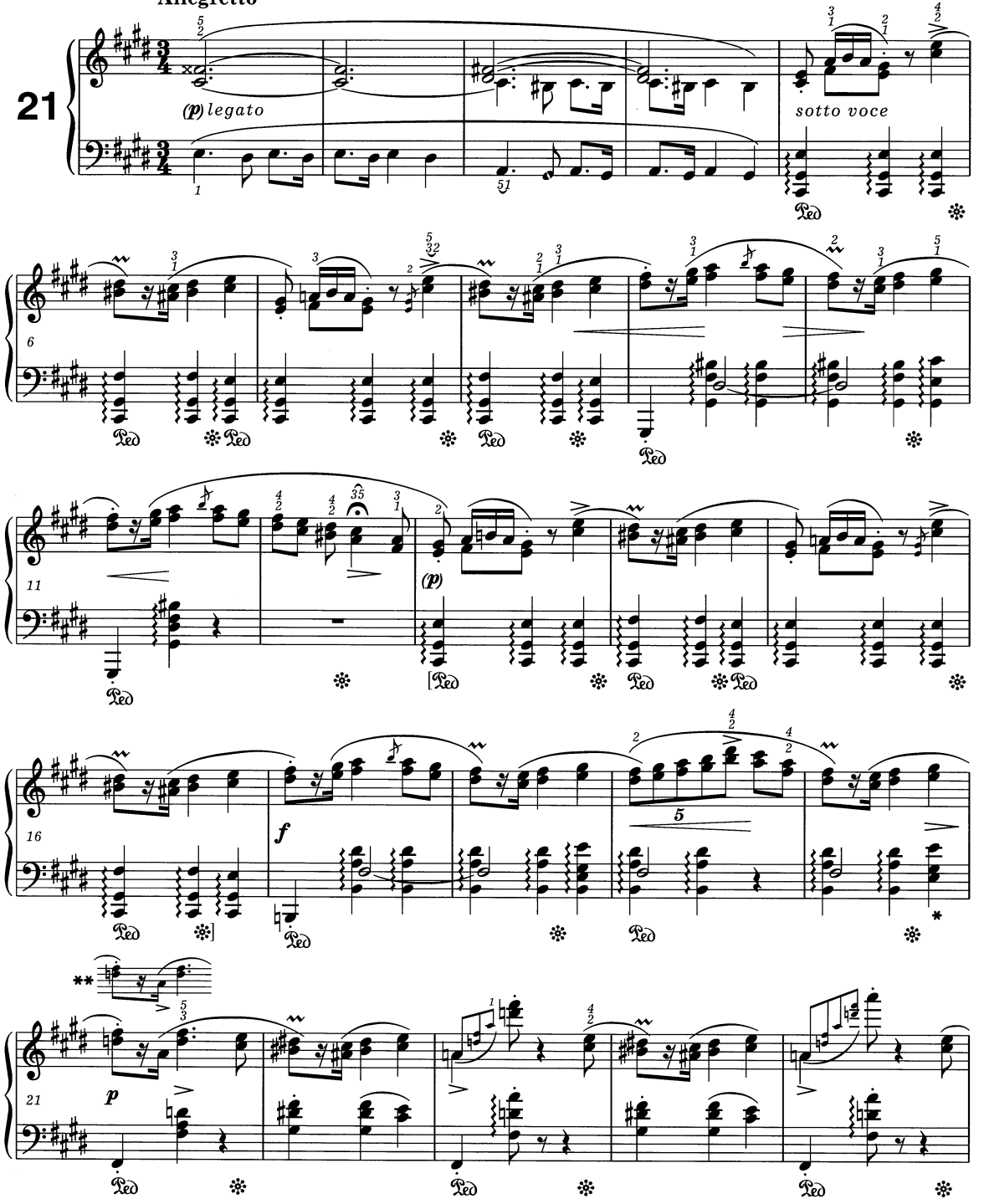

Allegro non troppo
20
f
risoluto
7
f
13
pp
ff
pp
f
19
pp
con anima
25
f
dolce



* Brak znaku chromatycznego nad trylem (♭ lub ♮) dopuszcza rozwiązanie trylu zarówno z *ces²* jak i z *c²*. Patrz *Komentarz źródłowy*.
The absence of a chromatic sign over the trill (♭ or ♮) permits a realisation of the trill both with *c♭²* and *c²*. *Vide Source Commentary*.

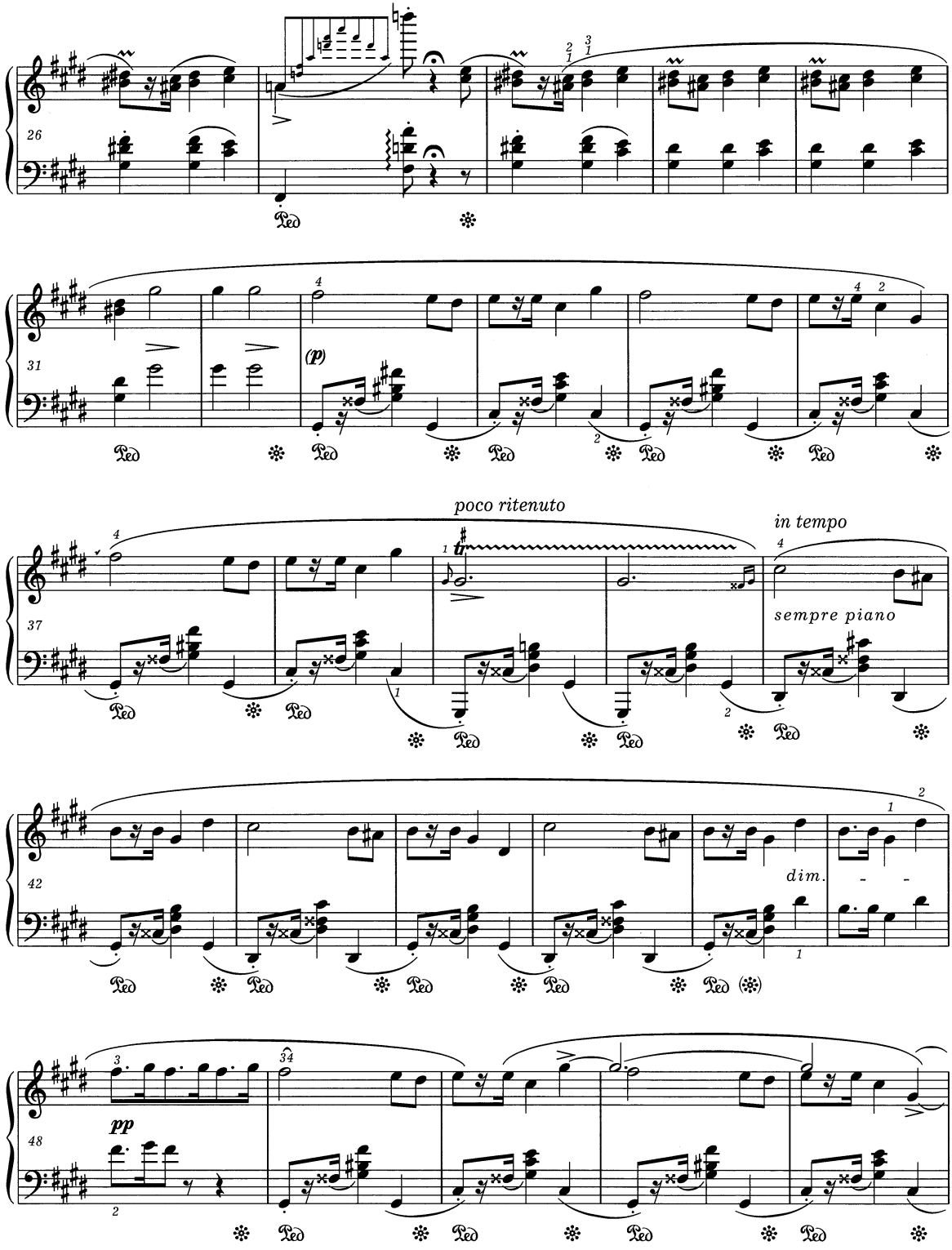

67
dim.
72
pp slentando
risoluto
79
f
pp
85
ff
pp
f
90
pp
f

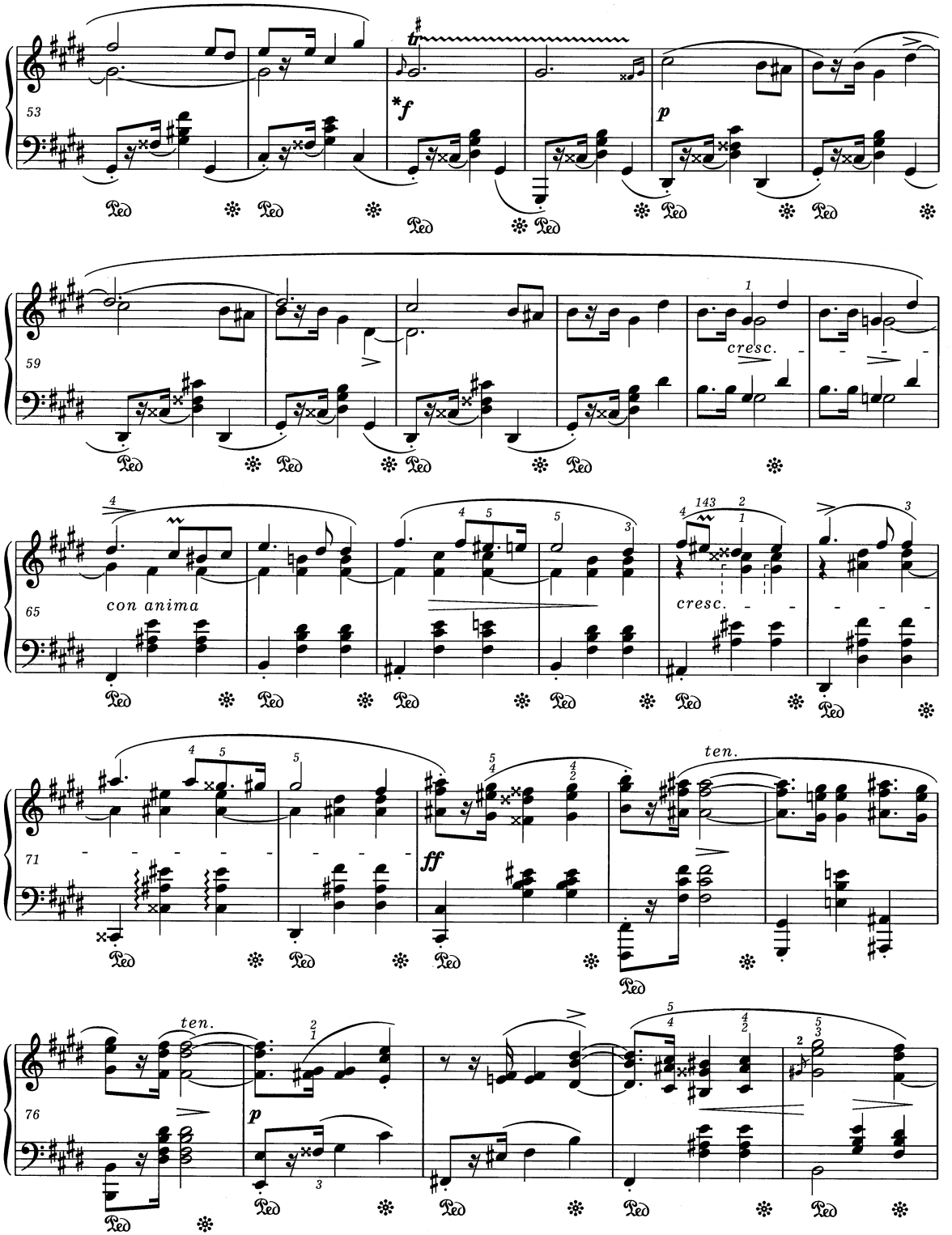
Allegretto



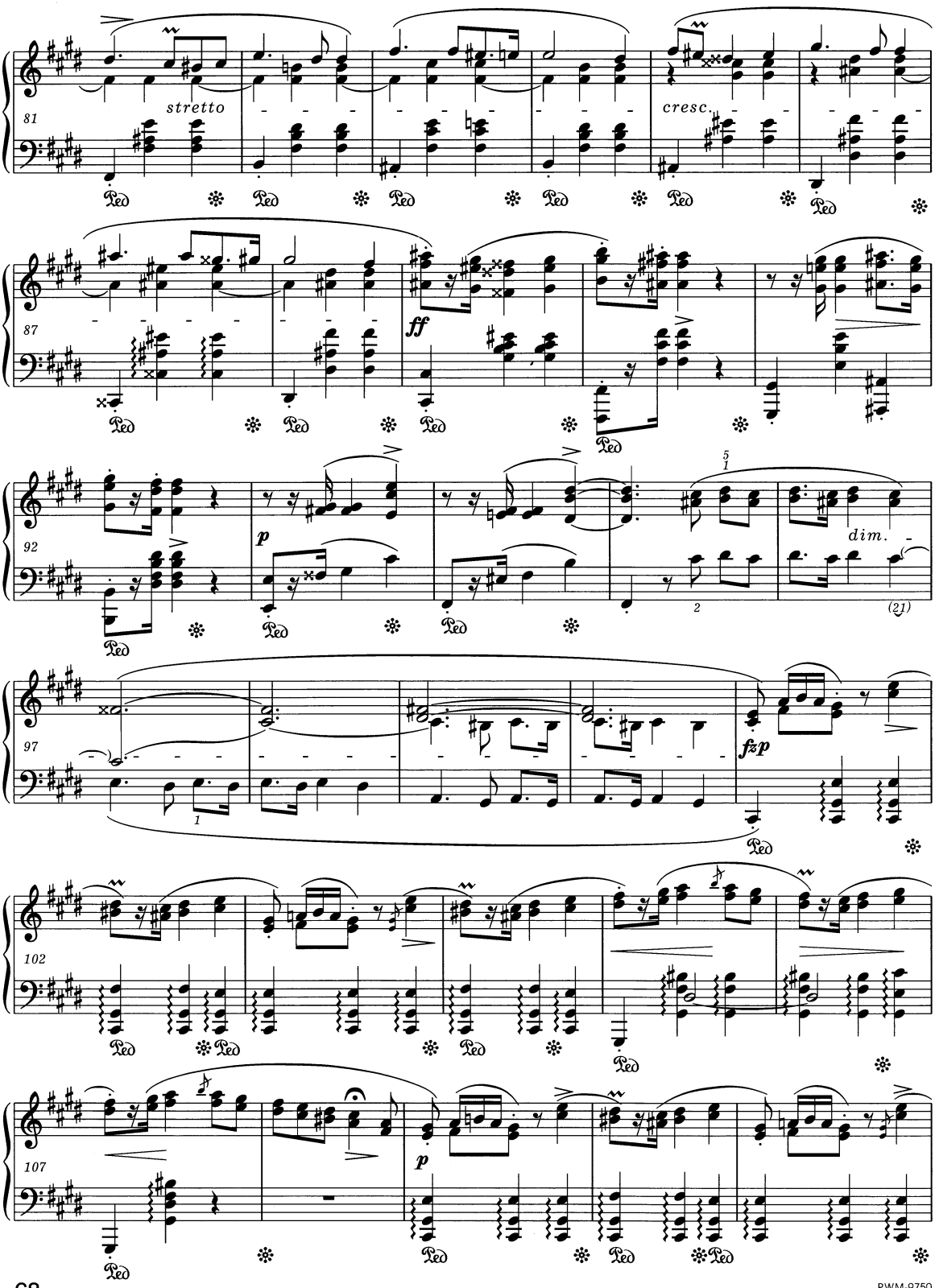
* Tutaj i w t. 116 niektóre źródła mają arpeggio także przy tym akordzie.
Both here and in bar 116 some sources contain an arpeggio also next to this chord.

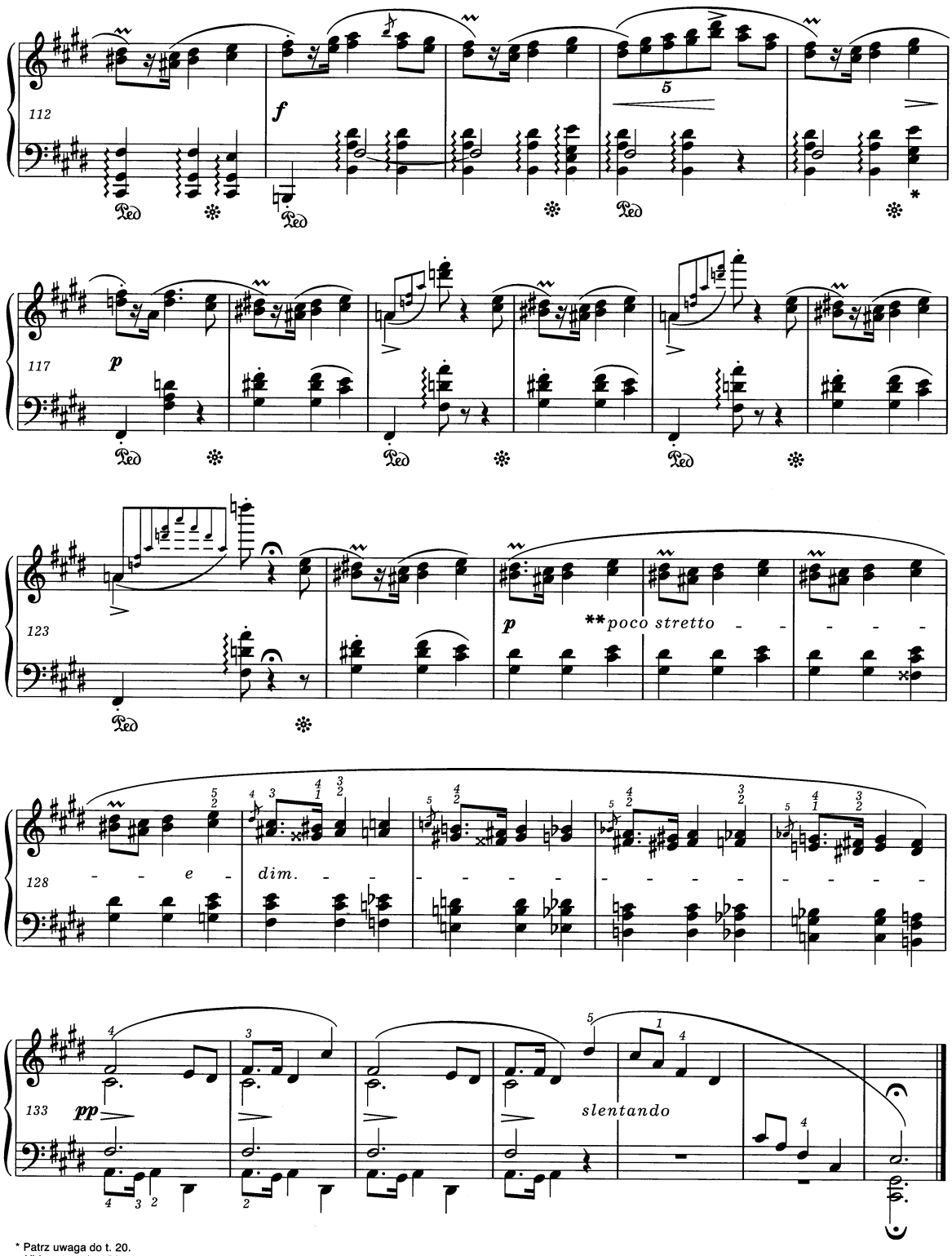
** Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.


26
31
(p)
37
poco ritenuto
in tempo
sempre piano
42
dim.
48
pp



* Inne autentyczne rozwiązanie dynamiczne i agogiczne - patrz *Komentarz źródłowy.*
Another authentic dynamic and agogic realisation - *Vide Source Commentary.*


81
stretto
cresc.
87
ff
92
p
dim.
97
fzp
102
107
p



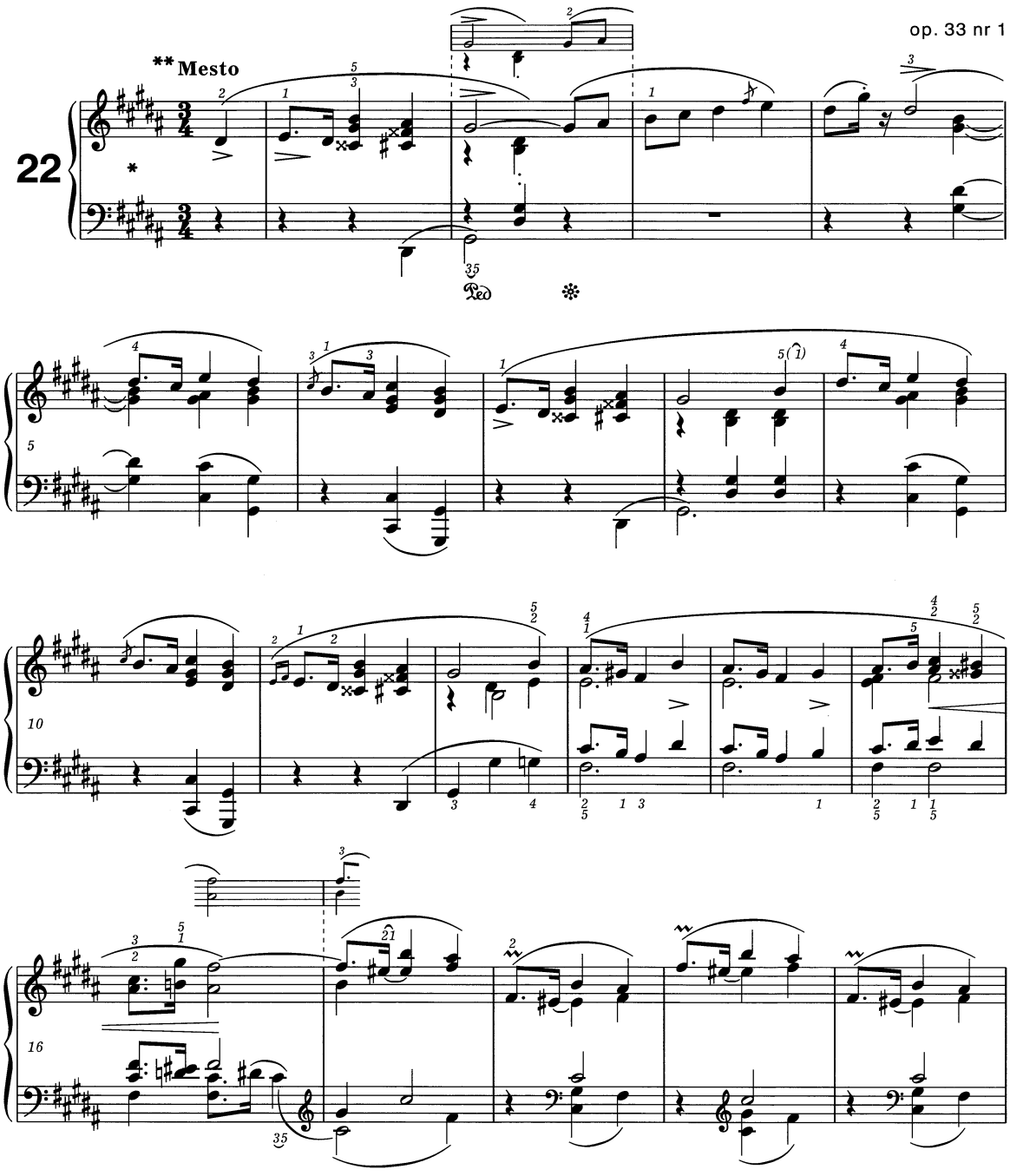
* Patrz uwaga do t. 20.
Vide note to bar 20.

** W niektórych źródłach w tym miejscu określenie *calando*.
Here some sources contain the marking *calando*.

4 Mazourkas

A Mademoiselle la Comtesse Rose Mostowska

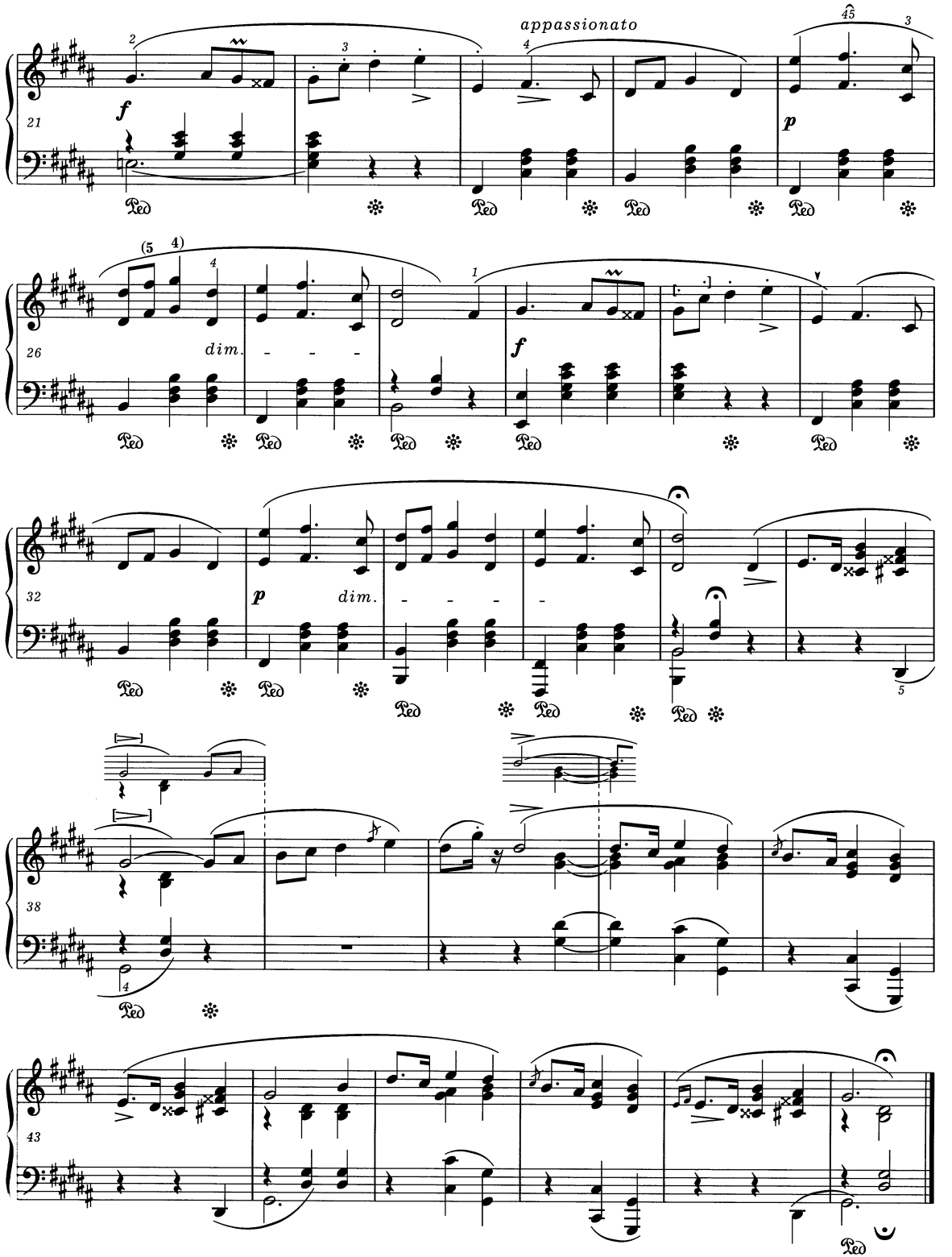
op. 33 nr 1



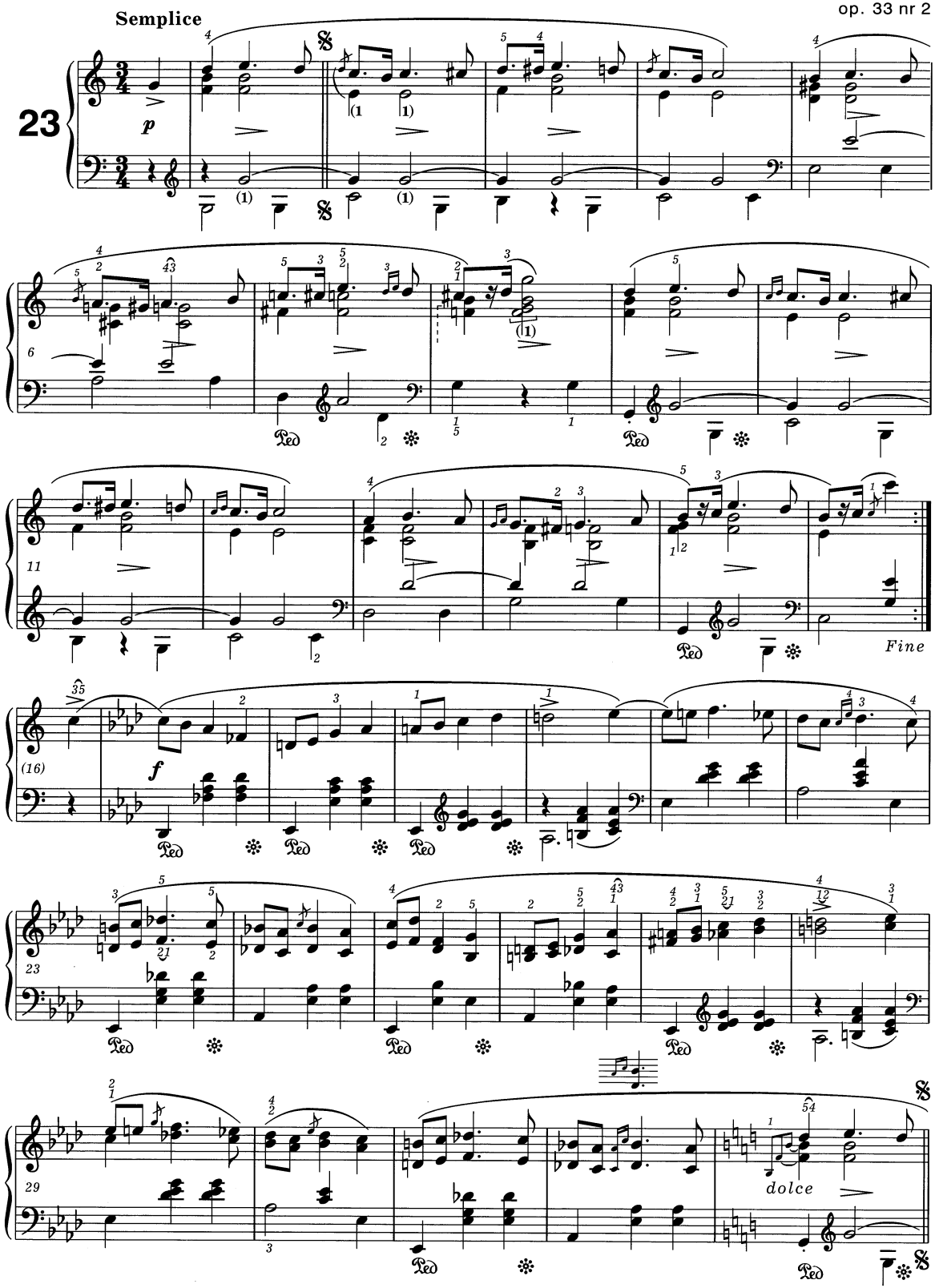
* W źródłach przy kluczu są 4 krzyżyki, a dla uzyskania dźwięków ais użyto krzyżyków przynutowych.
The sources have four sharps in the key signature, and in order to achieve a♯ - sharps next to notes have been used.

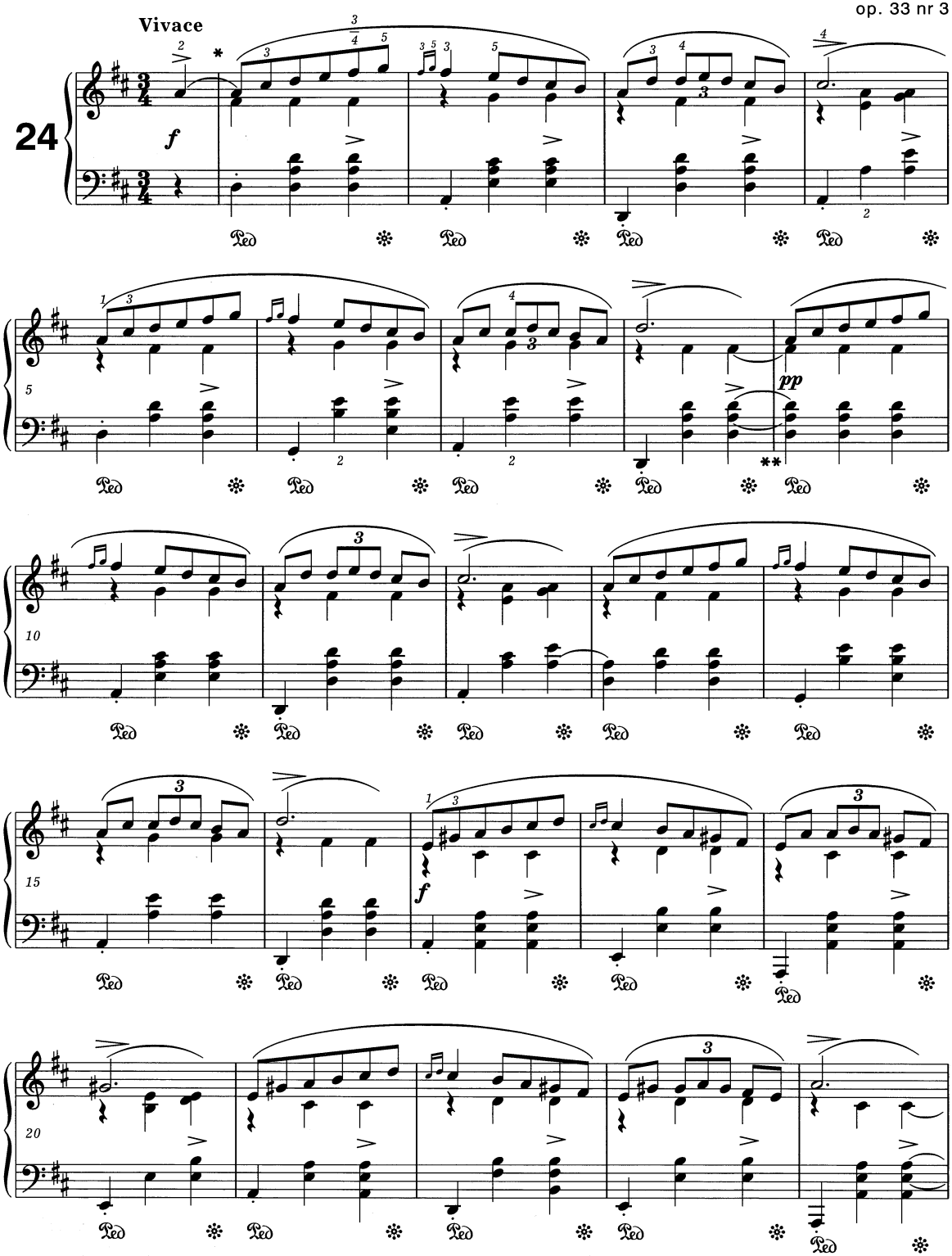
** W niektórych źródłach mylnie odczytane jako **Presto**, co Chopin skorygował w egzemplarzach lekcyjnych.
Some sources mistakenly read this as **Presto**, an error which Chopin corrected in pupils' copies.

PWM-9750


appassionato
21
f
p
26
dim.
f
32
p
dim.
38
43

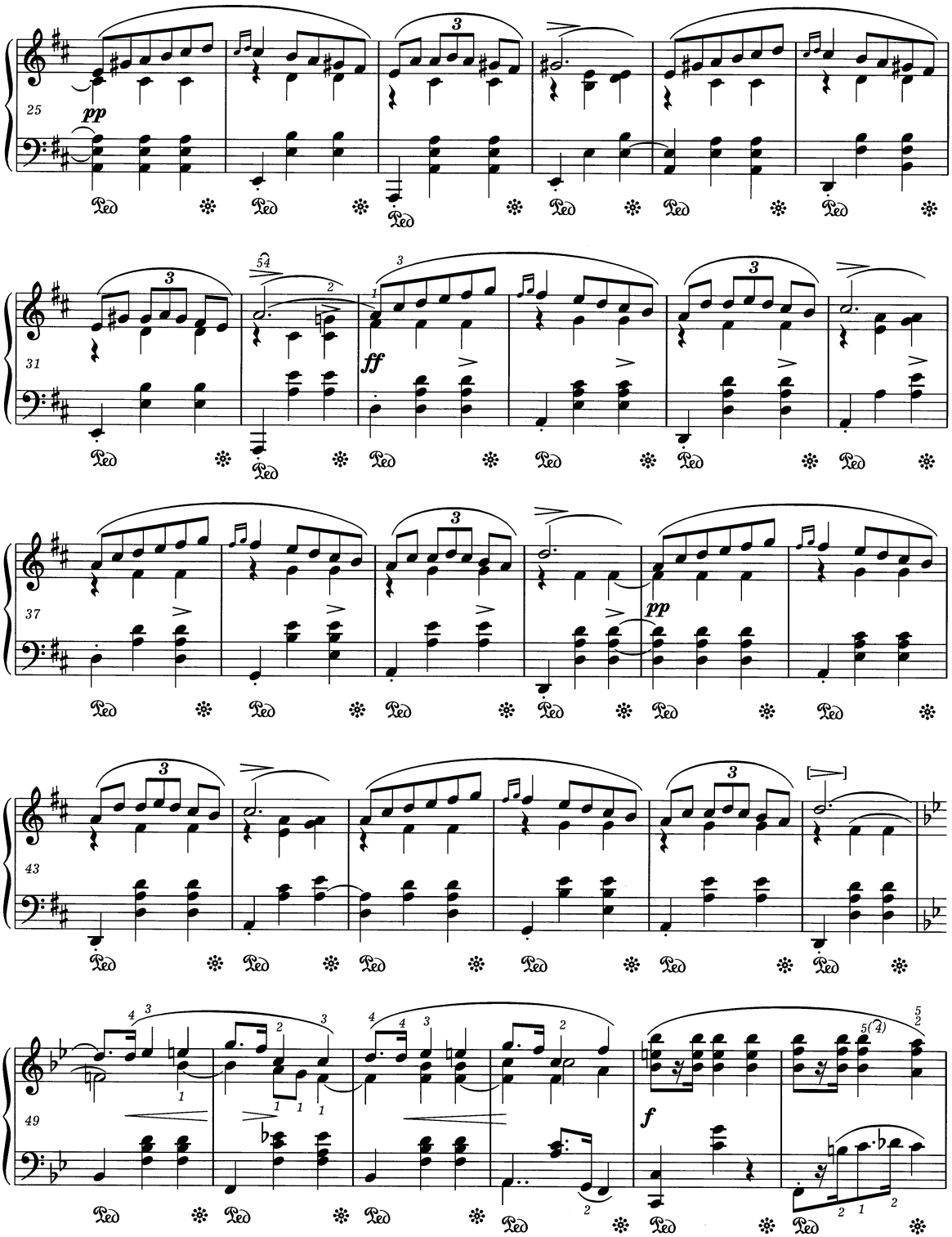
Semplice

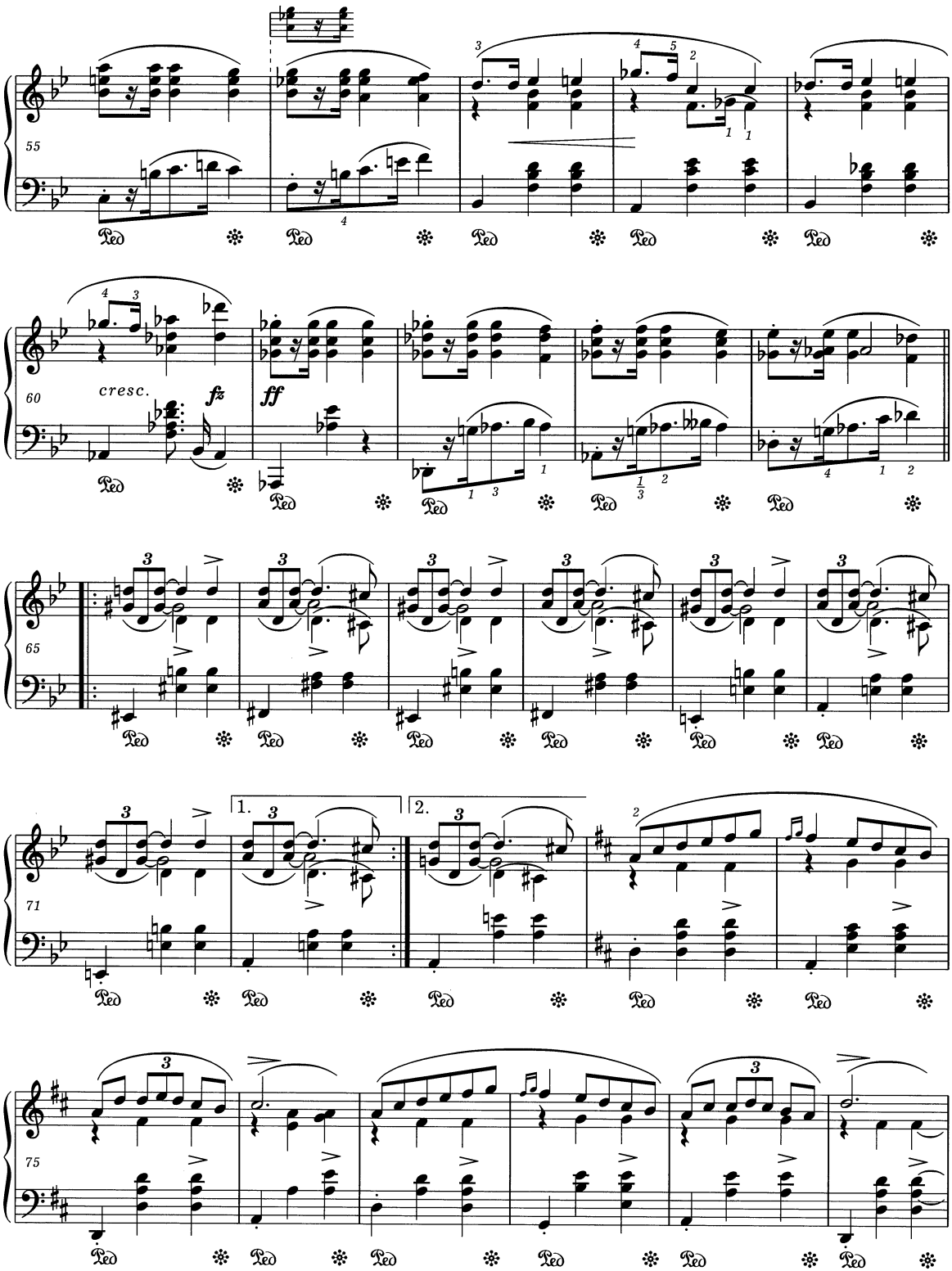


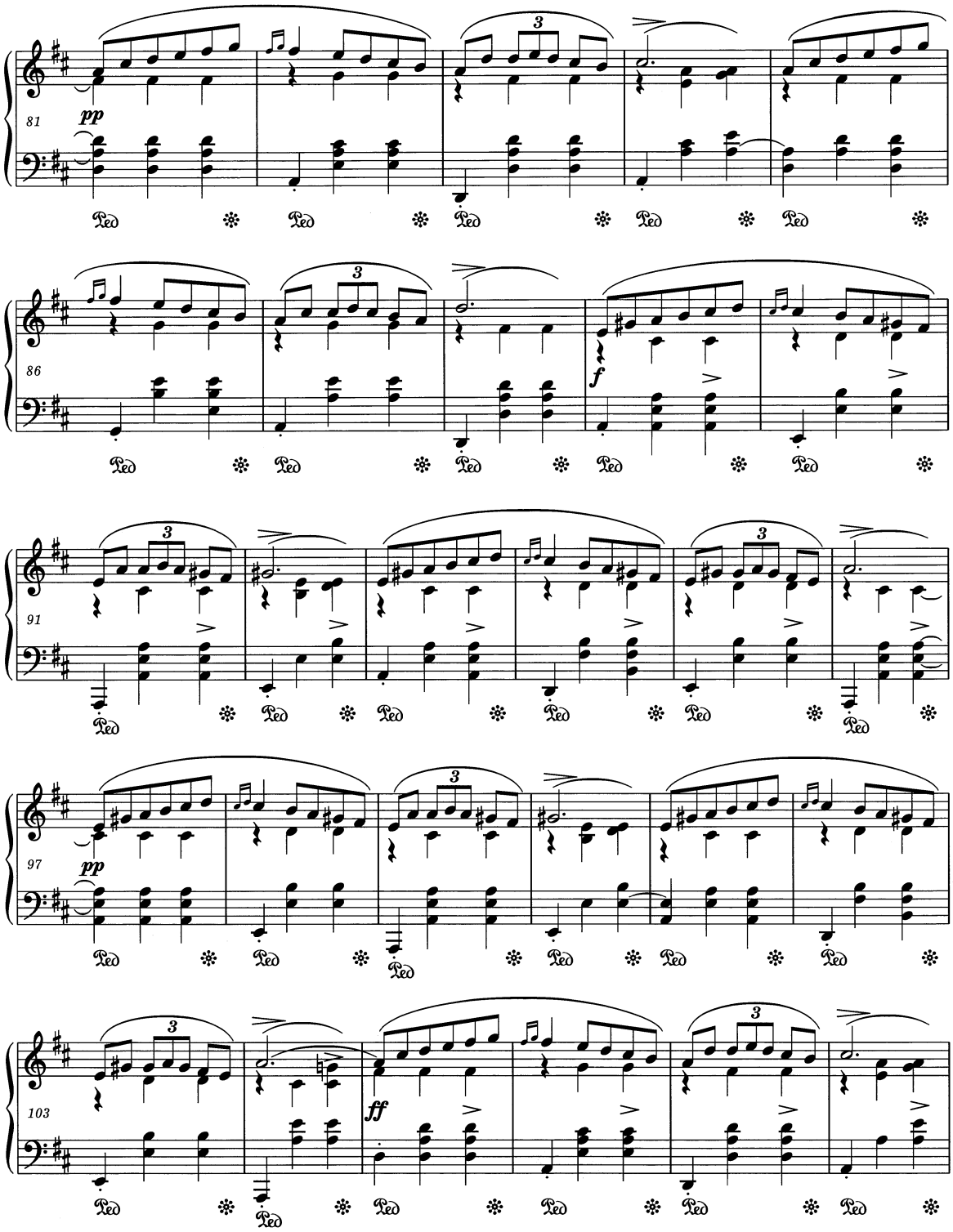


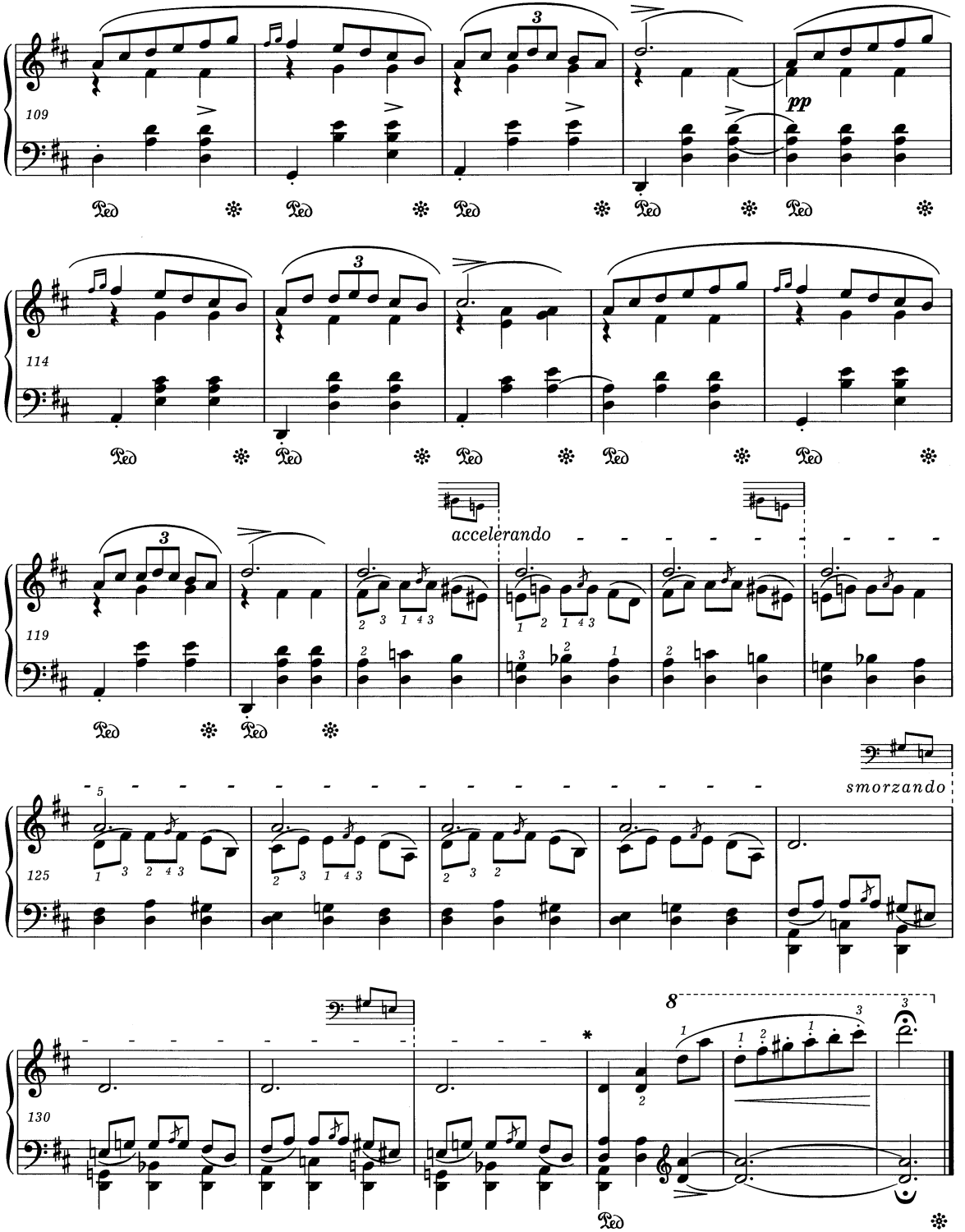
* Inne palcowanie - patrz *Komentarz wykonawczy.*
Different fingering - *vide Performance Commentary.*

** Patrz *Komentarz źródłowy.*
Vide Source Commentary.

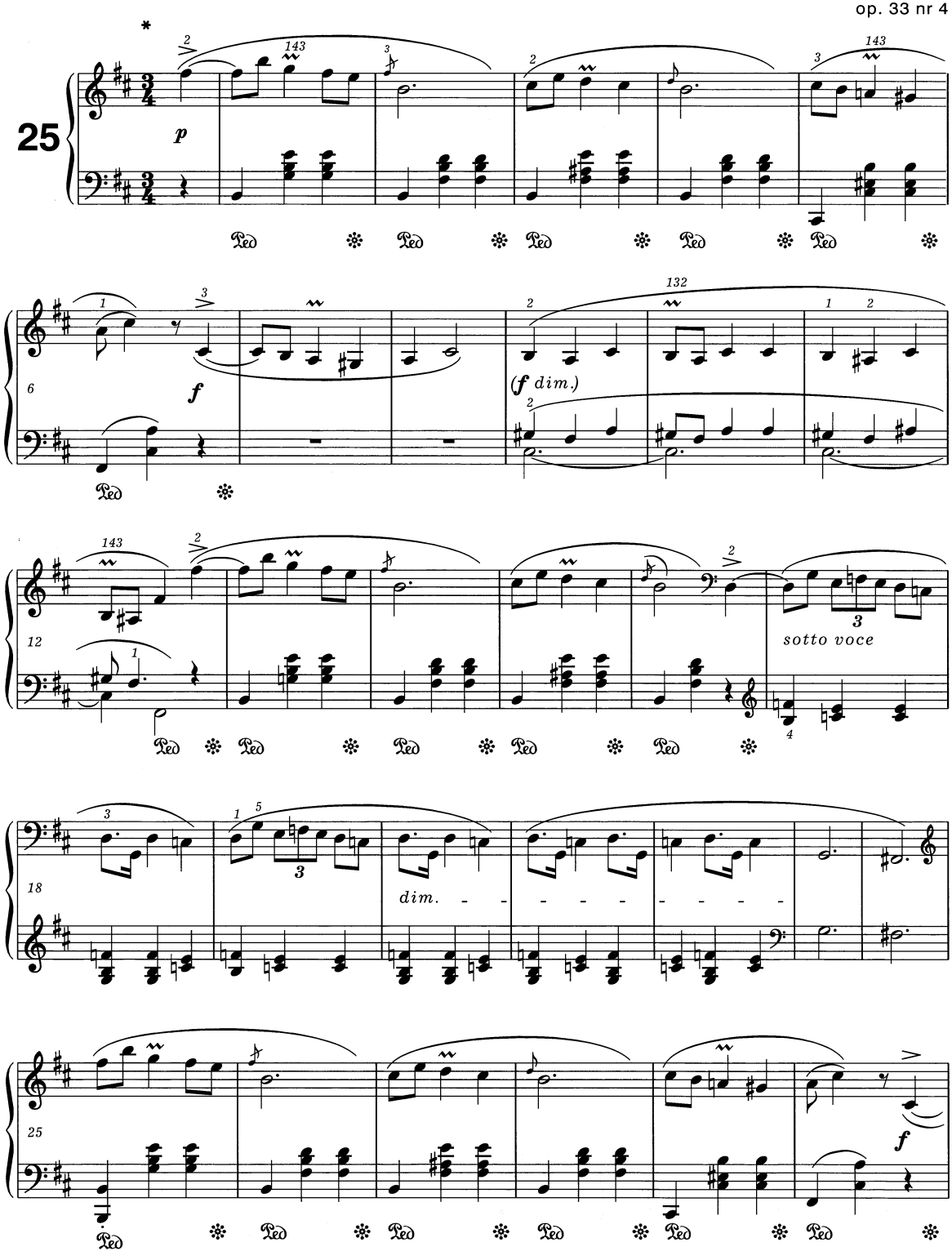

25
pp
31
ff
37
pp
43
49
f


55
60
cresc.
fz
ff
65
71
1.
2.
75

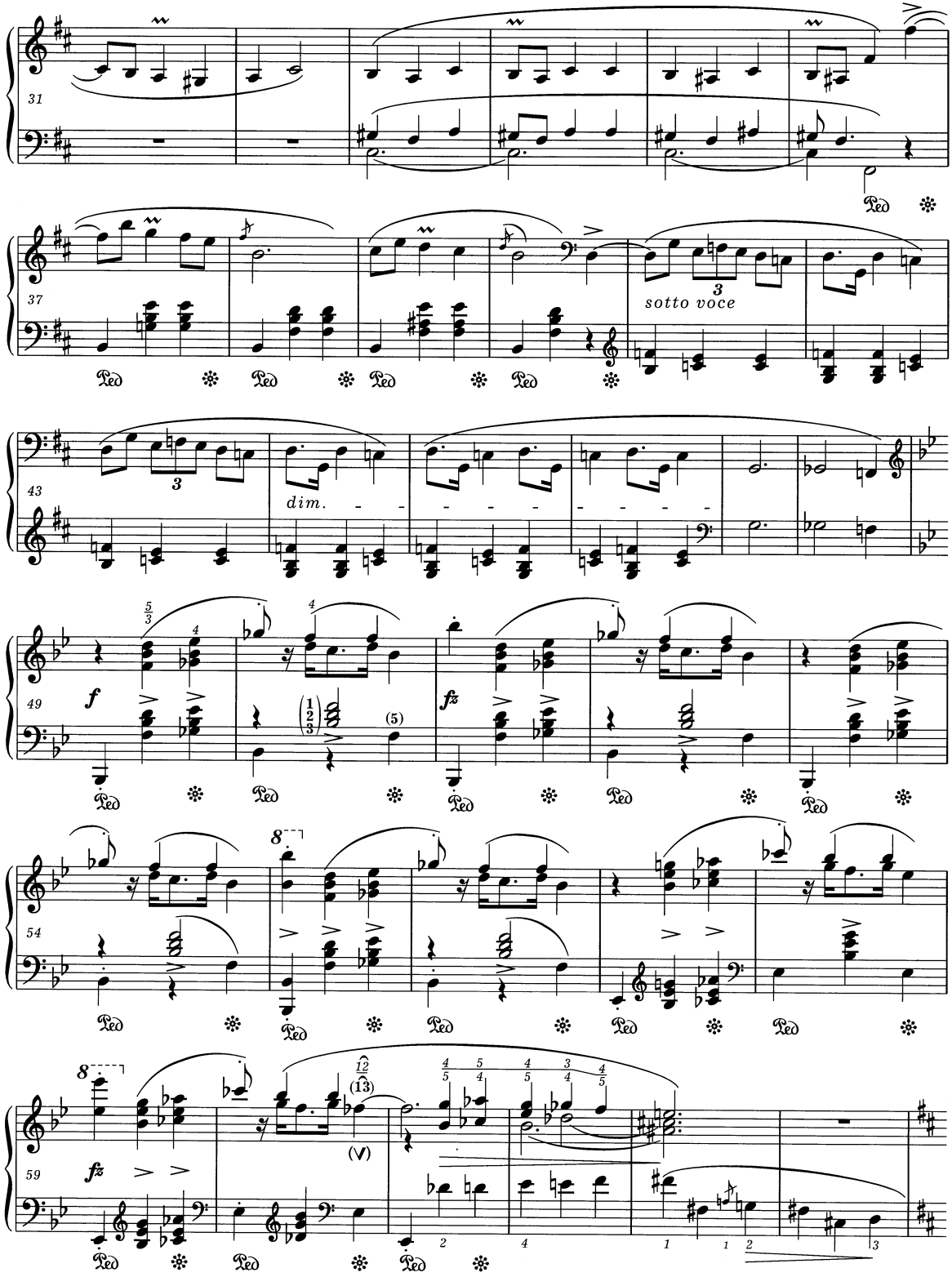

81
pp
3
86
f
91
97
pp
103
ff

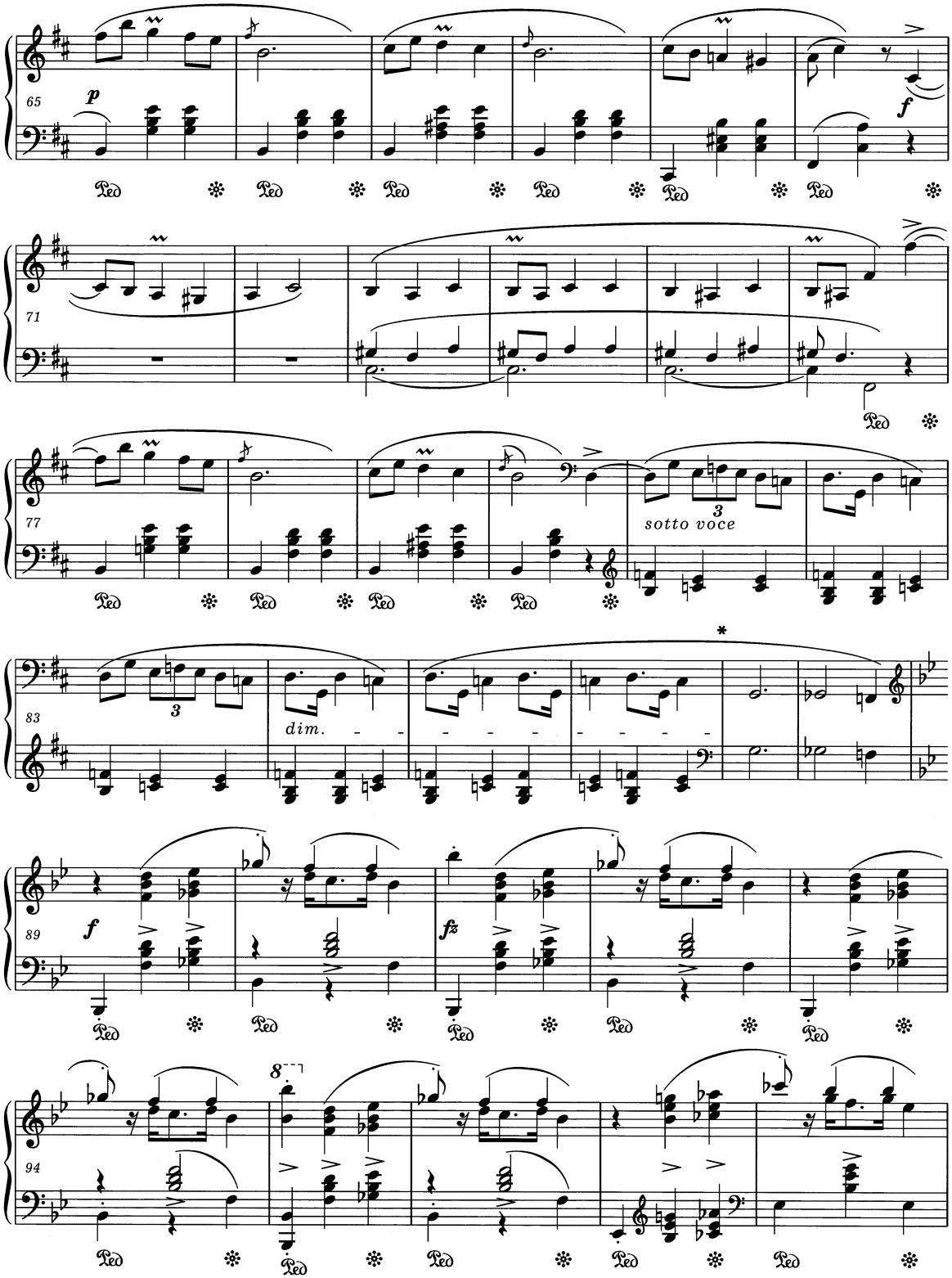


* Niektóre źródła przedłużają *smorzando* do końca utworu (bez ⟨ w przedostatnim takcie). Autentyczność tej wersji nie jest pewna.
Some sources prolong *smorzando* to the end of the composition (without ⟨ in bar 134). The authenticity of this version is uncertain.

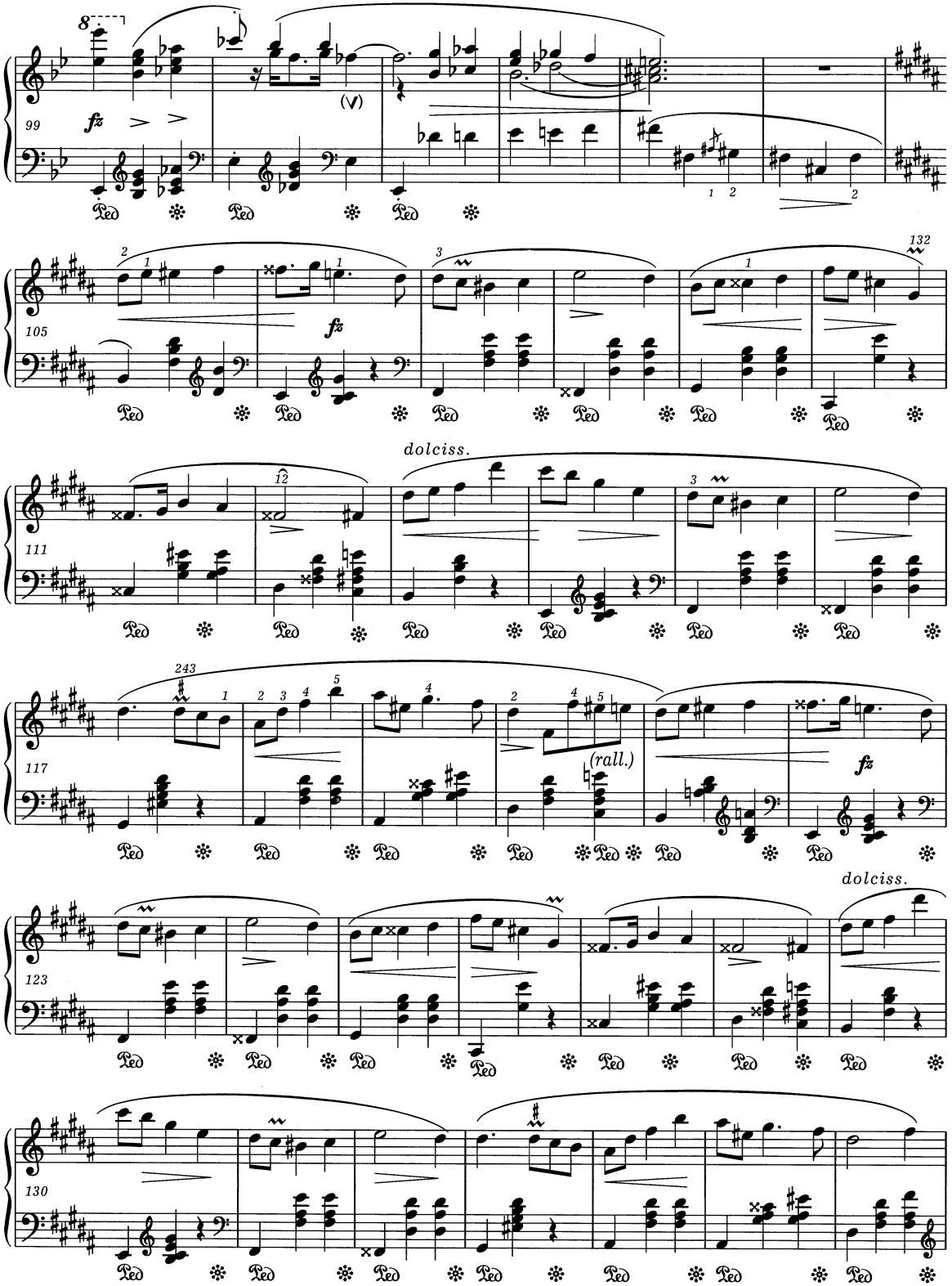


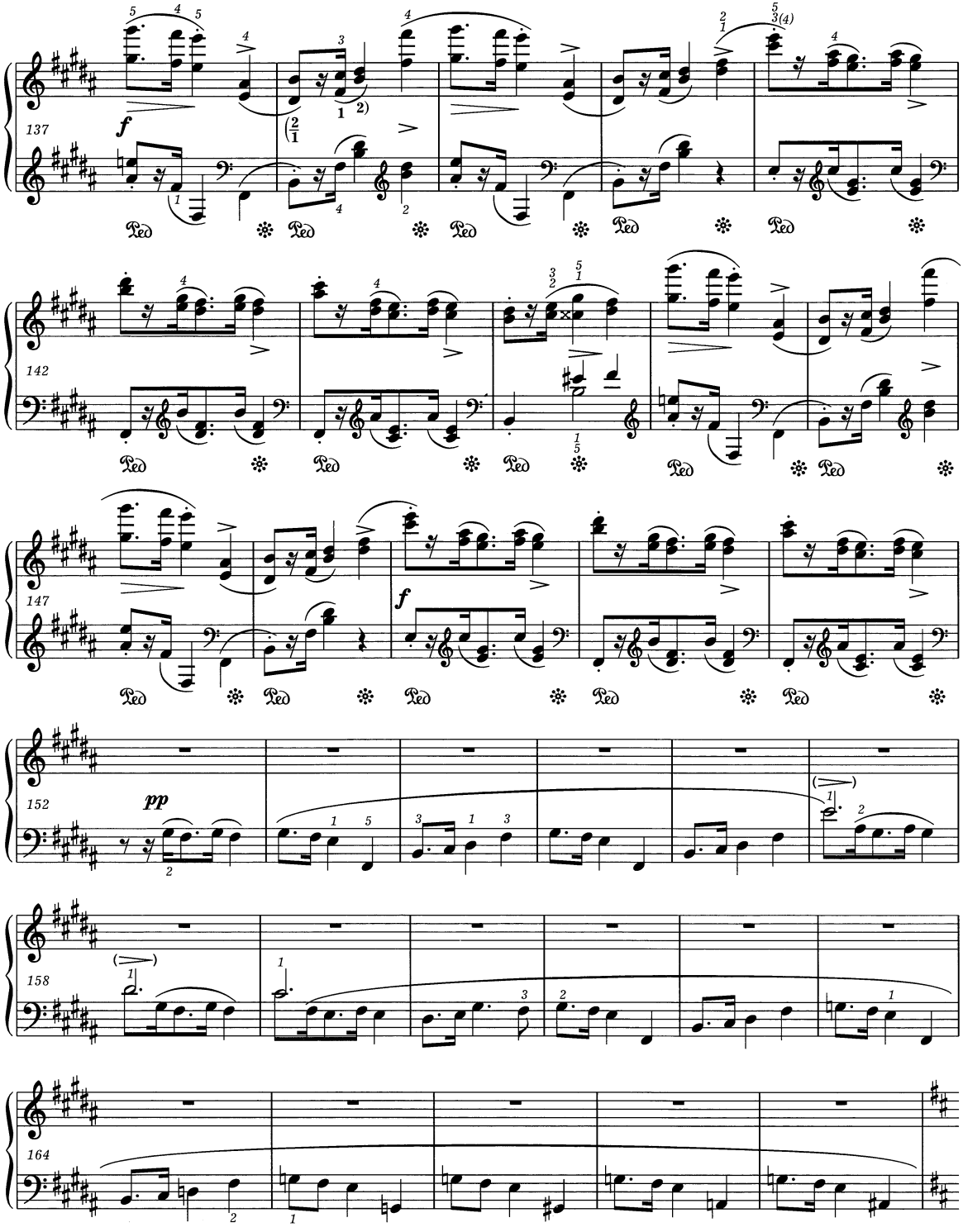
* Autentyczność znajdującego się w niektórych źródłach określenia **Mesto** jest wątpliwa. Patrz *Komentarz wykonawczy* i *źródłowy*.
The authenticity of the marking **Mesto** occurring in some sources is dubious. *Vide Performance* and *Source Commentaries*.

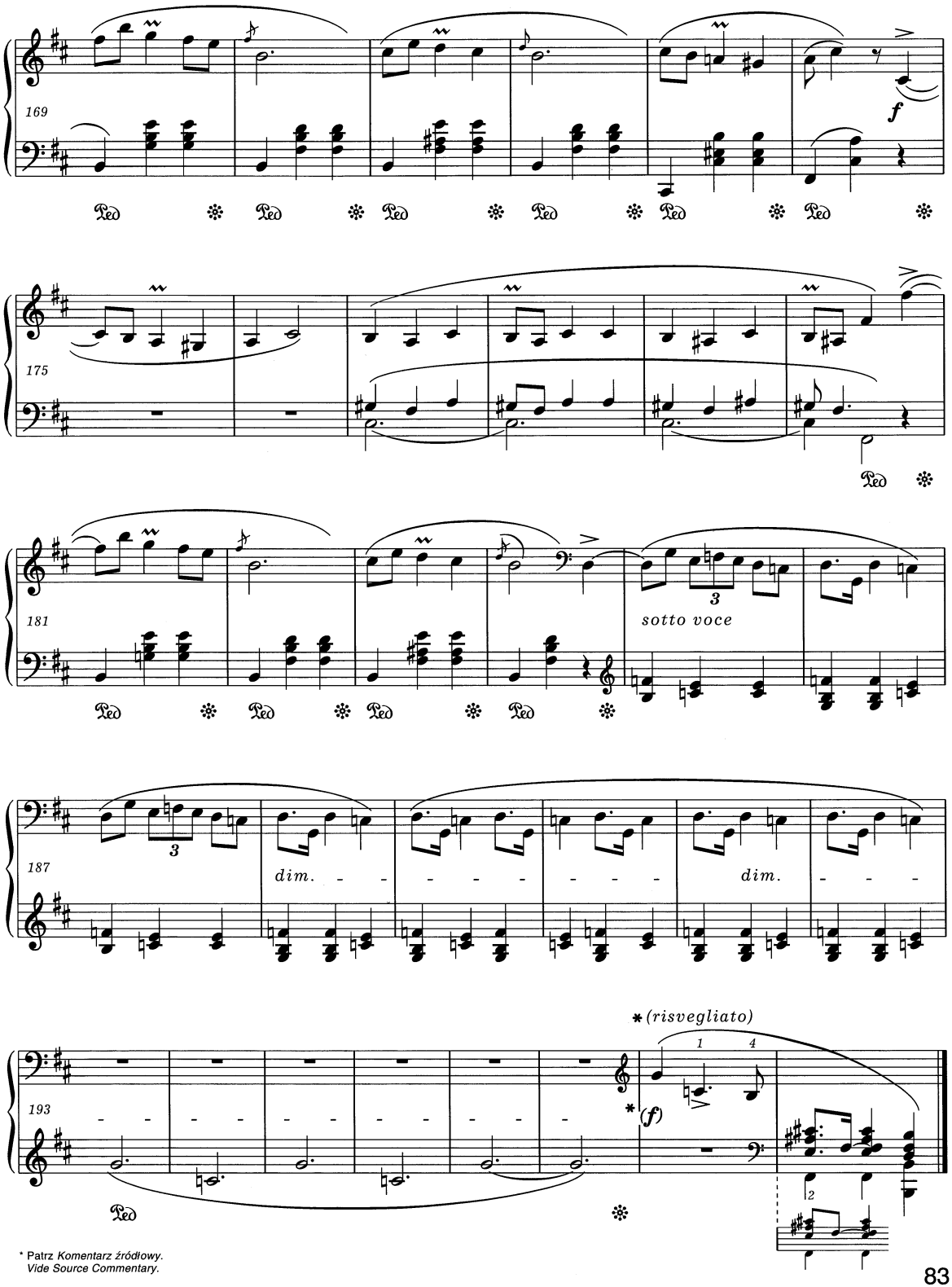

31
37
sotto voce
43
dim.
49
f
fz
54
59
fz



* Patrz *Komentarz źródłowy.*
Vide Source Commentary.


8
99
fz
(V)
105
fz
132
dolciss.
111
12
243
117
(rall.)
fz
dolciss.
123
130


137
f
142
147
f
152
pp
158
164

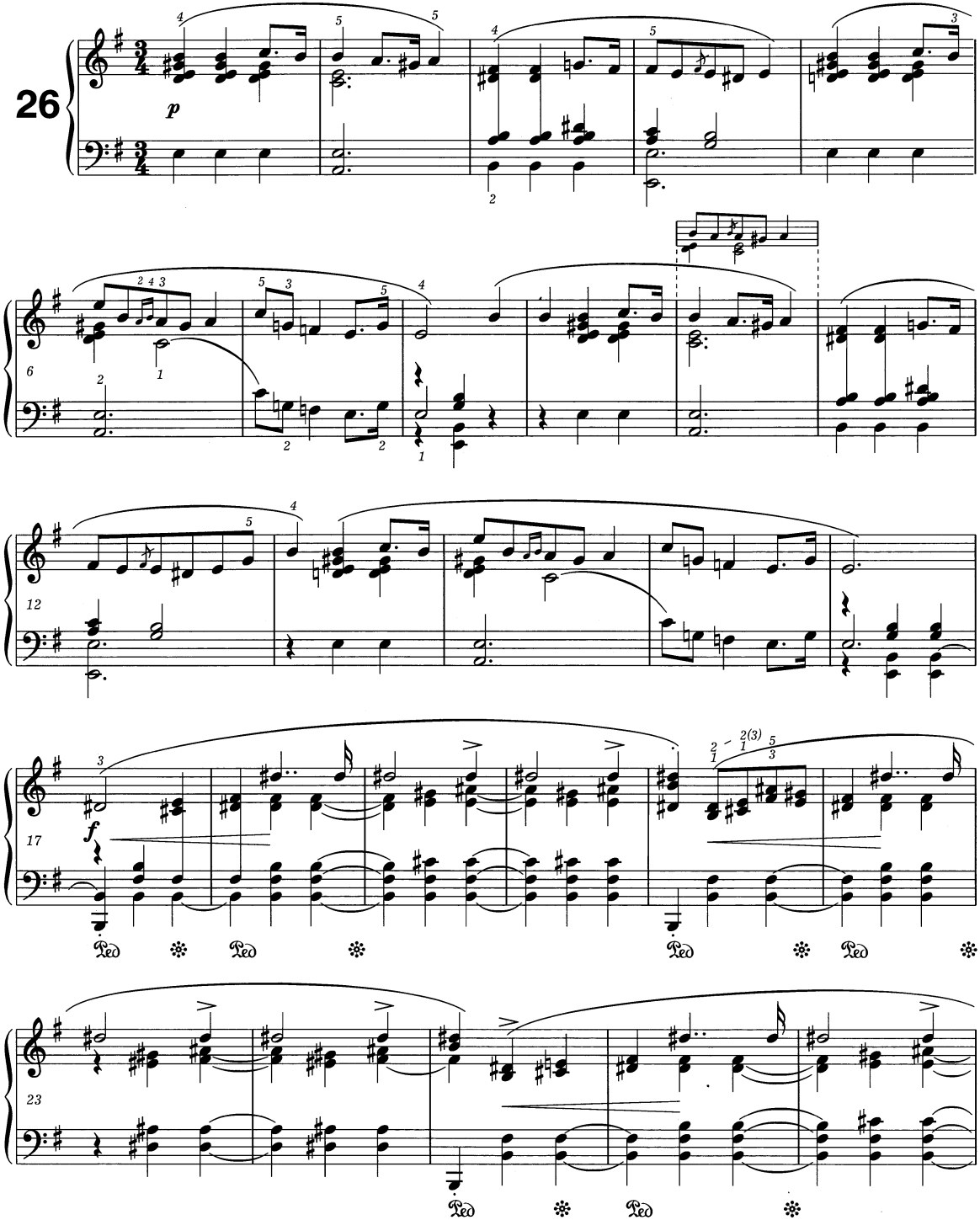


* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

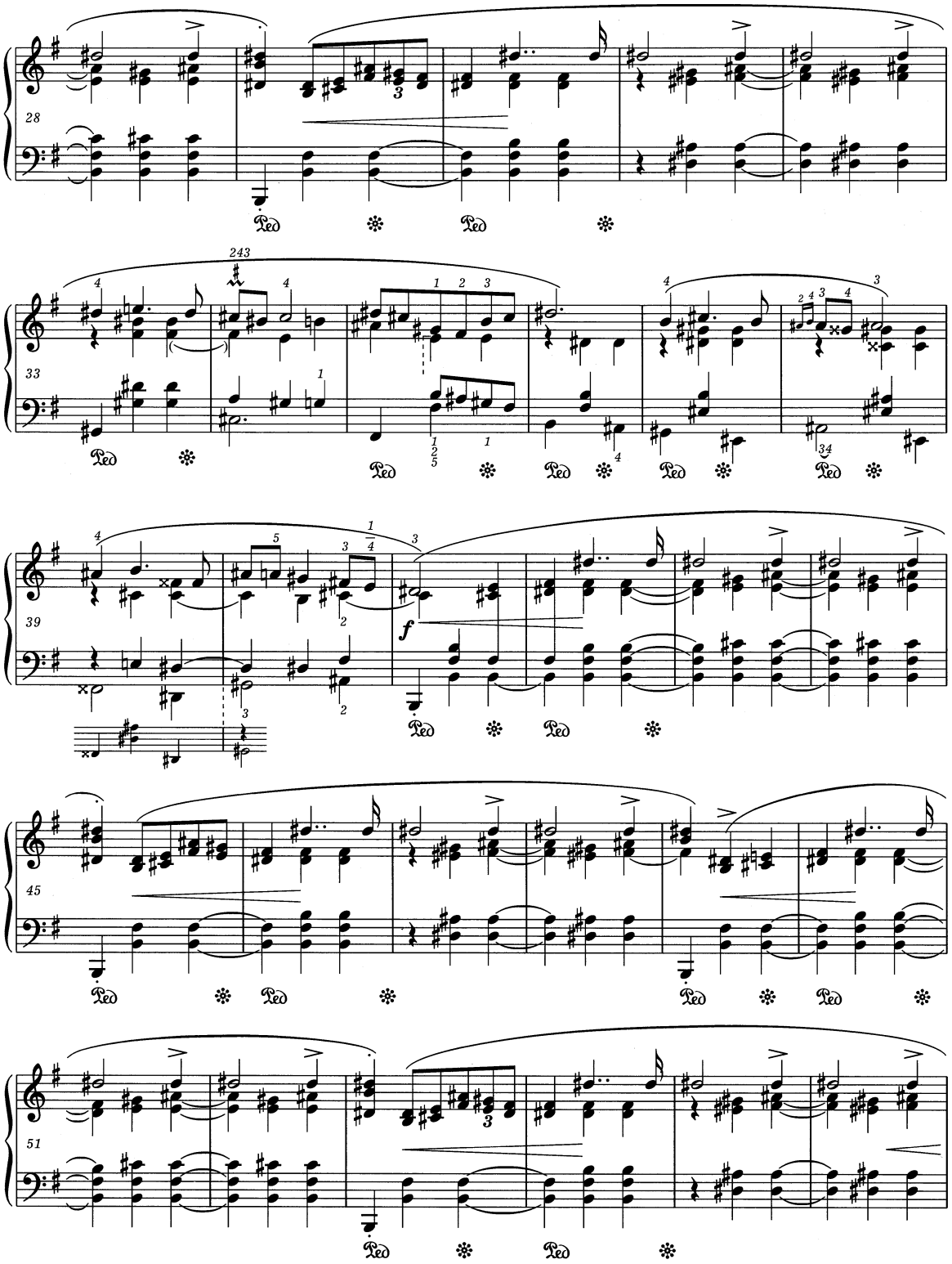
4 Mazourkas

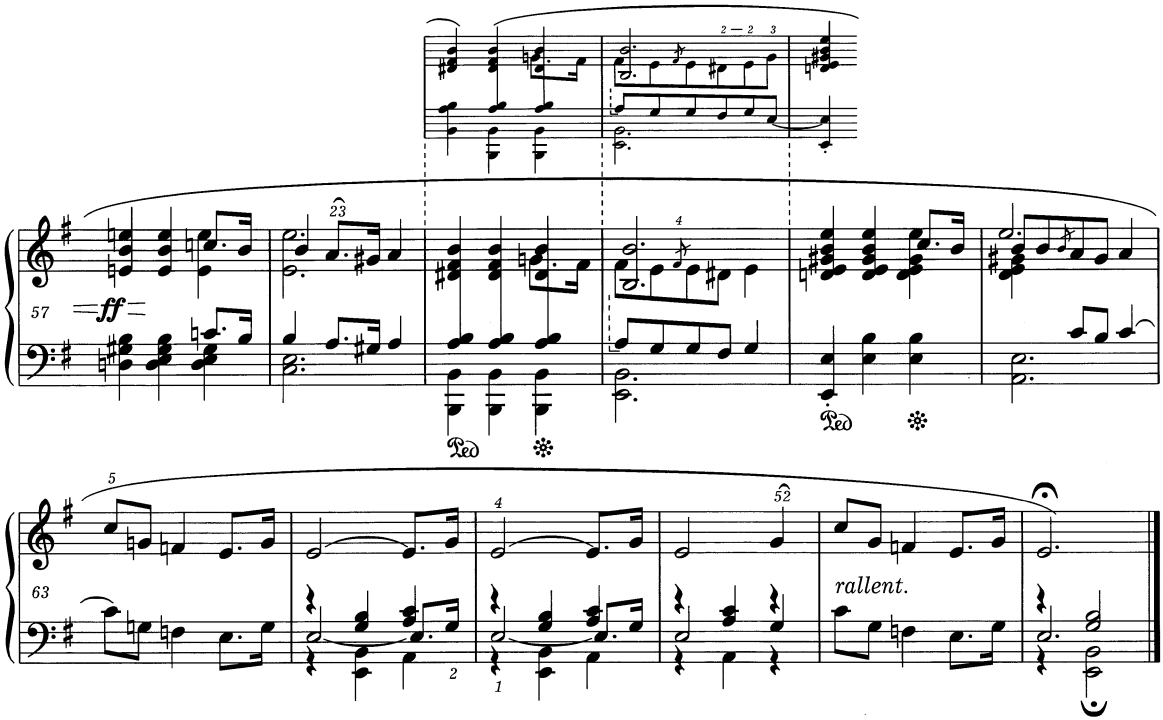
A son ami Etienne Witwicki

Andantino op. 41 nr 1

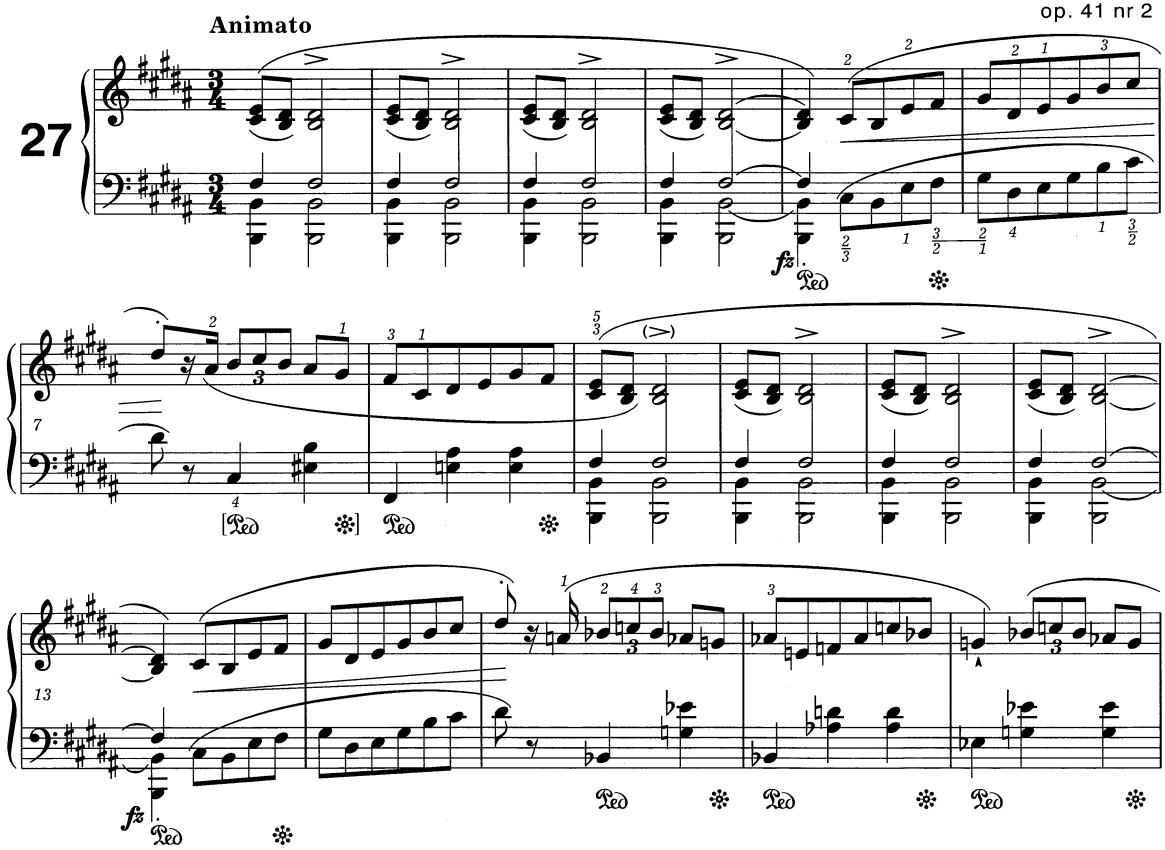


PWM-9750

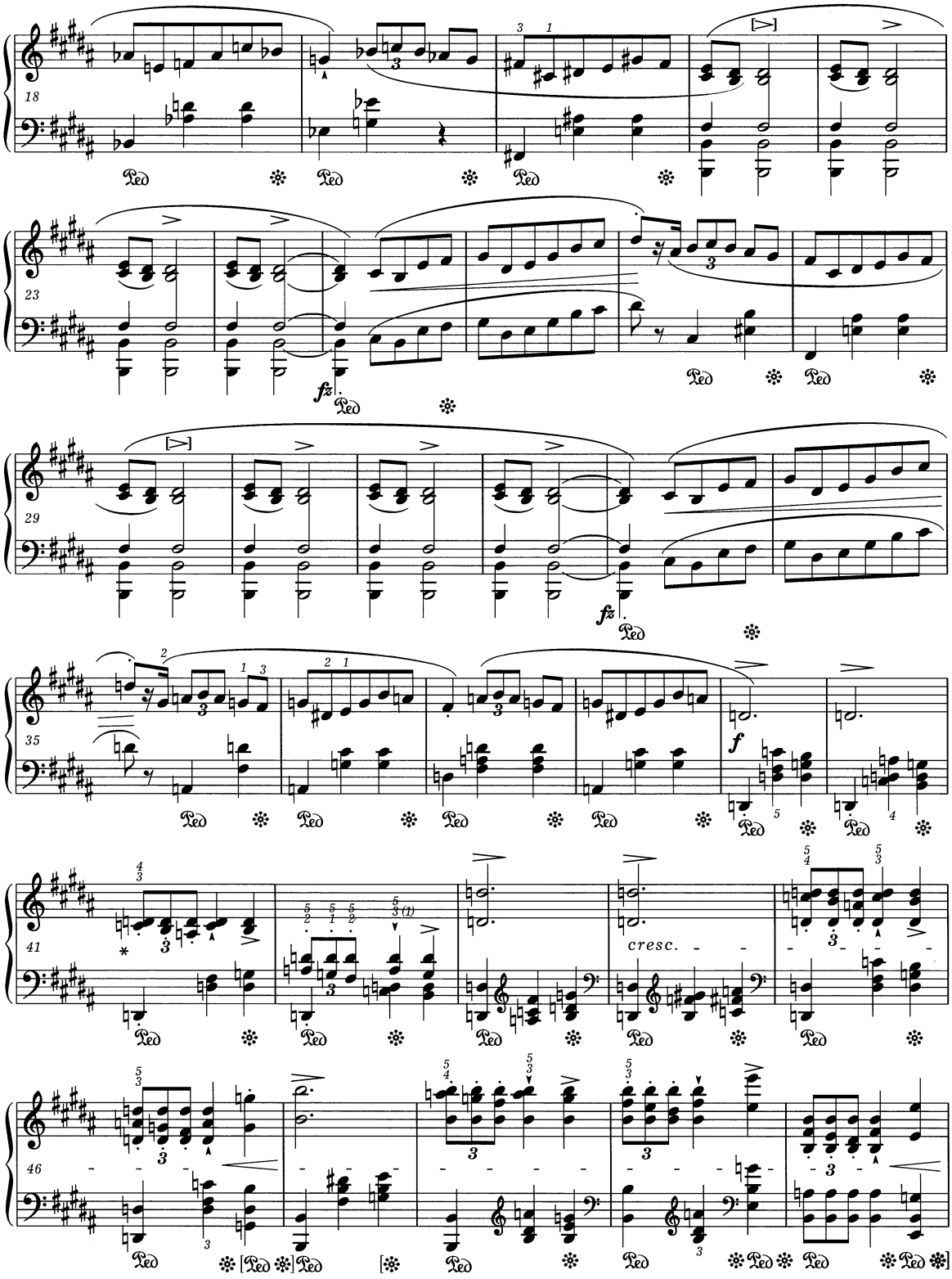

28
33
39
f
45
51



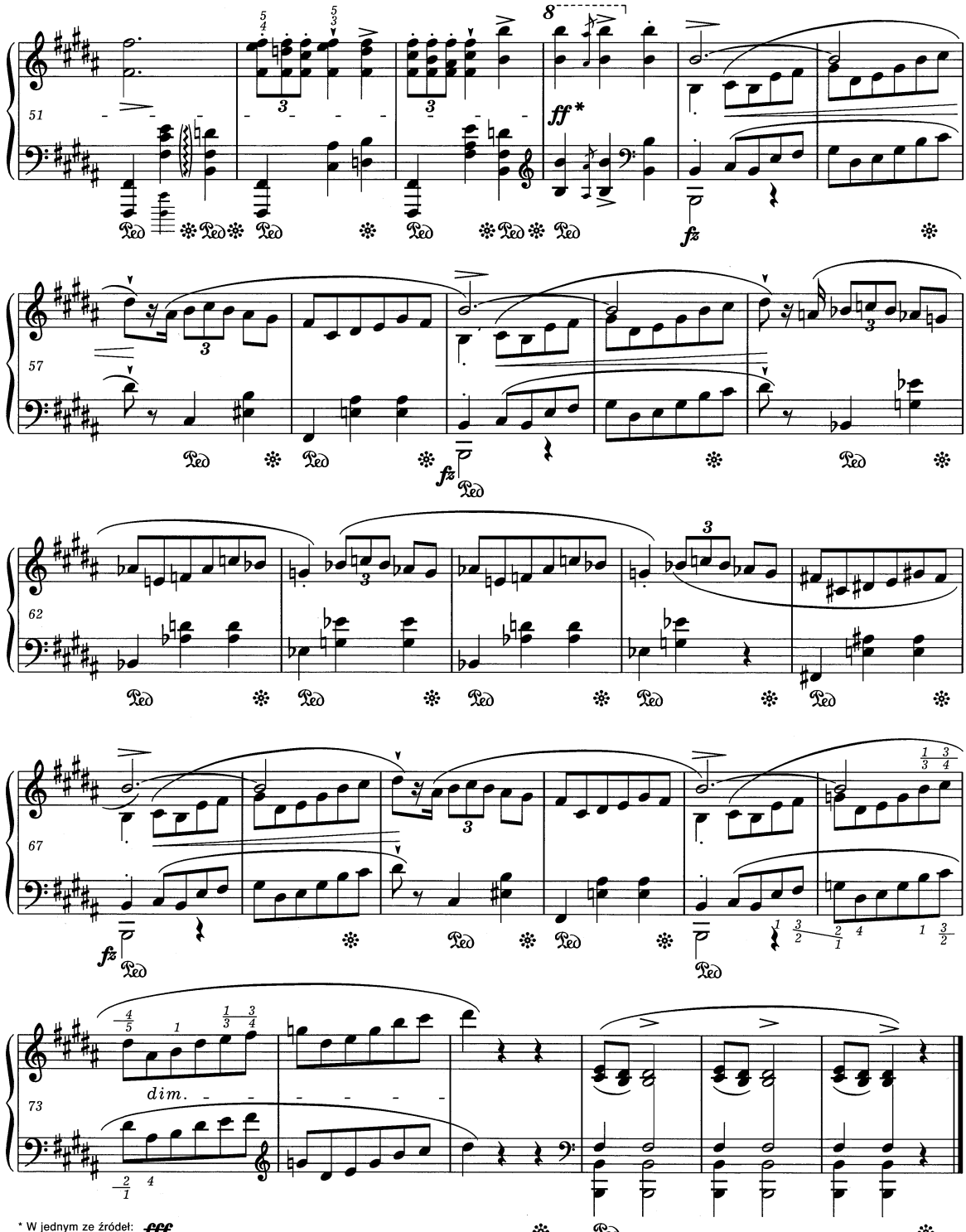
op. 41 nr 2



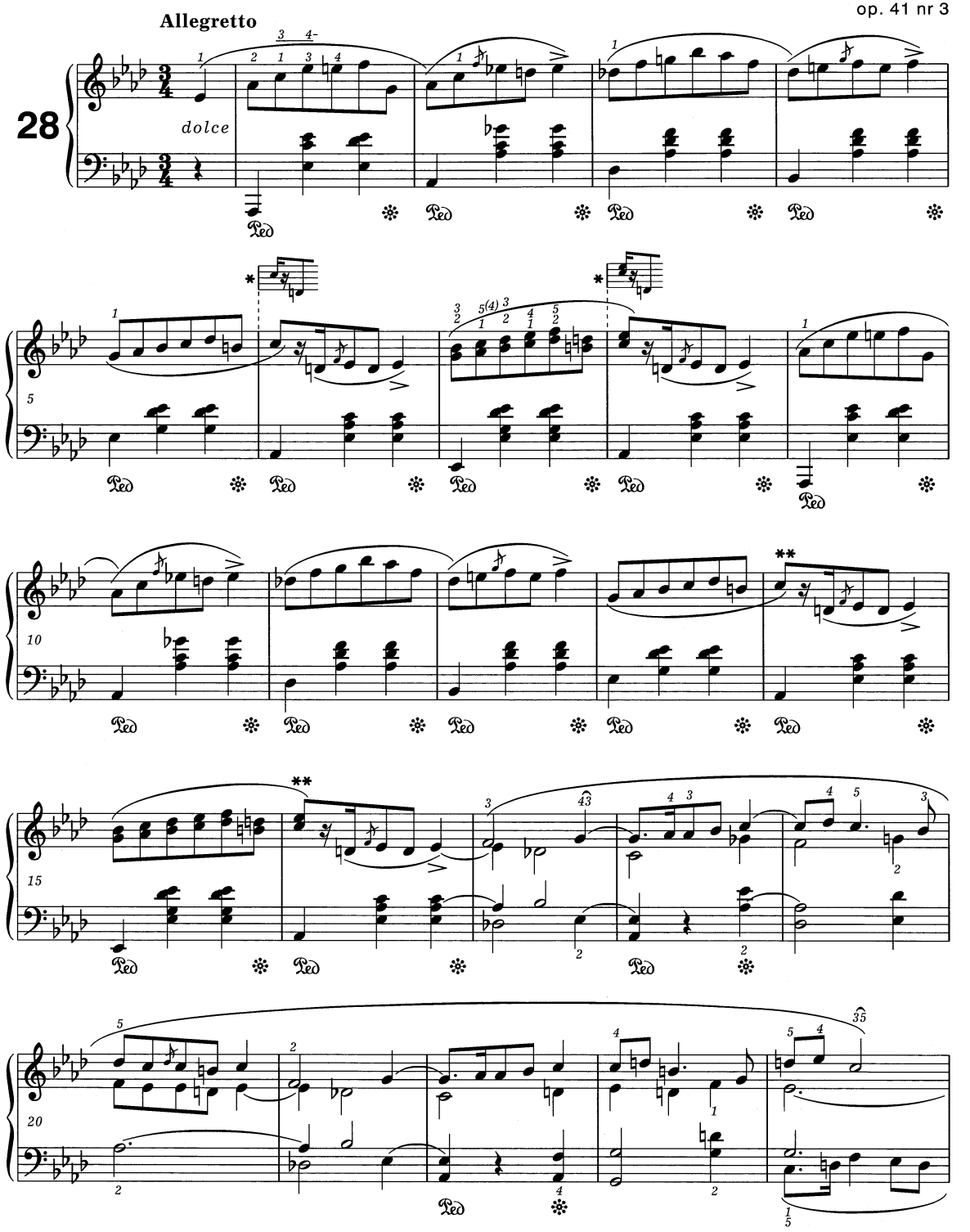
PWM-9750



* Inne palcowanie - patrz *Komentarz wykonawczy.*
Different fingering - *vide Performance Commentary.*

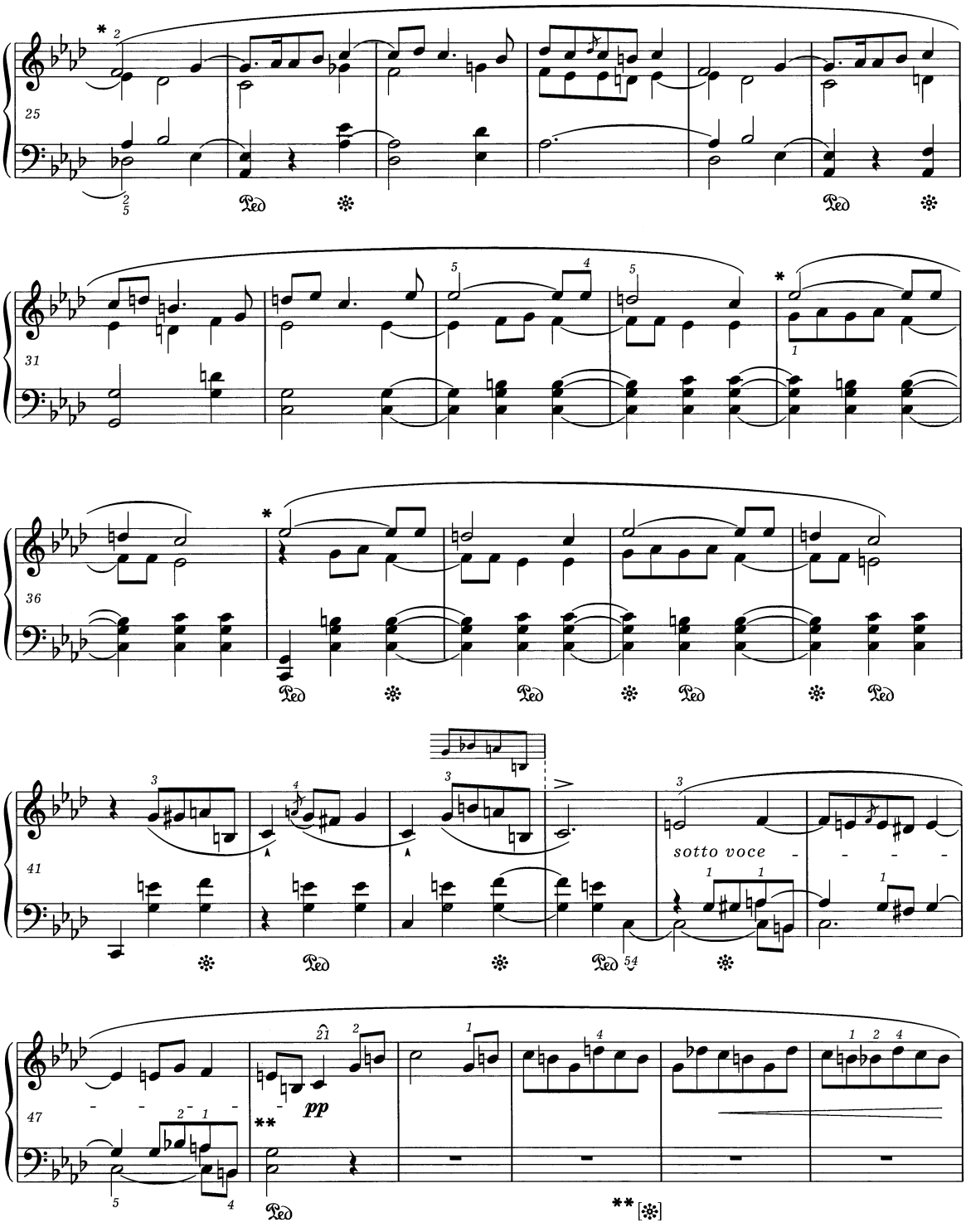


* W jednym ze źródeł:
In one of the sources: *fff*



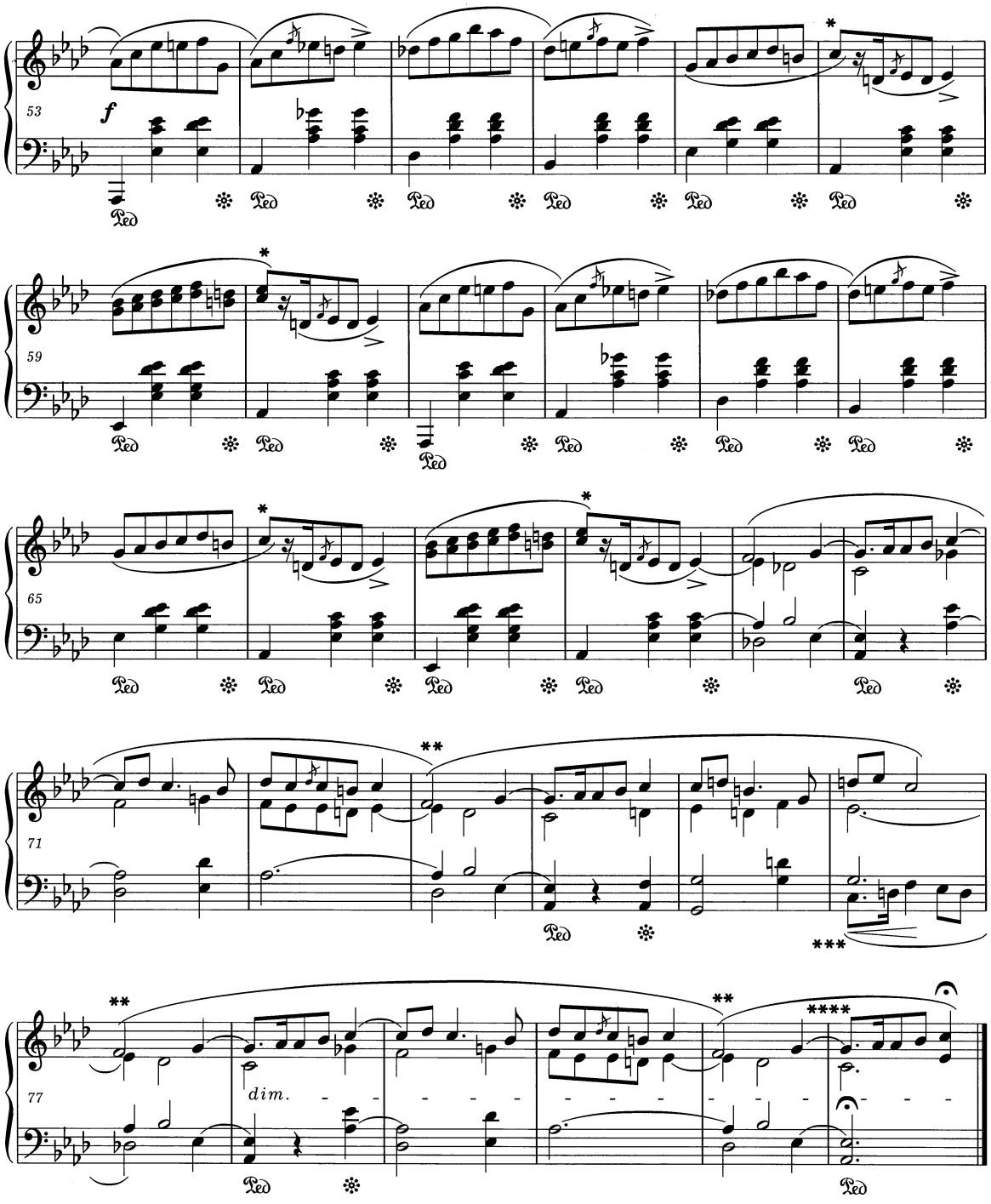
* Patrz *Komentarz wykonawczy*. Warianty w tych i analogicznych taktach należy traktować łącznie.
Vide Performance Commentary. Variants in these and analogous bars should be treated jointly.

** Warianty rytmiczne jak w t. 6 i 8.
Rhythmic variants as in bars 6 and 8.



* Niektóre źródła nie przerywają łuku w tych miejscach.
Some sources do not break the slur here.

** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

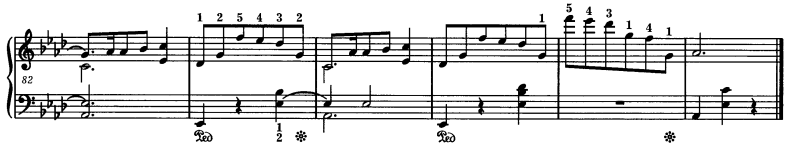


* Warianty rytmiczne jak w t. 6 i 8.
Rhythmic variants as in bars 6 and 8.

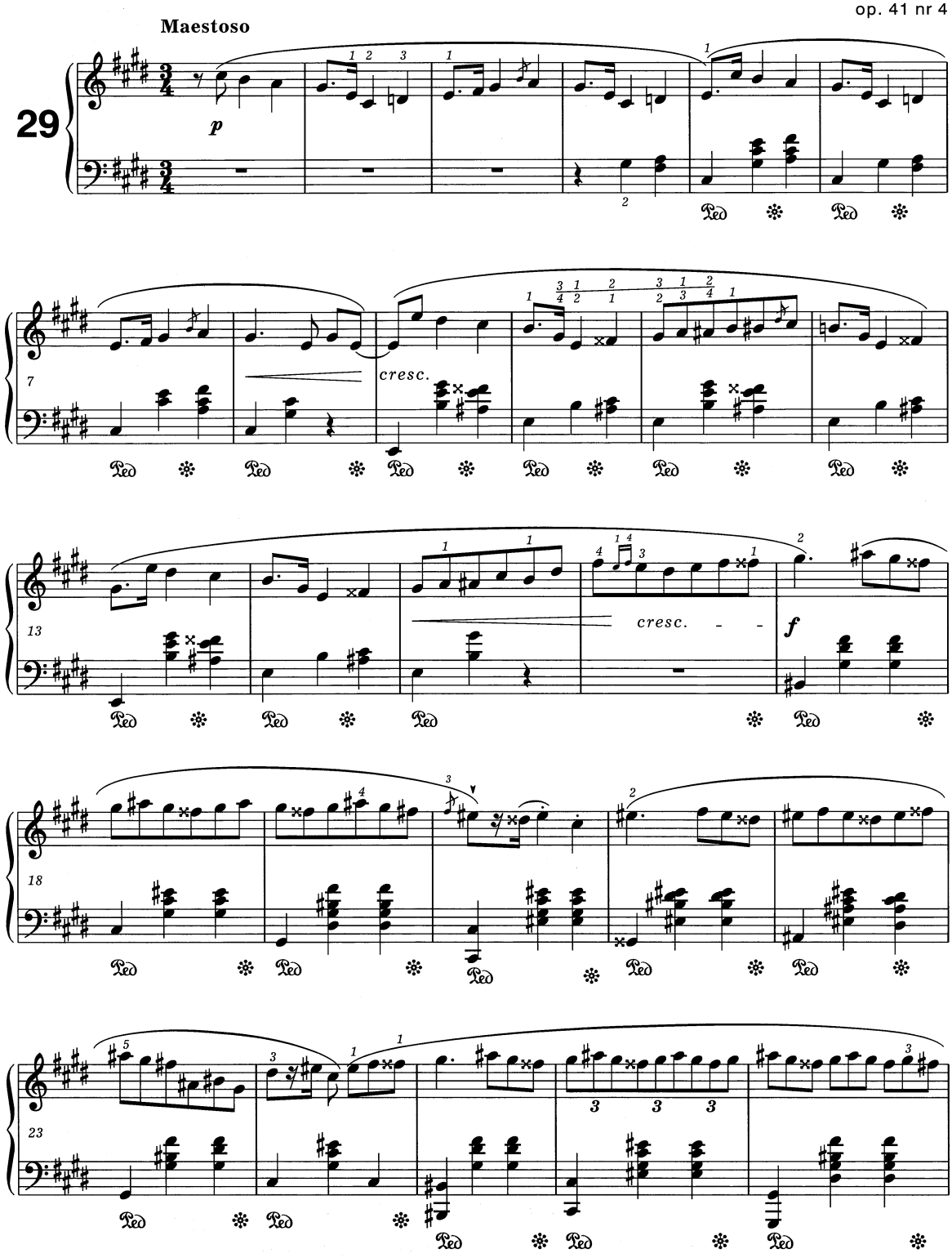
** Niektóre źródła nie przerywają łuku w tych miejscach.
Some sources do not break the slur here.

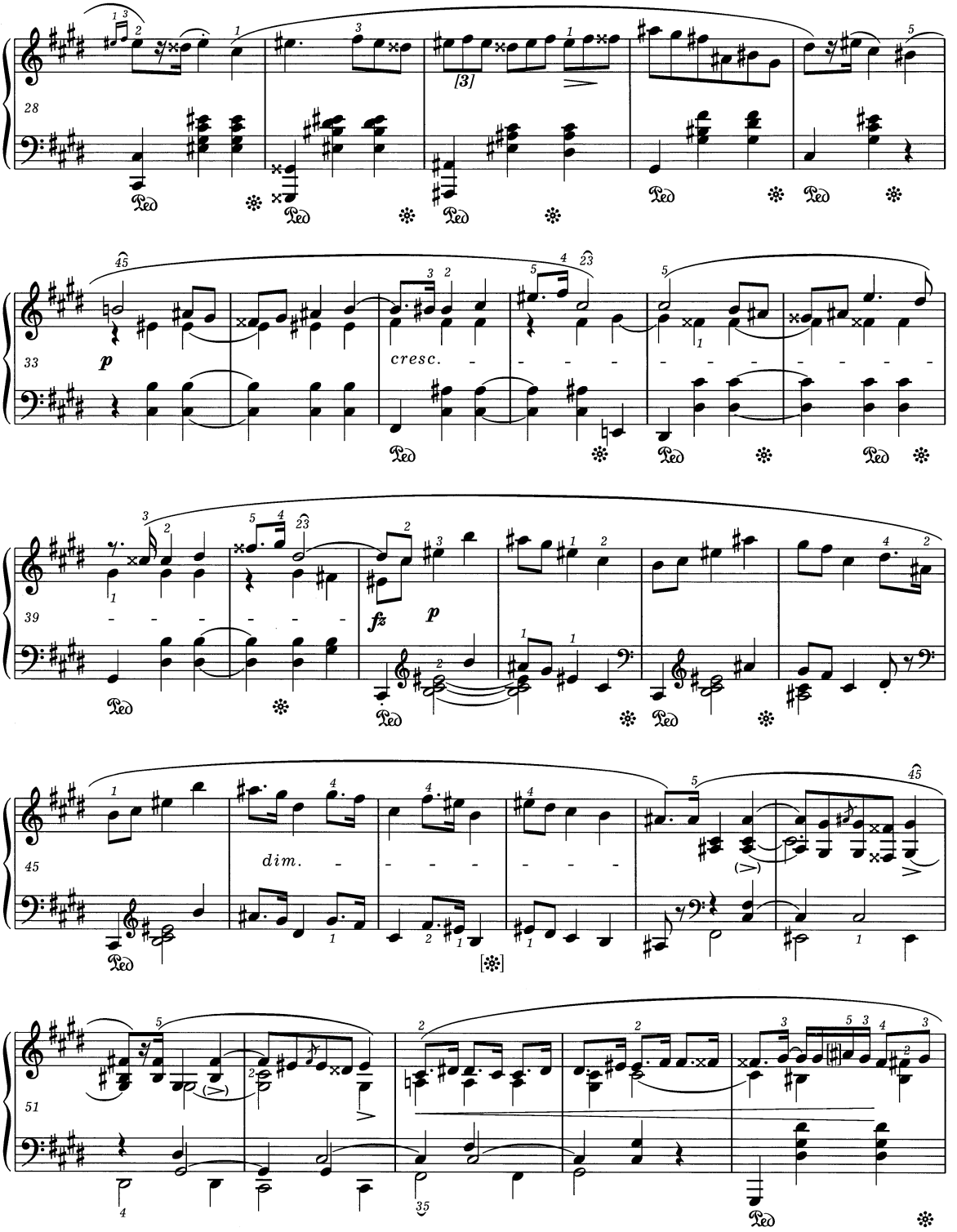
*** Patrz *Komentarz źródłowy.*
Vide Source Commentary.

**** *ossia:*

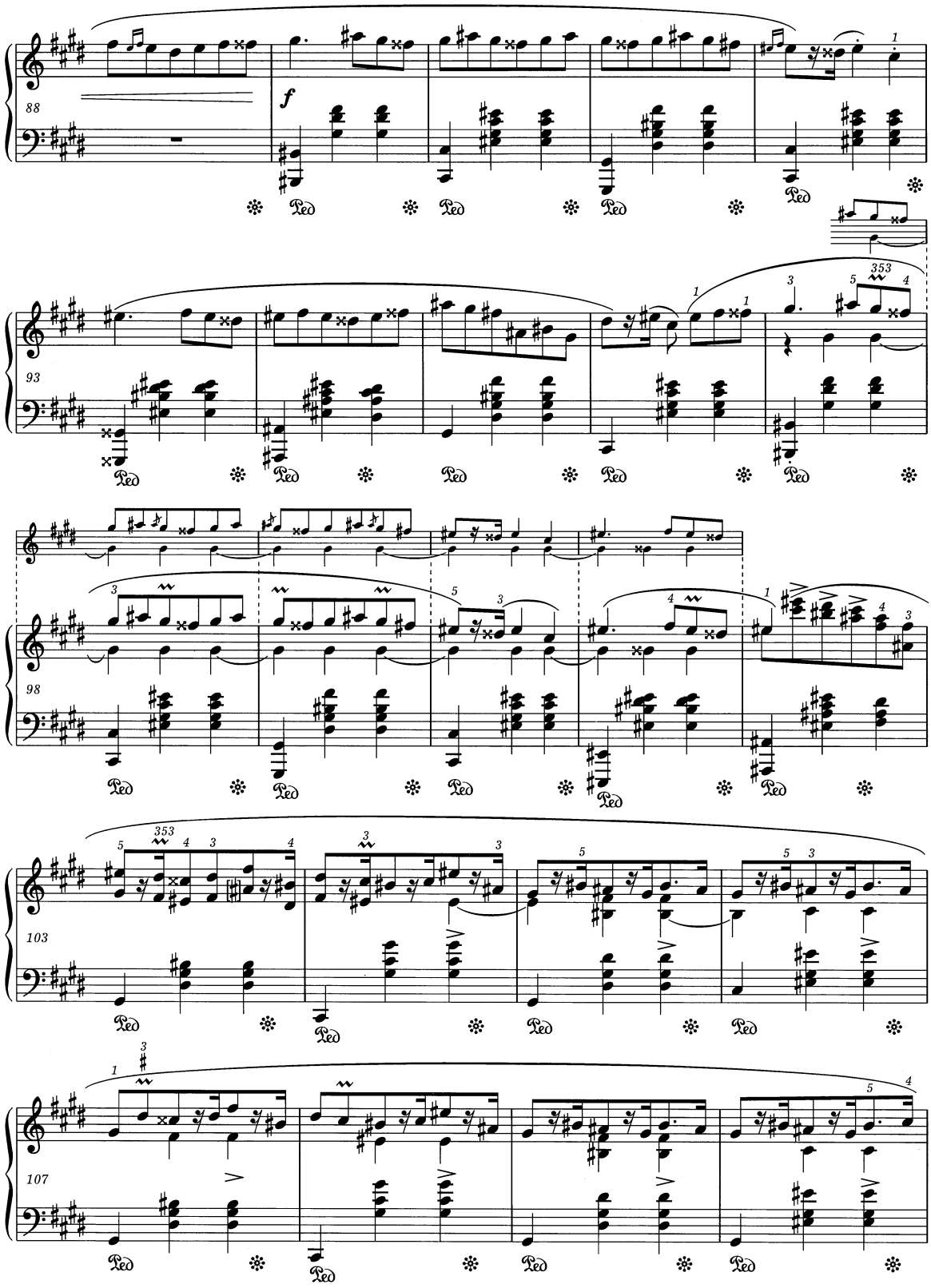


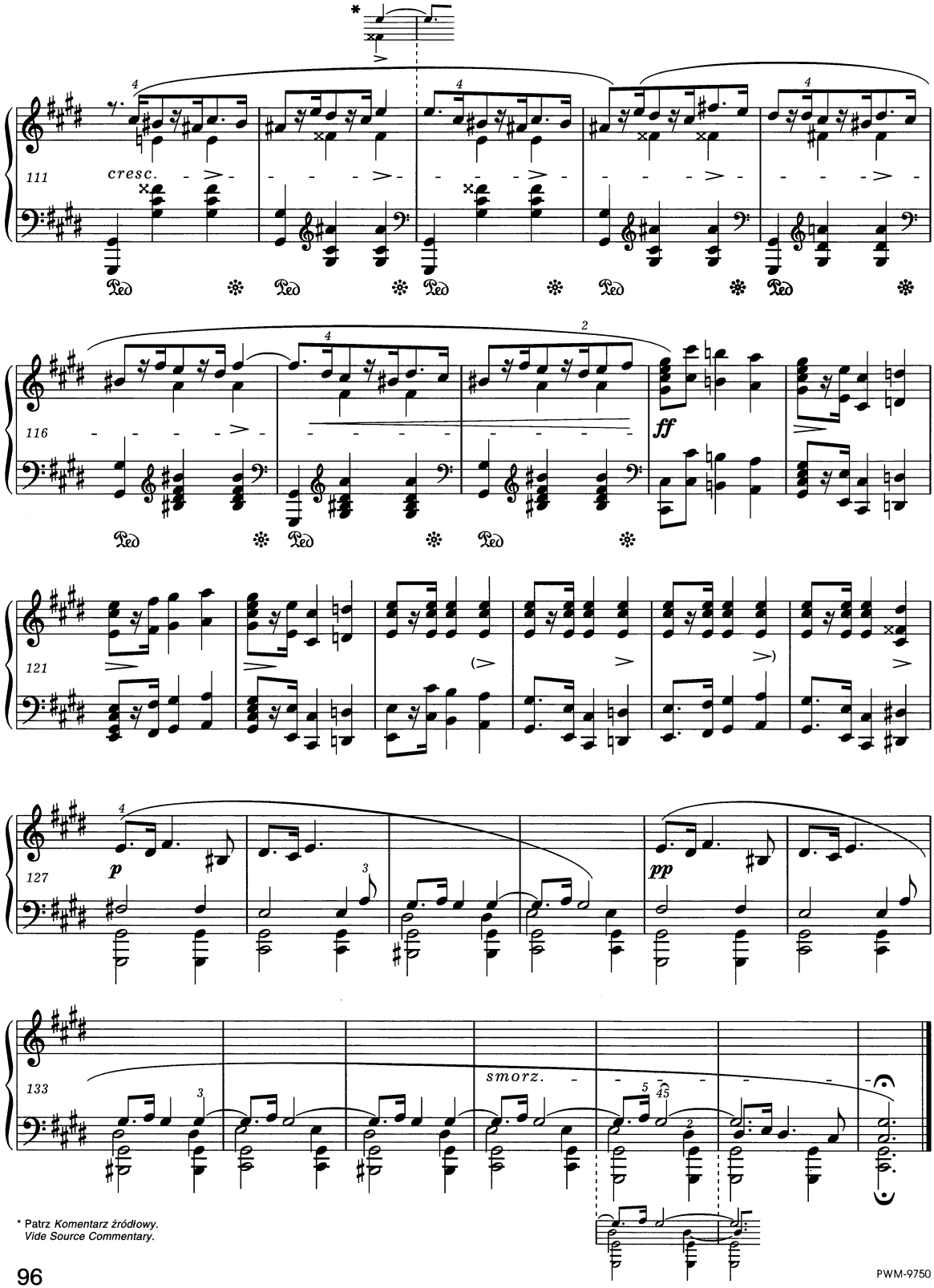
Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.


Maestoso
29
p
7
cresc.
13
cresc.
f
18
23


28
[3]
33
p
cresc.
39
fz
p
45
dim.
51

56
61
cresc.
ri - te - nu - to
65
pp
71
77
cresc.
83
Ped


88
f
93
98
103
107



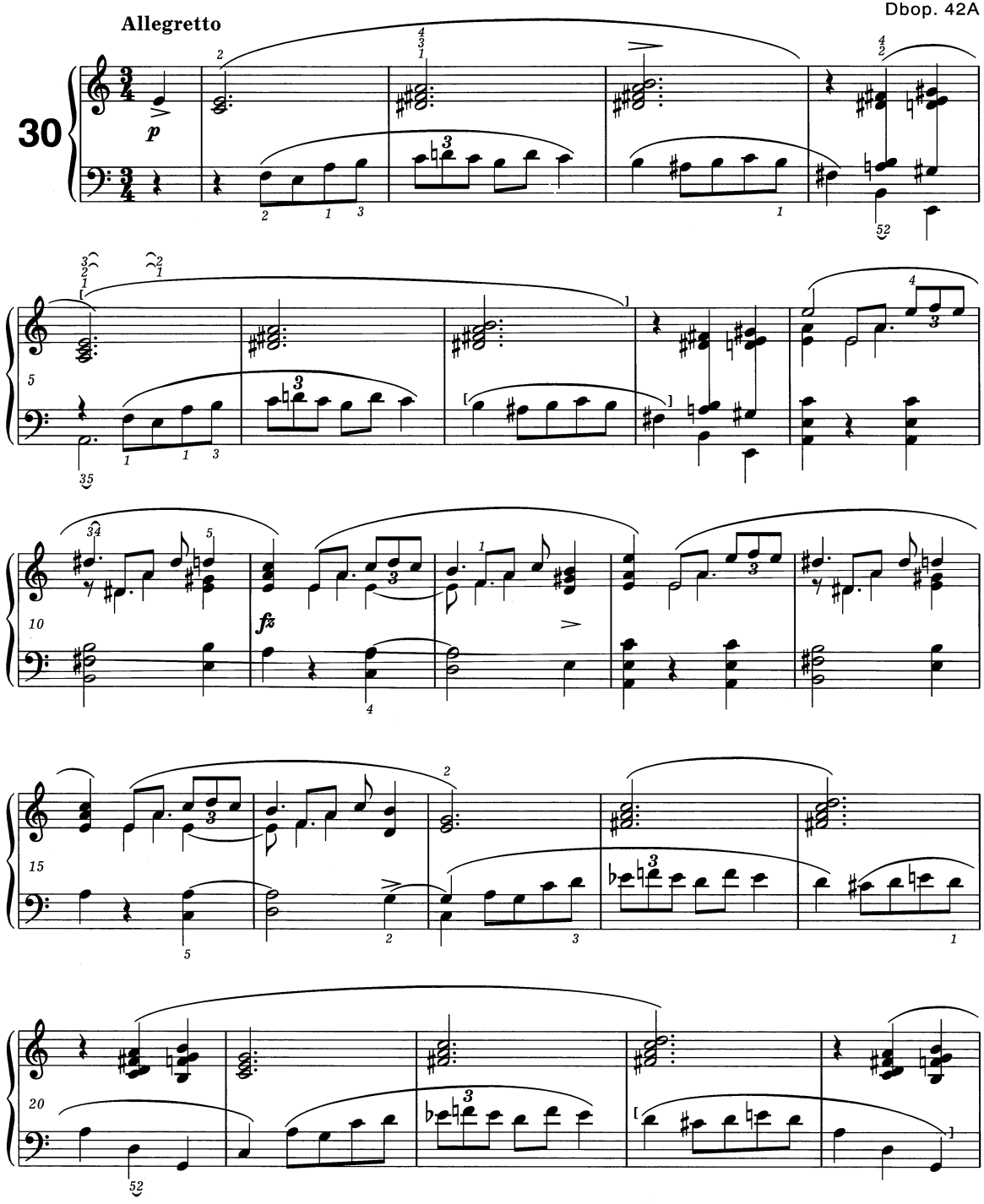
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

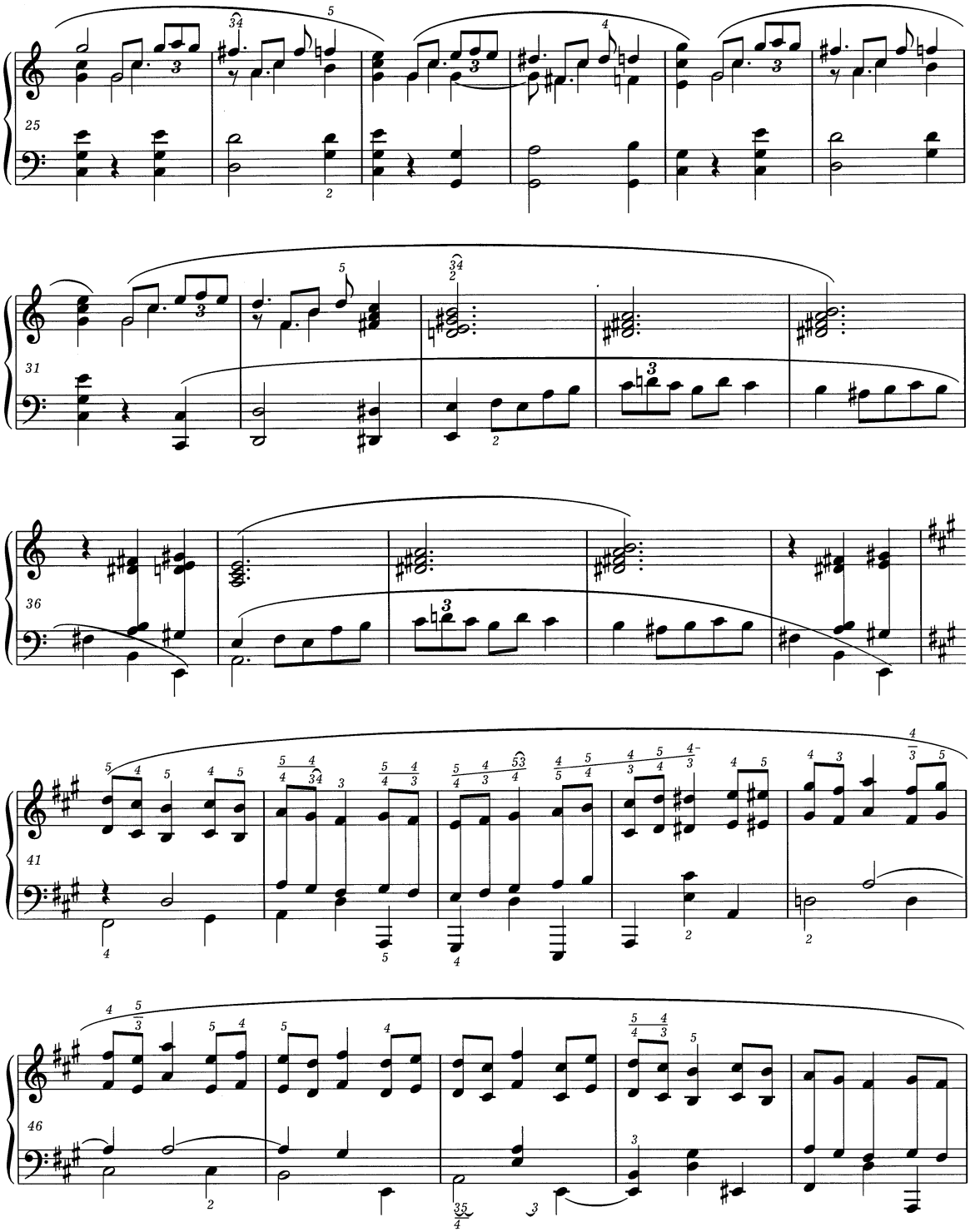
PWM-9750

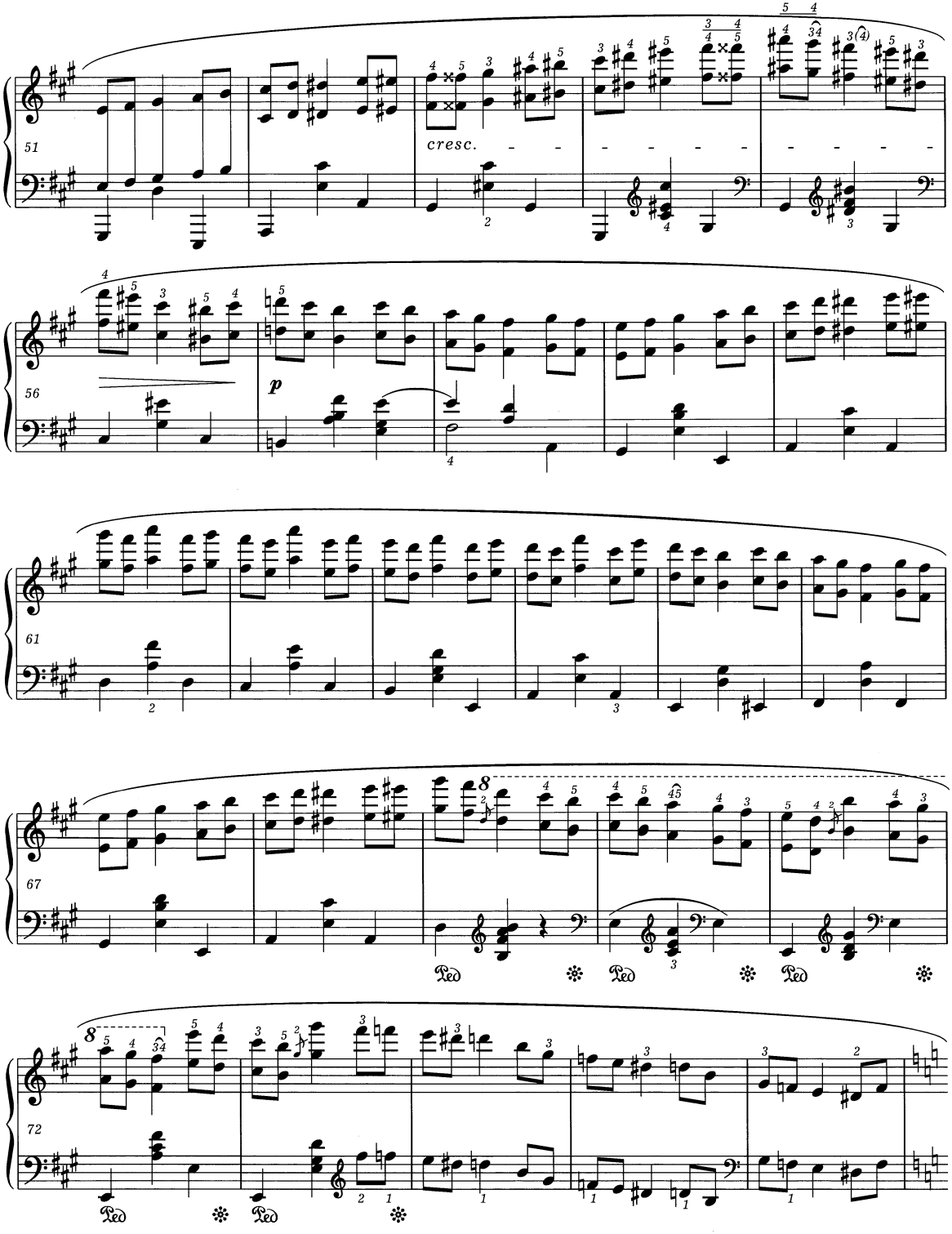
Mazourka

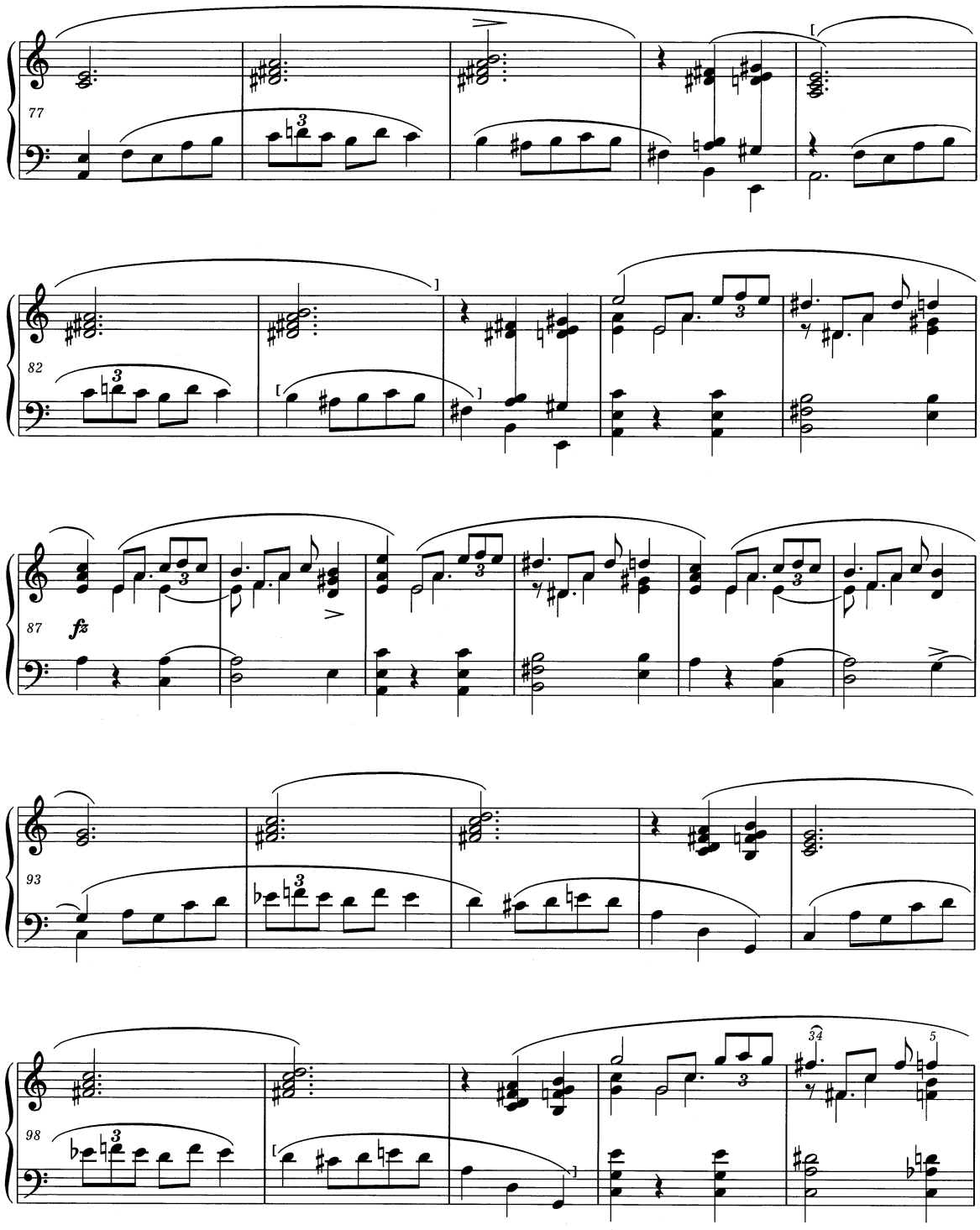
A son ami Emile Gaillard

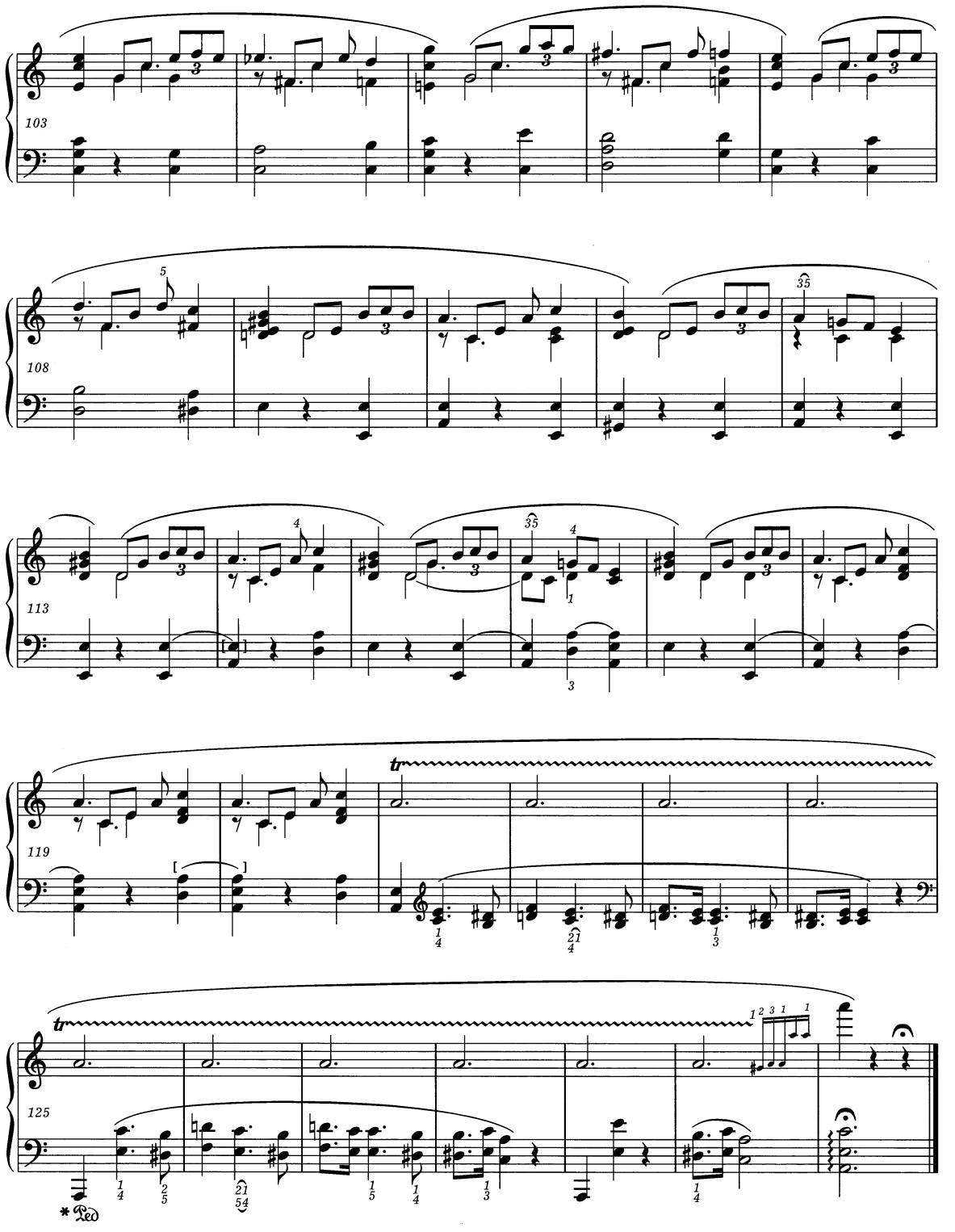
Dbop. 42A






51
cresc.
56
p
61
67
Ped
Ped
Ped
72
Ped
Ped


77
82
87
fz
93
98

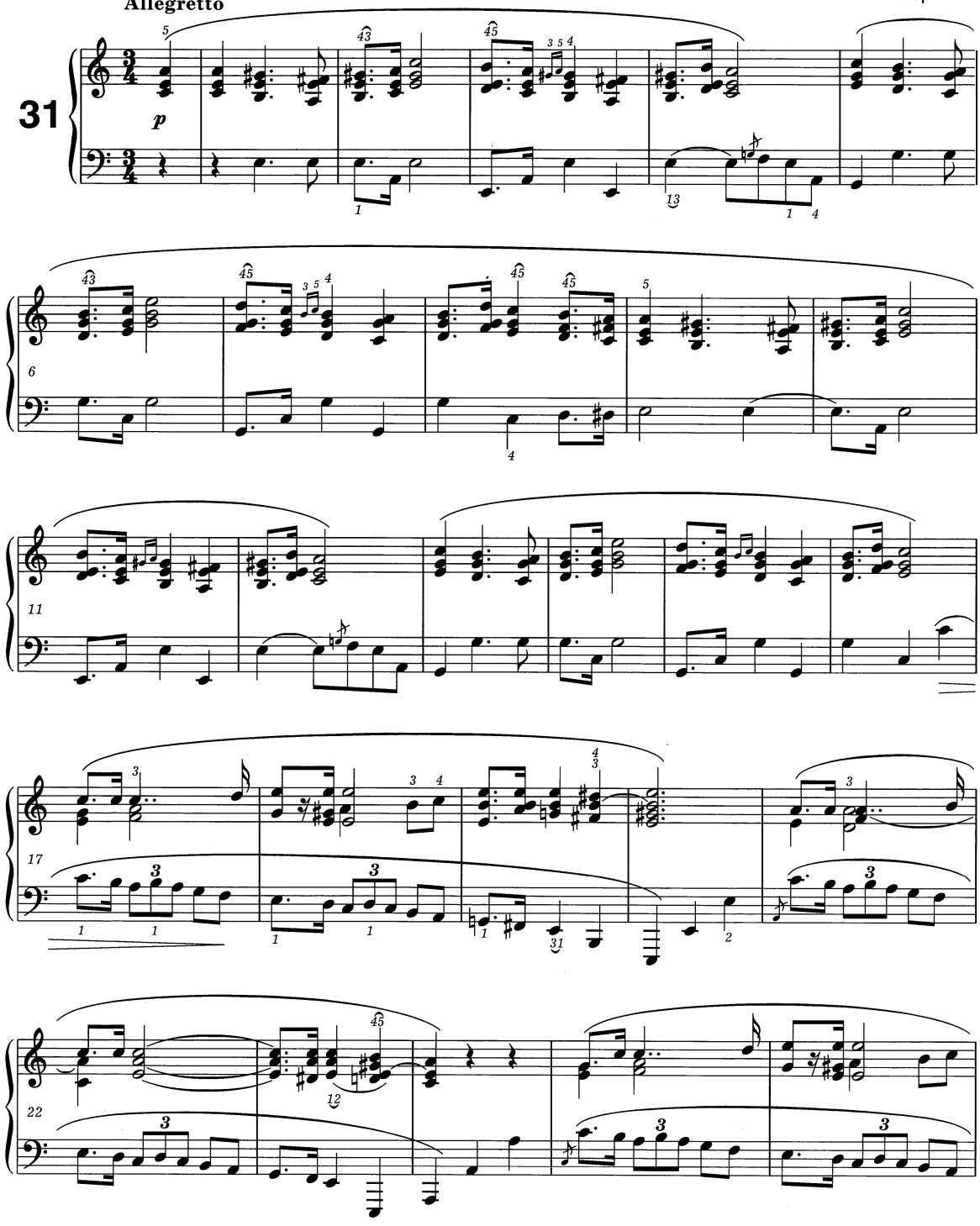


* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

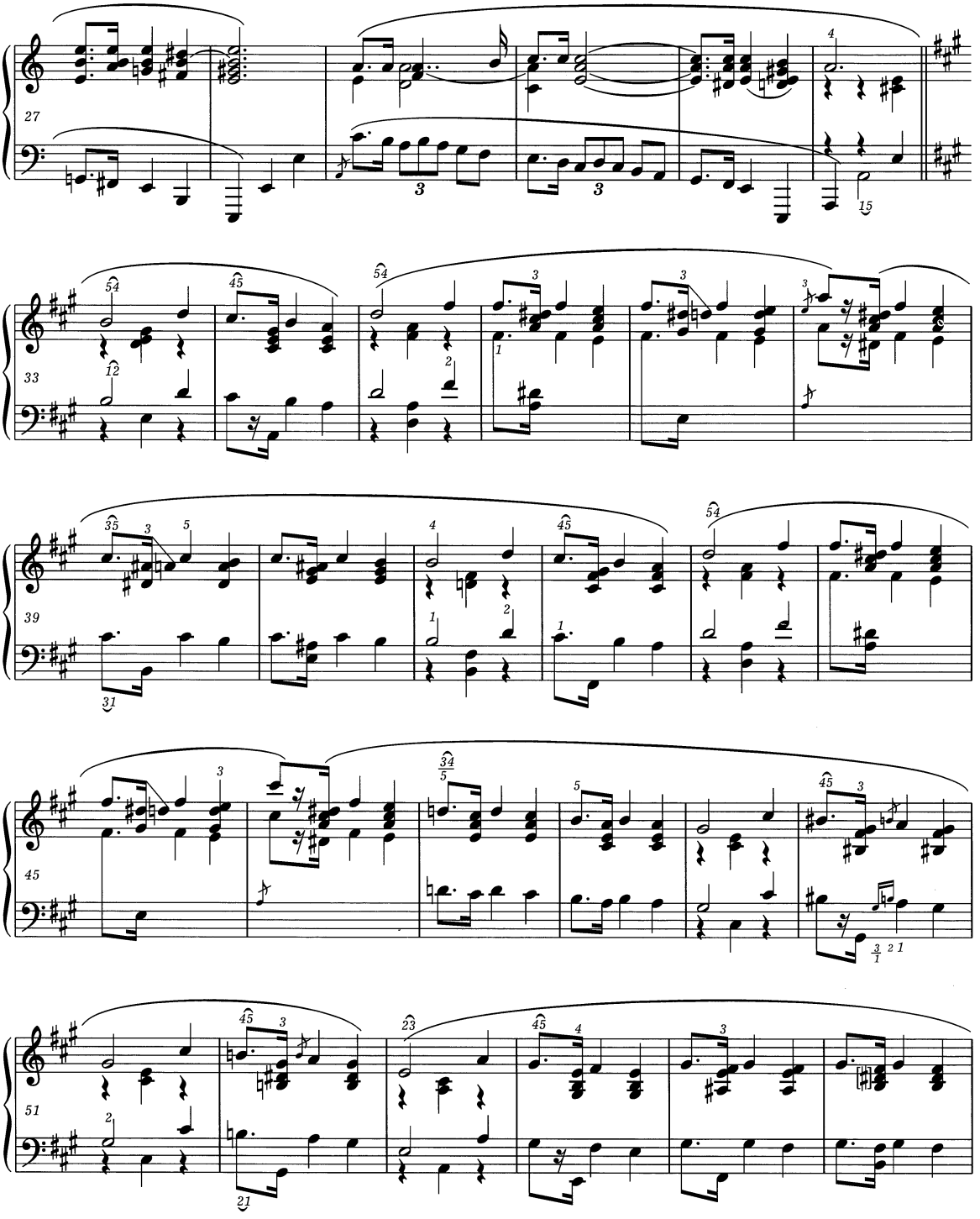
Mazourka („La France Musicale") *

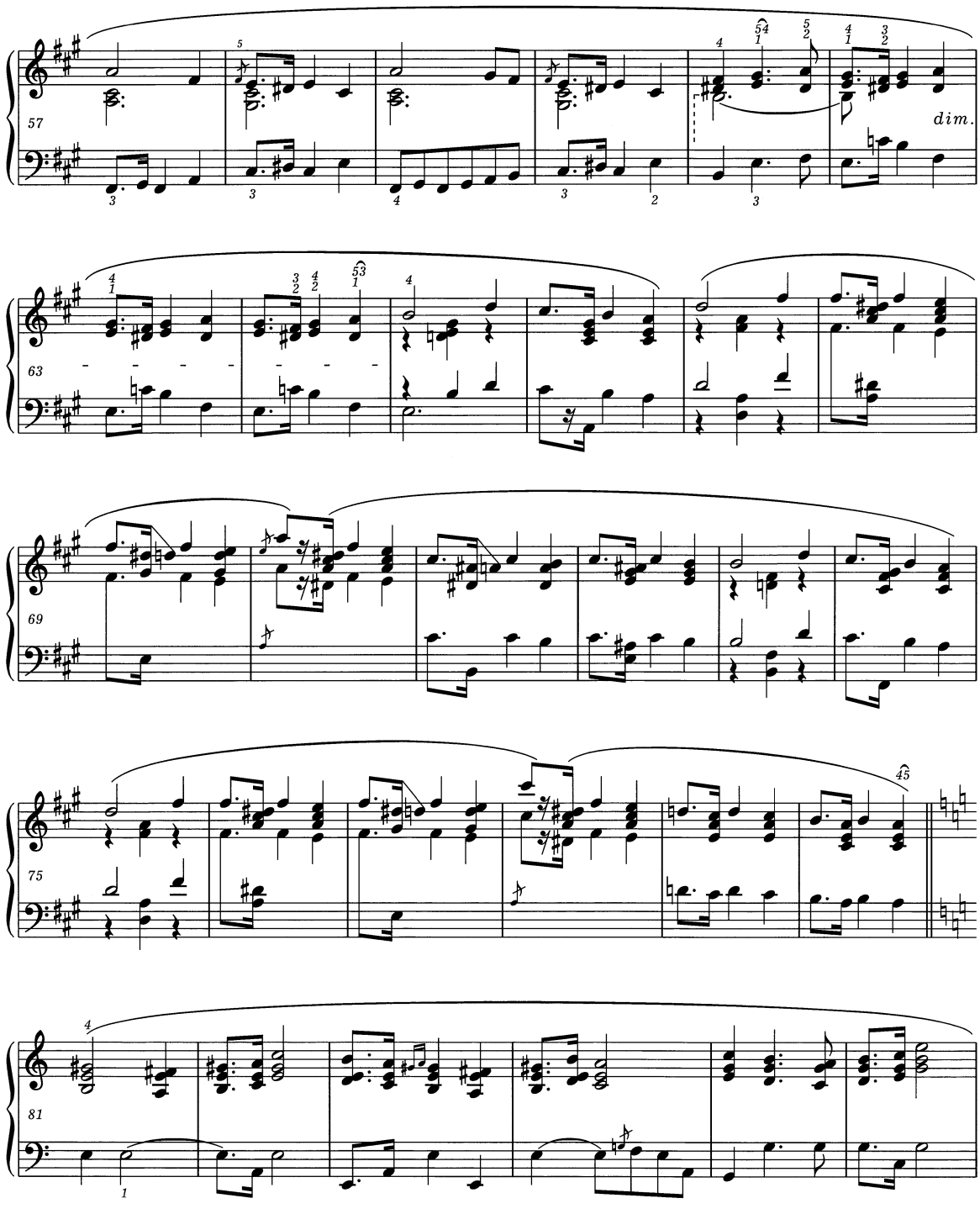
Allegretto

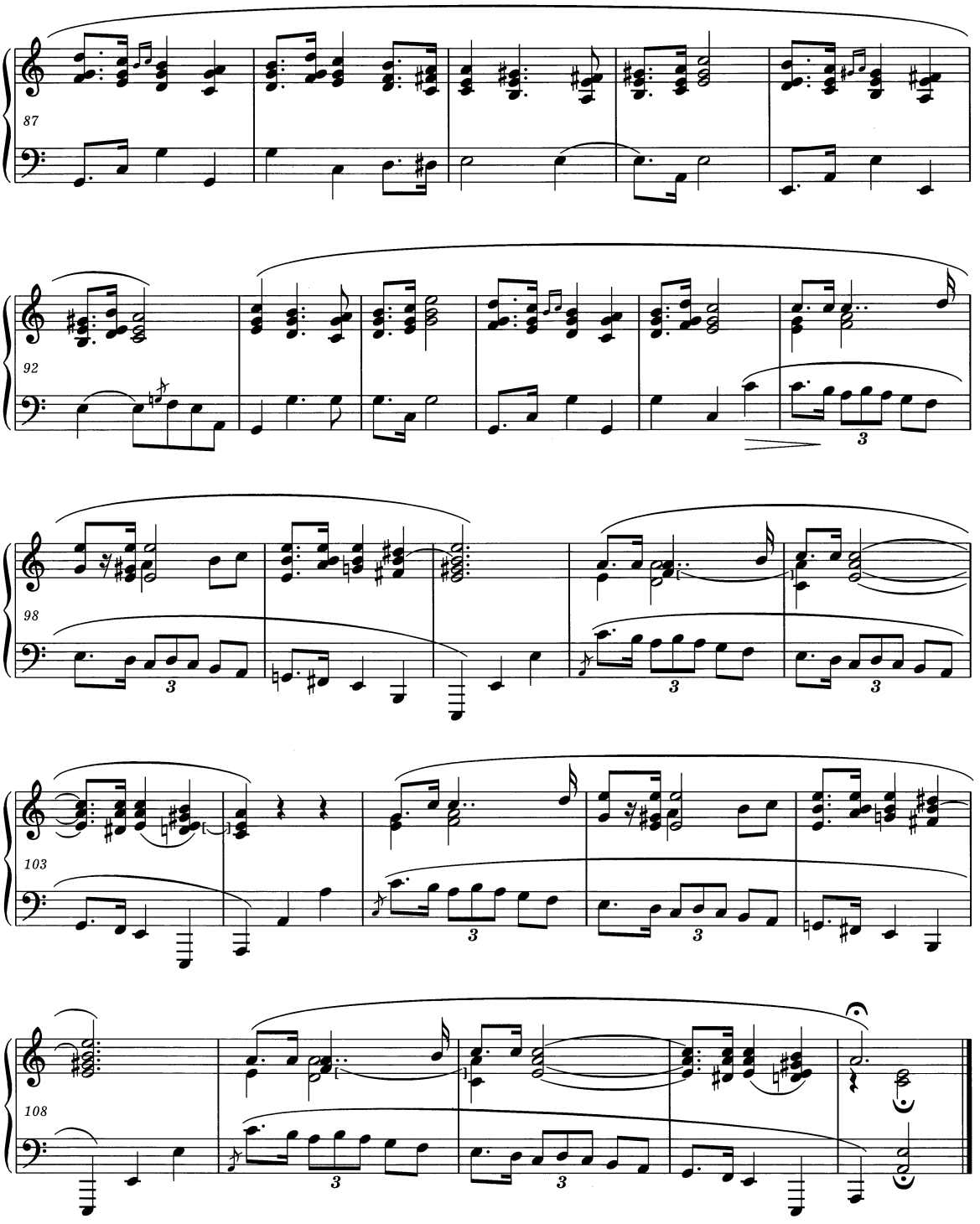
Dbop. 42B



* *Mazurek* ten bywa identyfikowany jako pochodzący ze zbioru *Notre Temps*. Patrz *Komentarz źródłowy*.
This *Mazurka* is generally identified as originating from the *Notre Temps* collection. *Vide Source Commentary.*



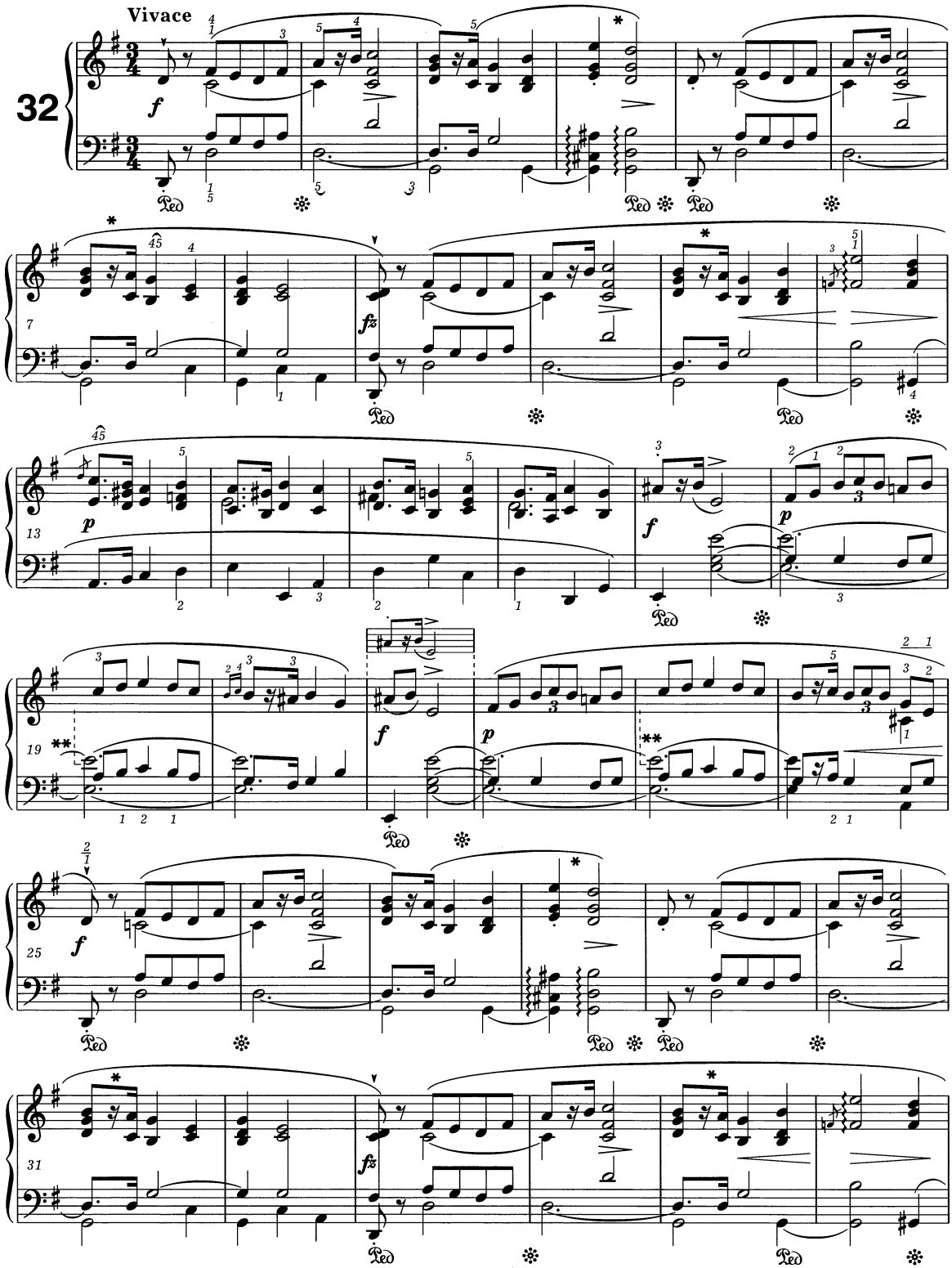

57
dim.
63
69
75
45
81


87
92
98
103
108

3 Mazourkas

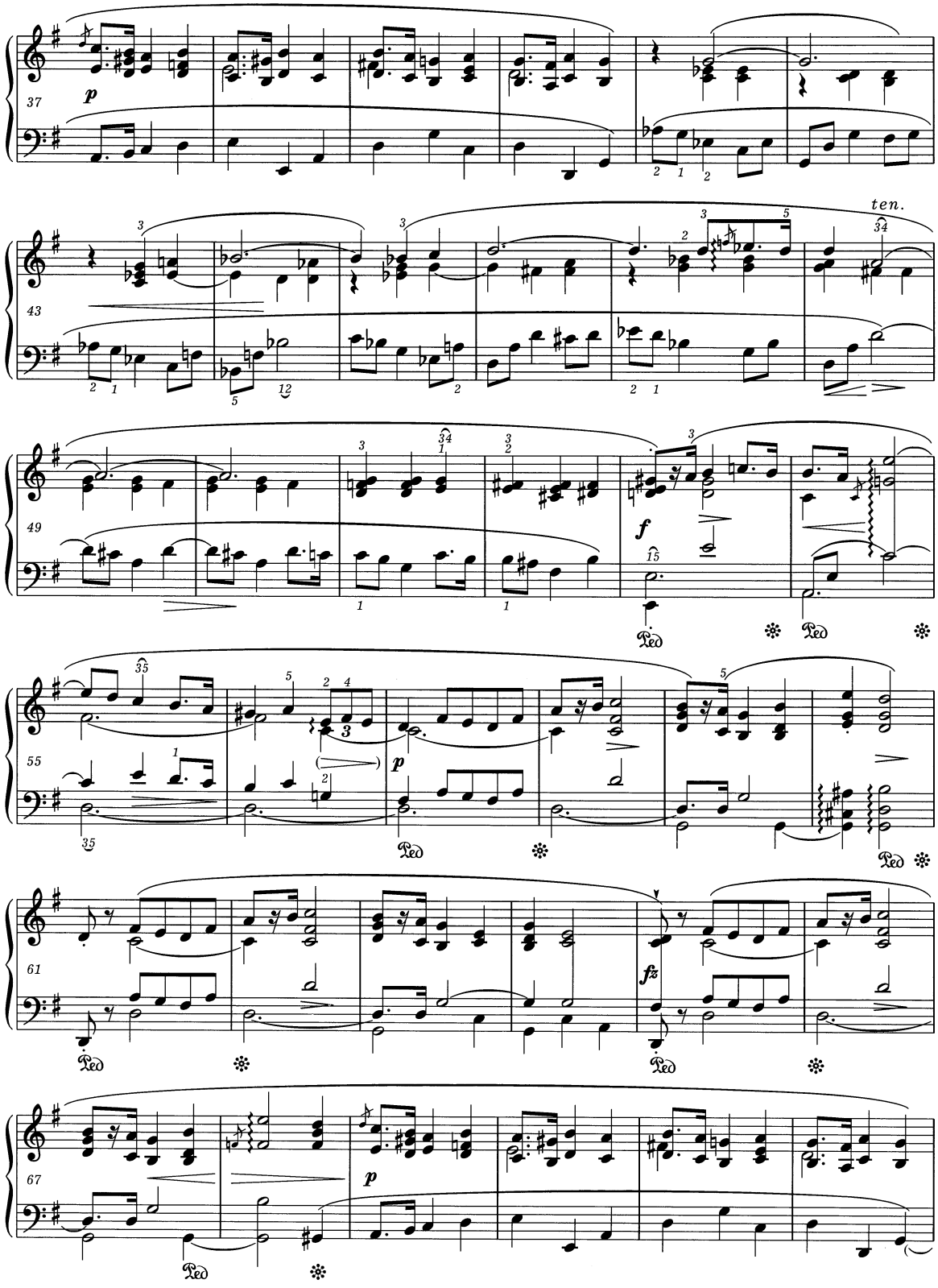
A Monsieur Léon Szmitkowski

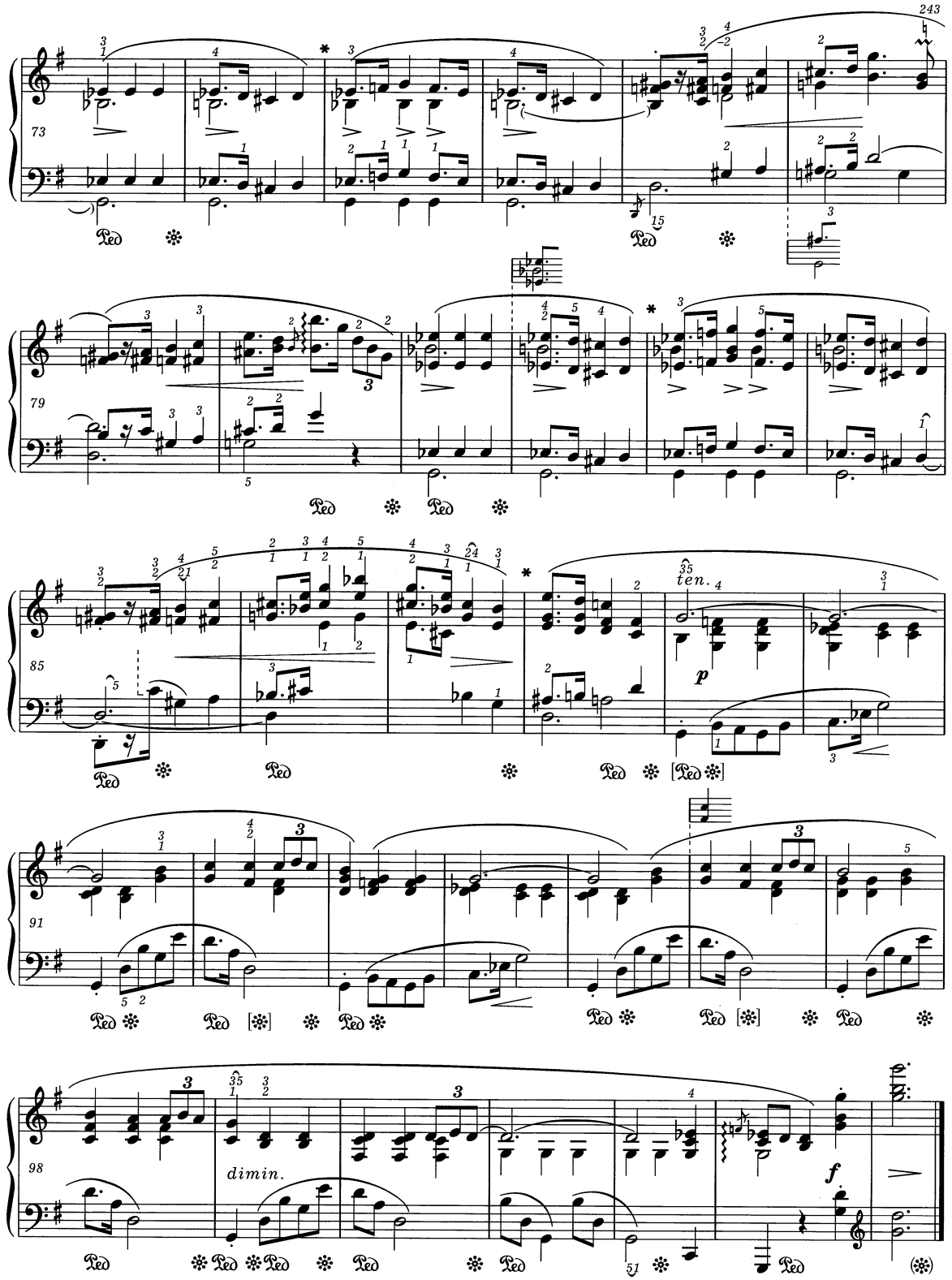
op. 50 nr 1



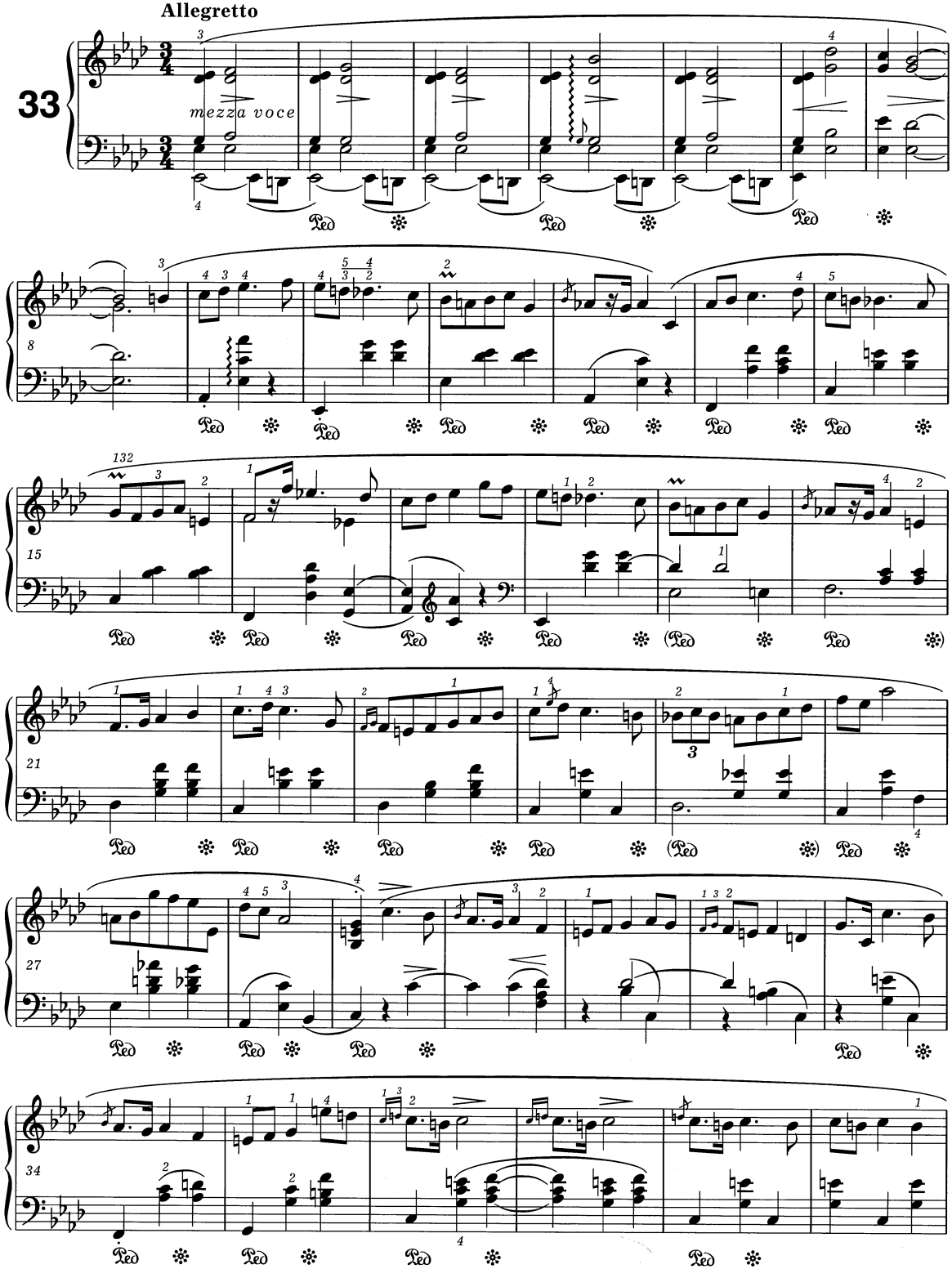
* Inne łukowanie - patrz *Komentarz źródłowy.*
Different slurring - *vide Source Commentary.*

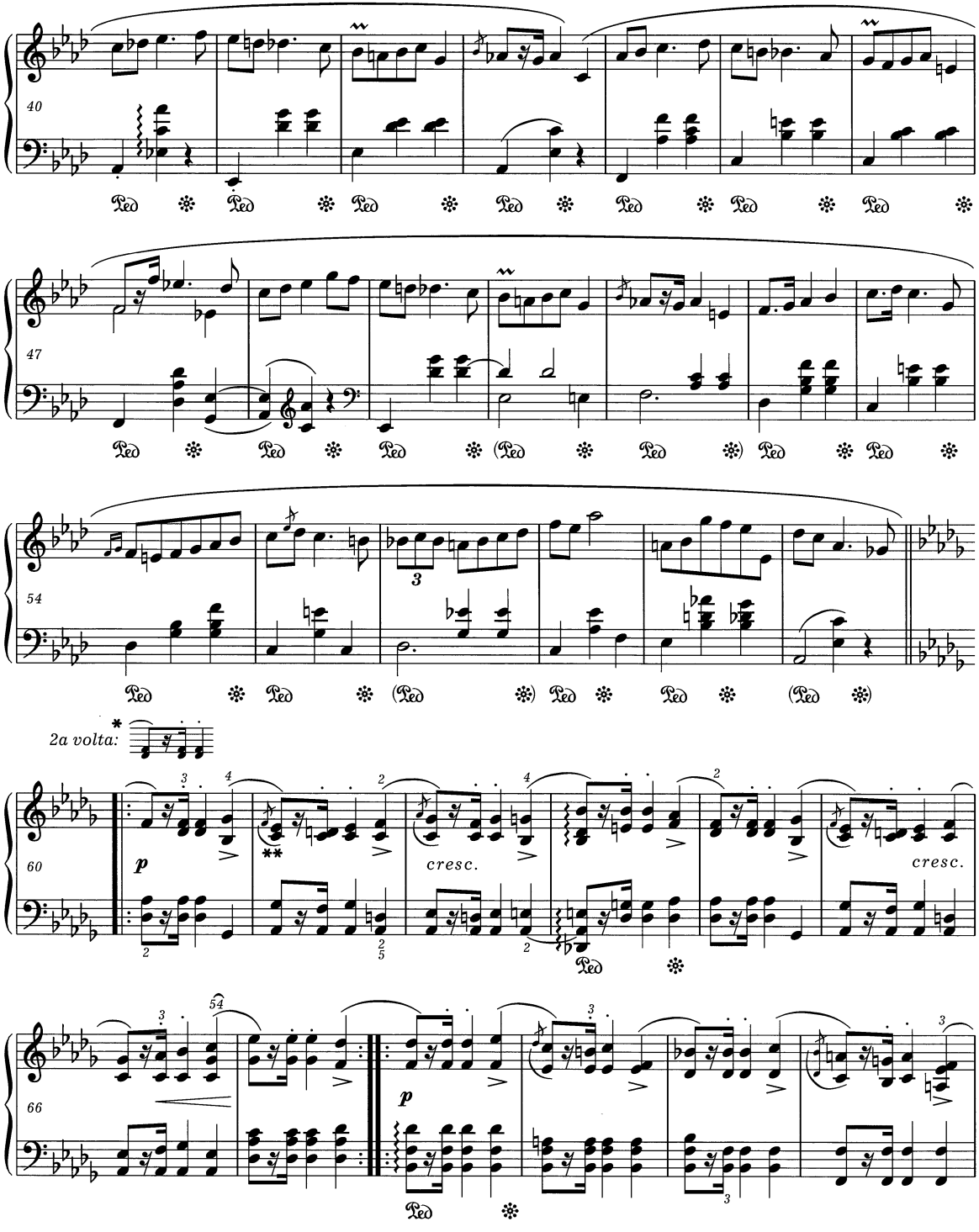
** Dźwięk e^1 należy przejąć niemo z l.r. do pr.r. - patrz *Komentarz wykonawczy.*
The note e^1 should be taken silently from the L.H. into the R.H. - *vide Performance Commentary.*


37
p
43
ten.
49
f
55
p
61
fz
67
p



* Niektóre źródła nie przerywają łuku w tych miejscach.
Some sources do not break the slur here.

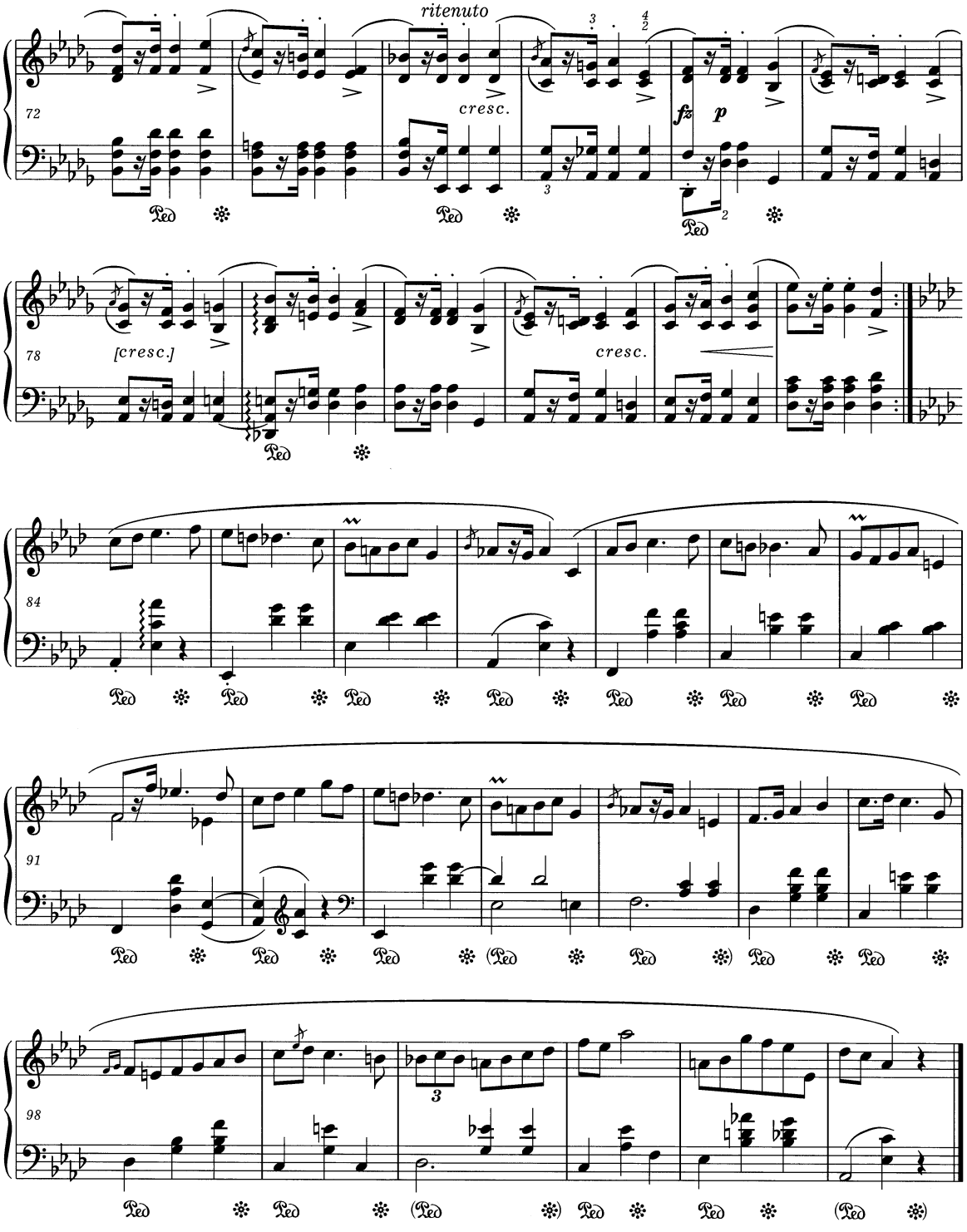

Allegretto
33
mezza voce
8
15
21
27
34

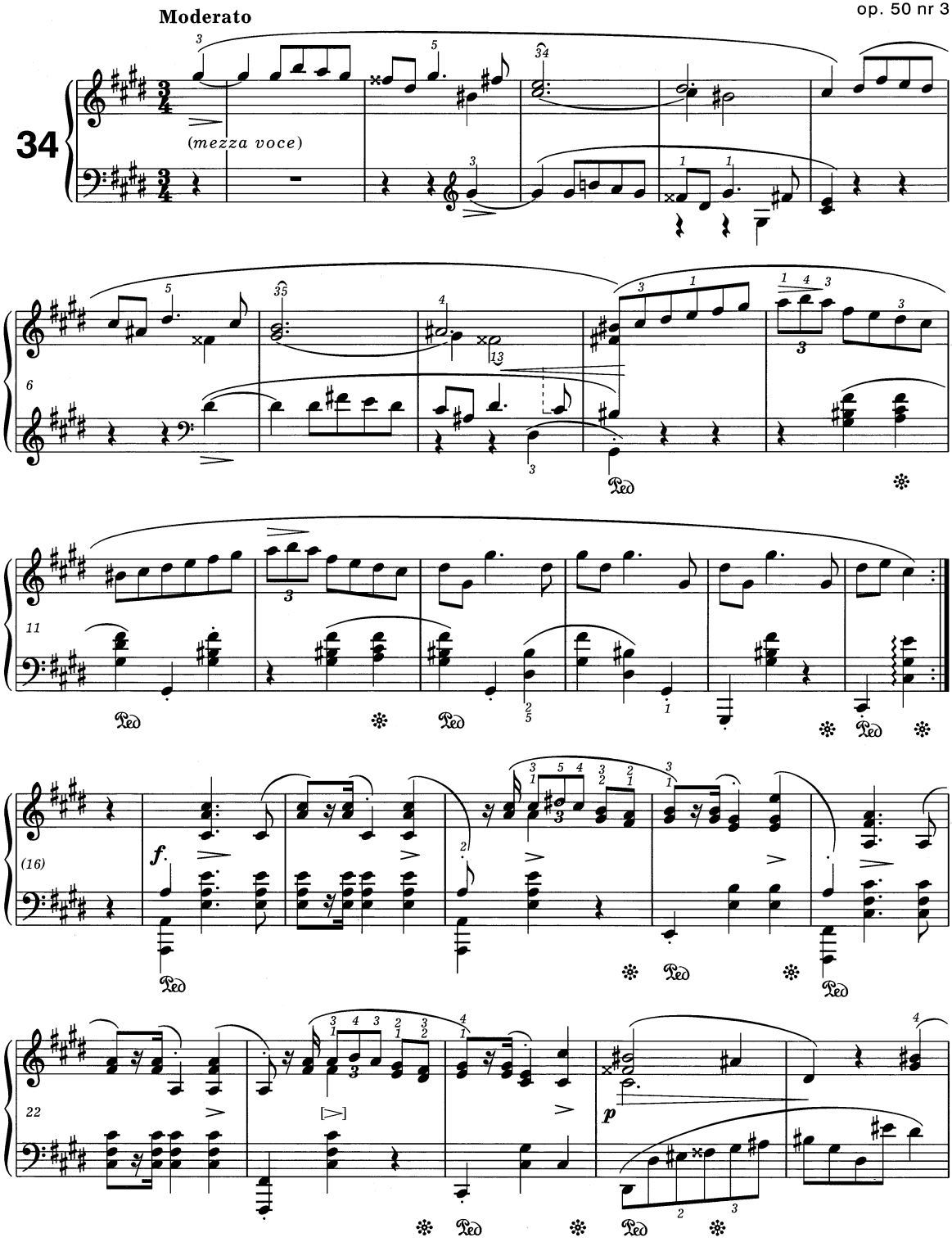


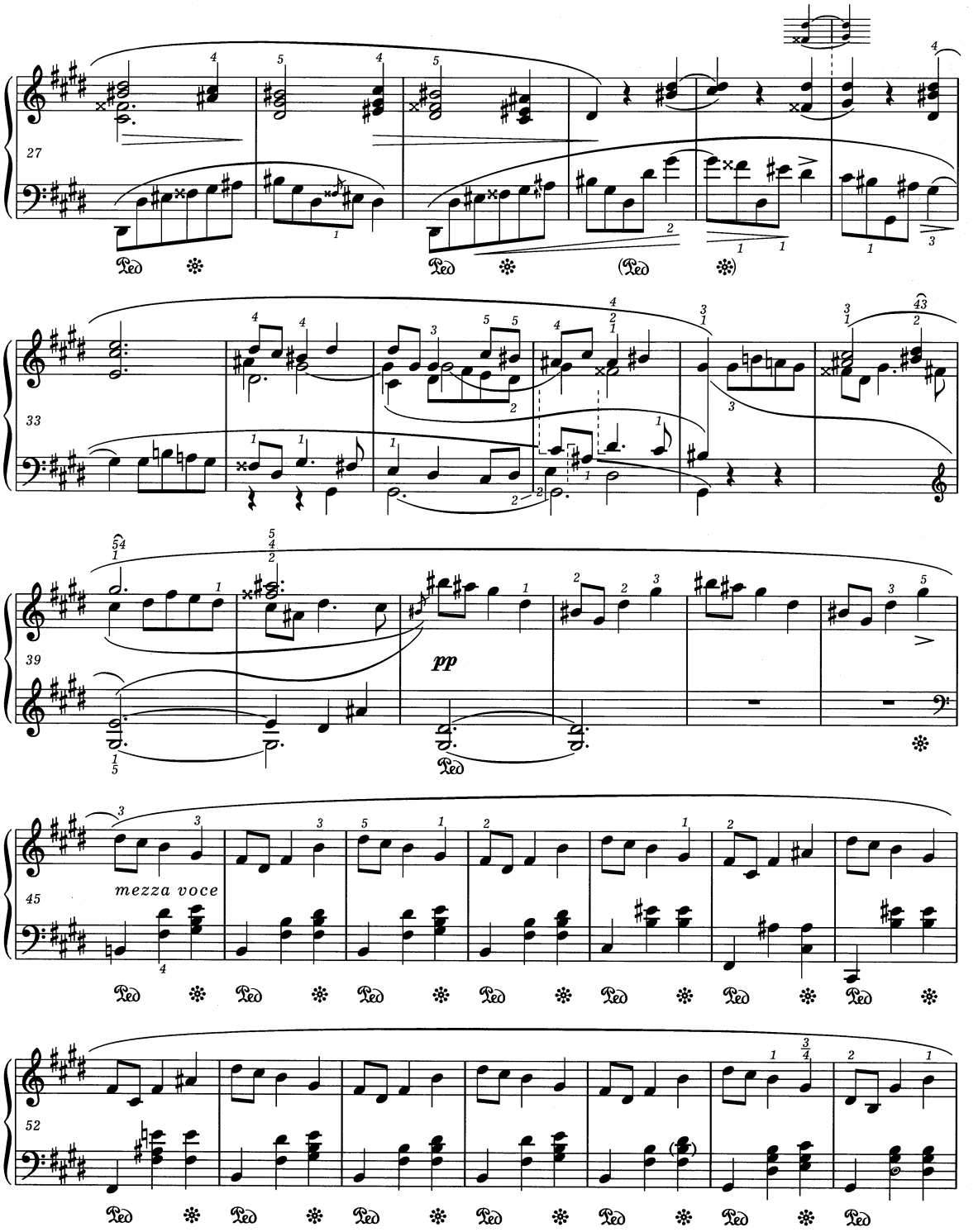
* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

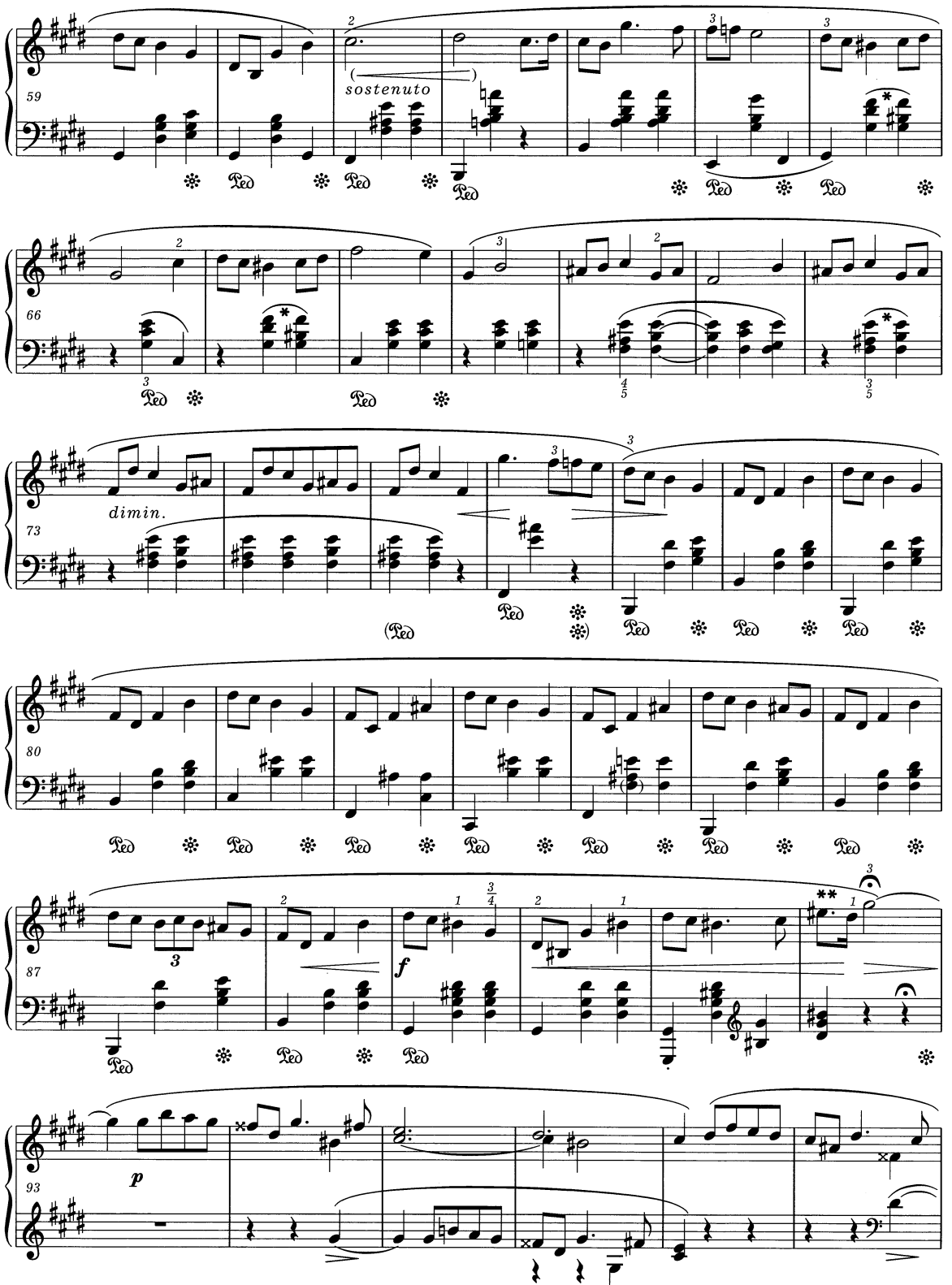
** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

PWM-9750


ritenuto
cresc.
fz
p
[cresc.]
cresc.

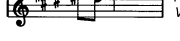

Moderato
34
(mezza voce)
6
11
(16)
f.
22
p


27
33
39
pp
45
mezza voce
52

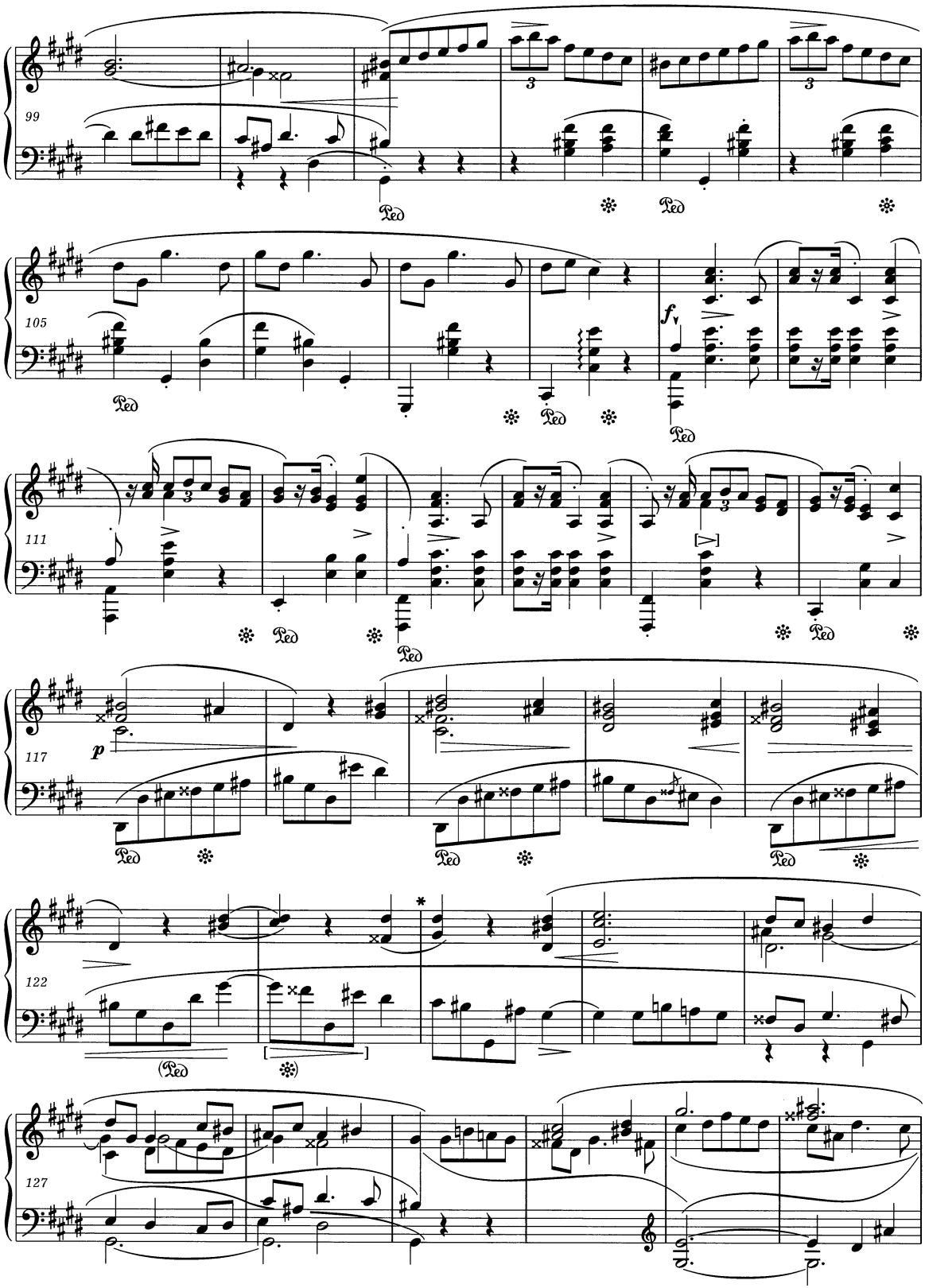


* Górne dźwięki akordów należy również powtarzać.
Upper notes of the chords should be also repeated.

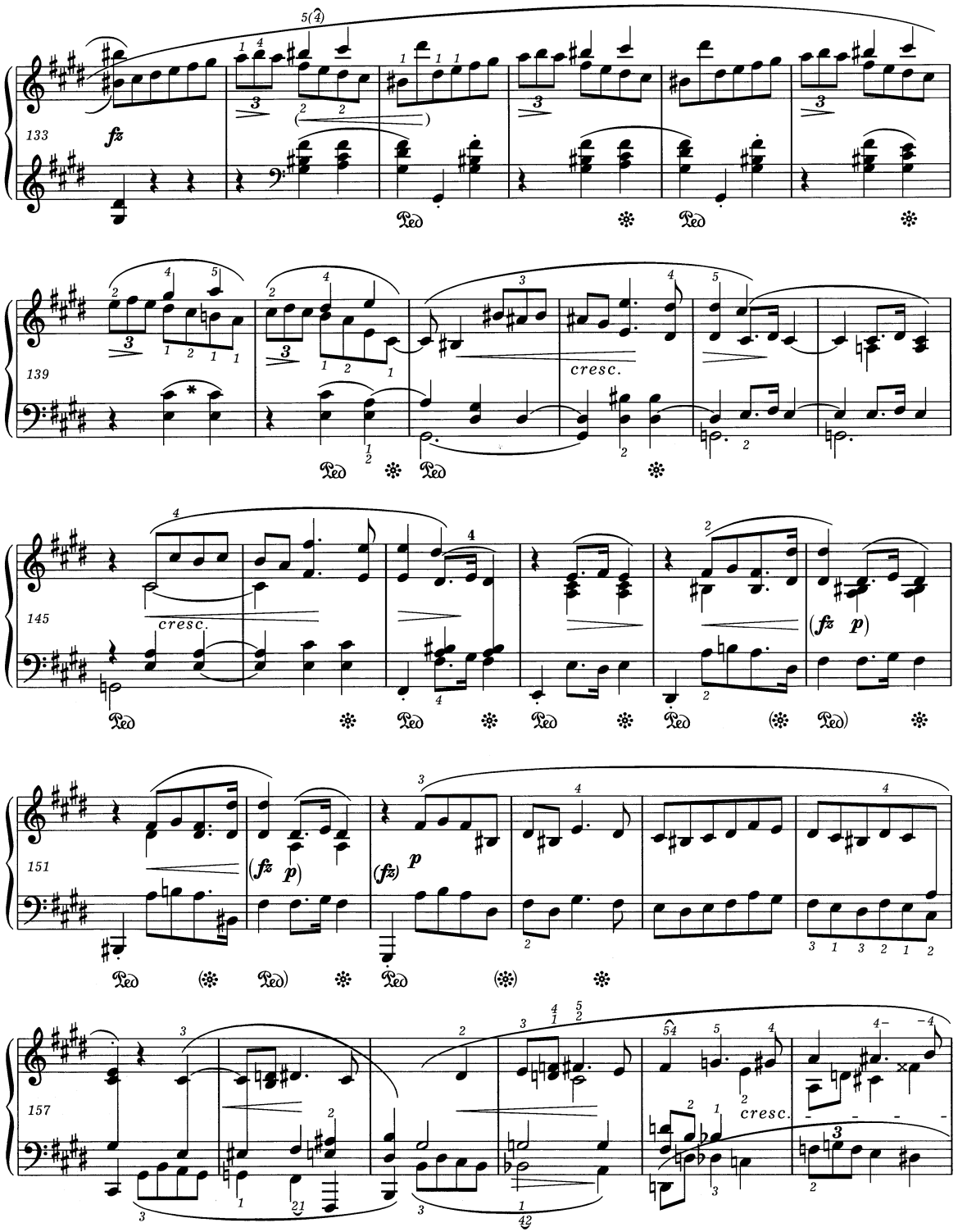
** Autentyczna, prawdopodobnie wcześniejsza wersja:
An authentic, probably earlier version:



Patrz *Komentarz źródłowy.*
Vide Source Commentary.

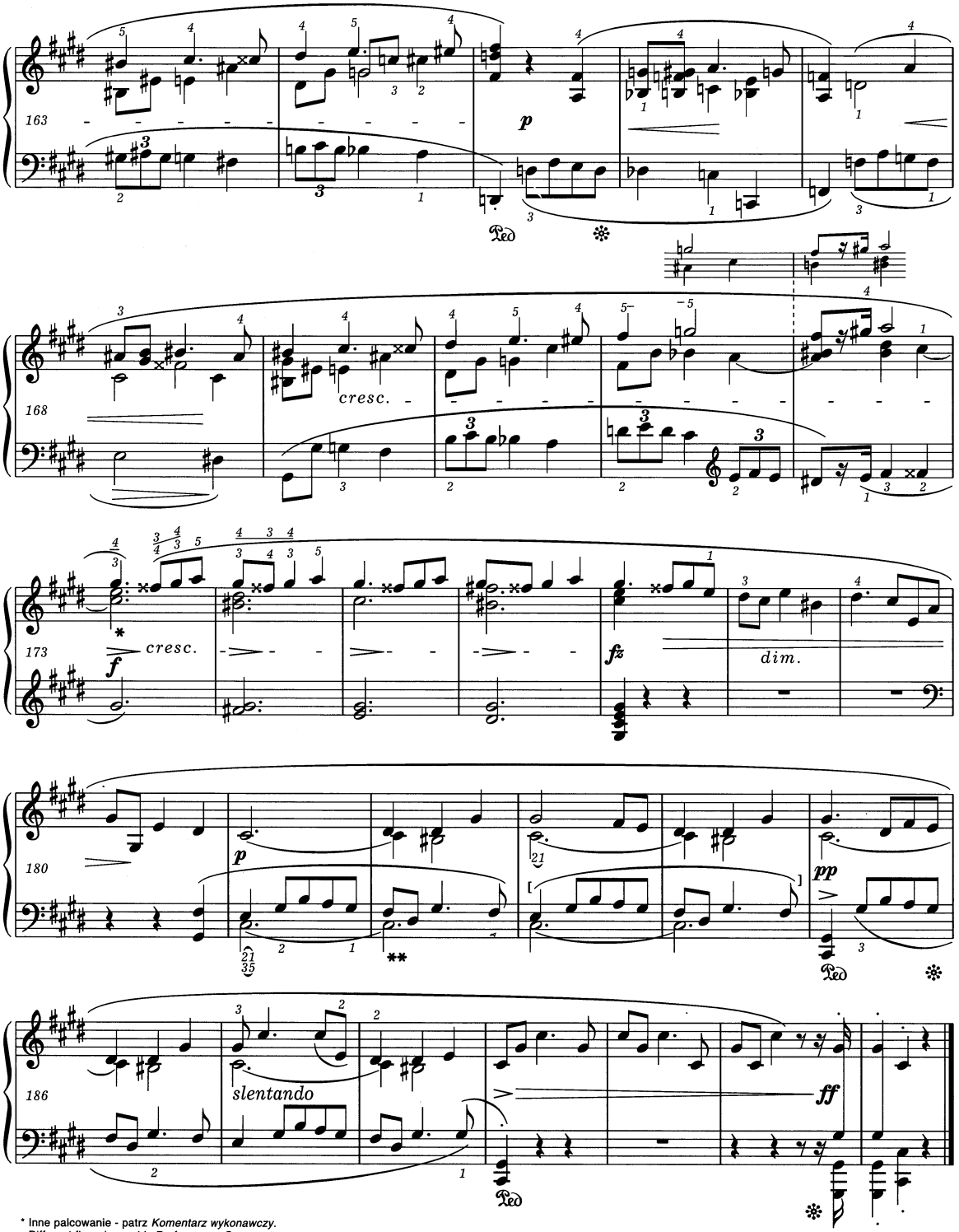


* Można tu zastosować wariant jak w t. 31-32.
It is possible to use the same variant as in bars 31-32.



* Dźwięk *cis*^{1} należy również powtórzyć.
The note *c♯*^{1} should be also repeated.

PWM-9750



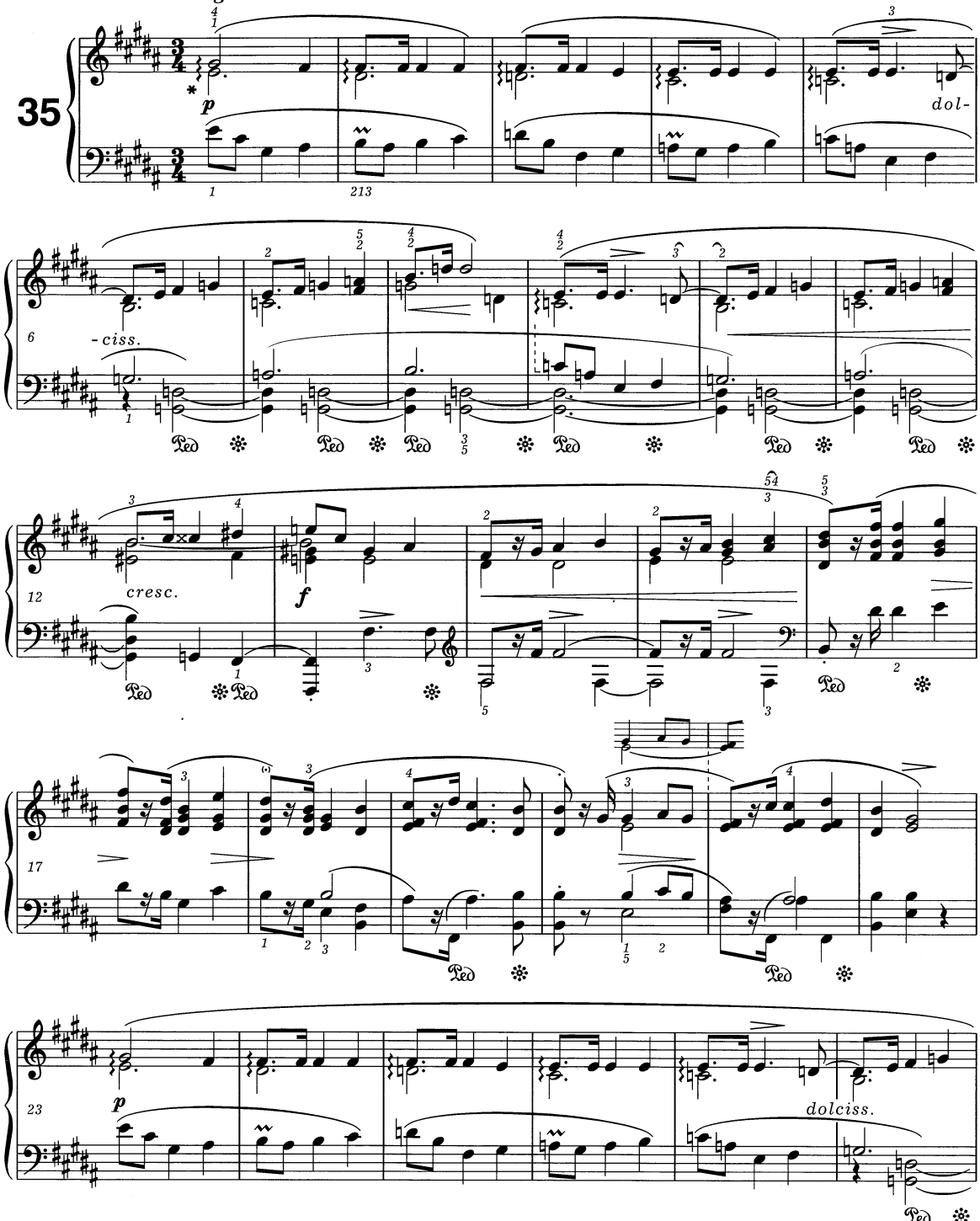
* Inne palcowanie - patrz *Komentarz wykonawczy.*
Different fingering - *vide Performance Commentary.*

** Niektóre źródła łączą dźwięki *cis* także pomiędzy t. 182-183.
Some sources tie notes c♯ also between bars 182-183.

3 Mazourkas *A Mademoiselle C. Maberly*

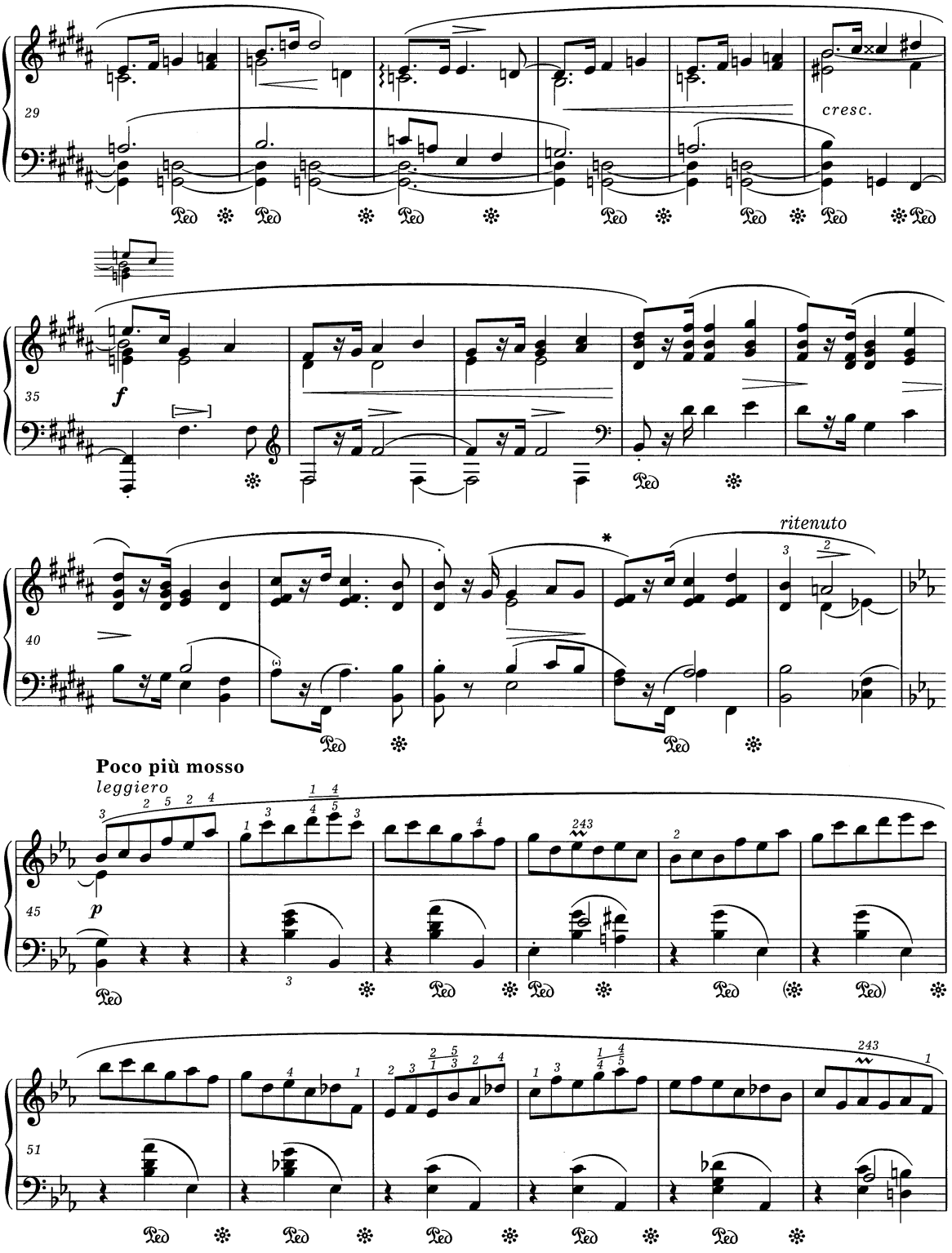
op. 56 nr 1

Allegro non tanto

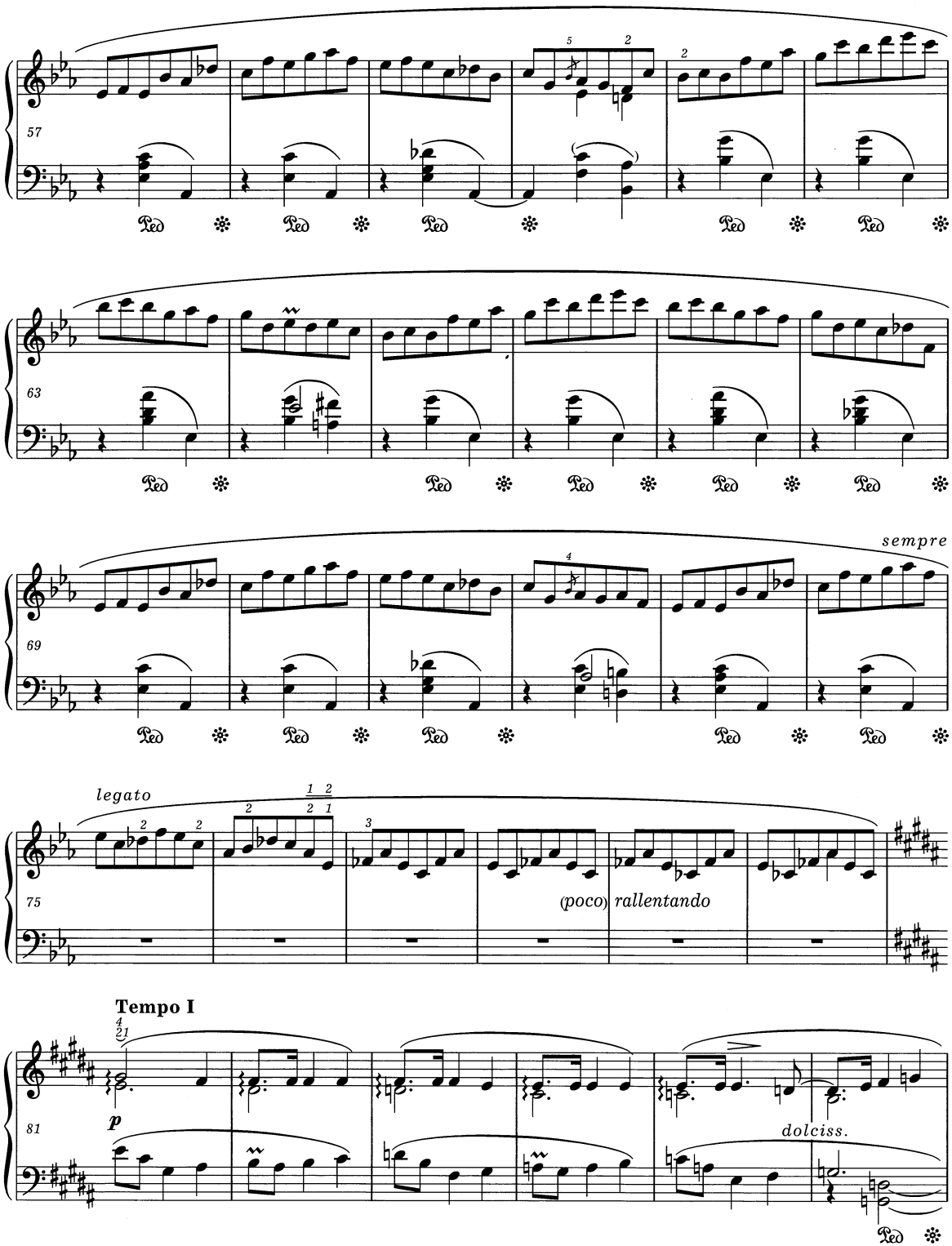


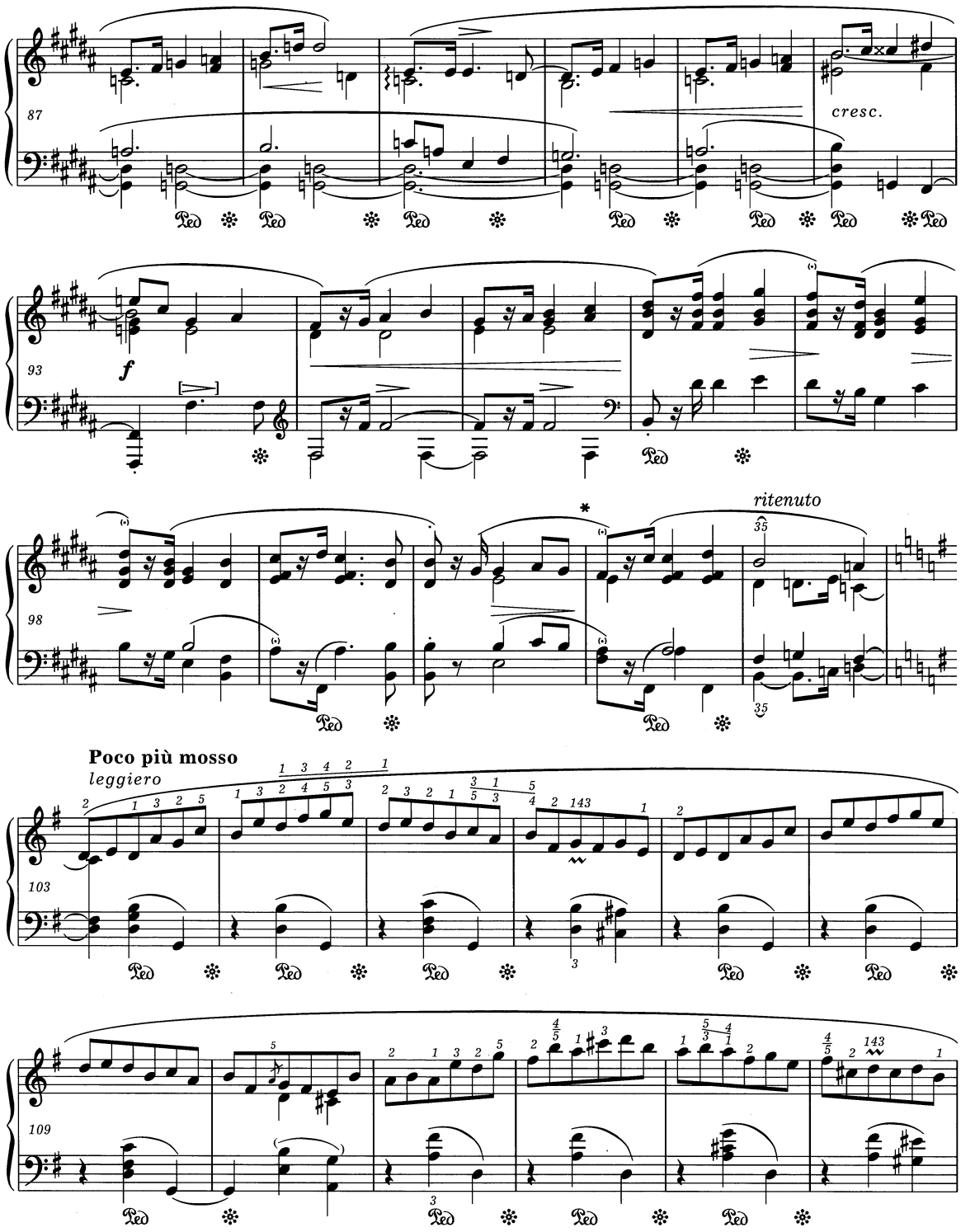
* Patrz *Komentarz wykonawczy* i *źródłowy*.
Vide Performance and *Source Commentaries*.

PWM-9750

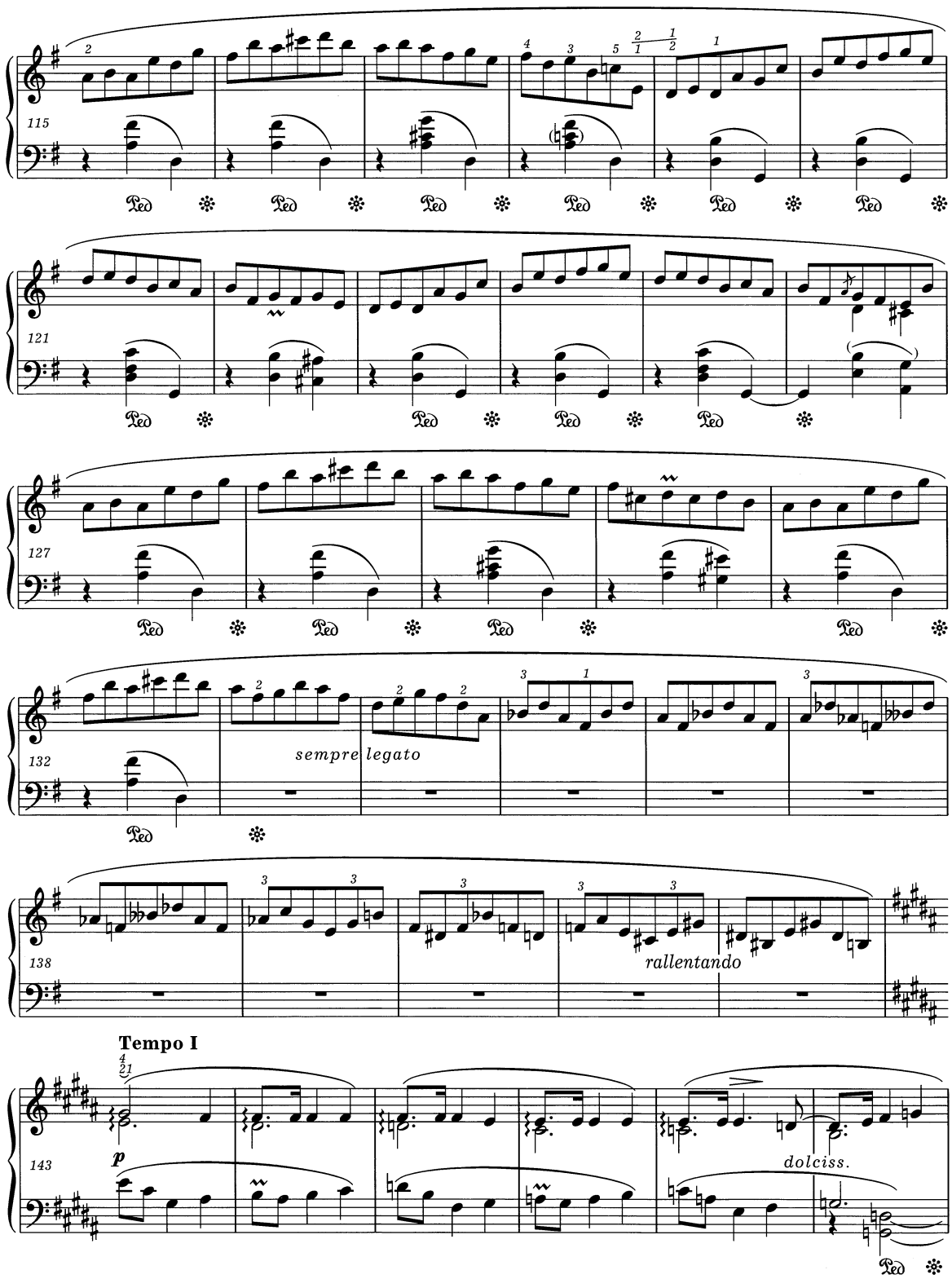


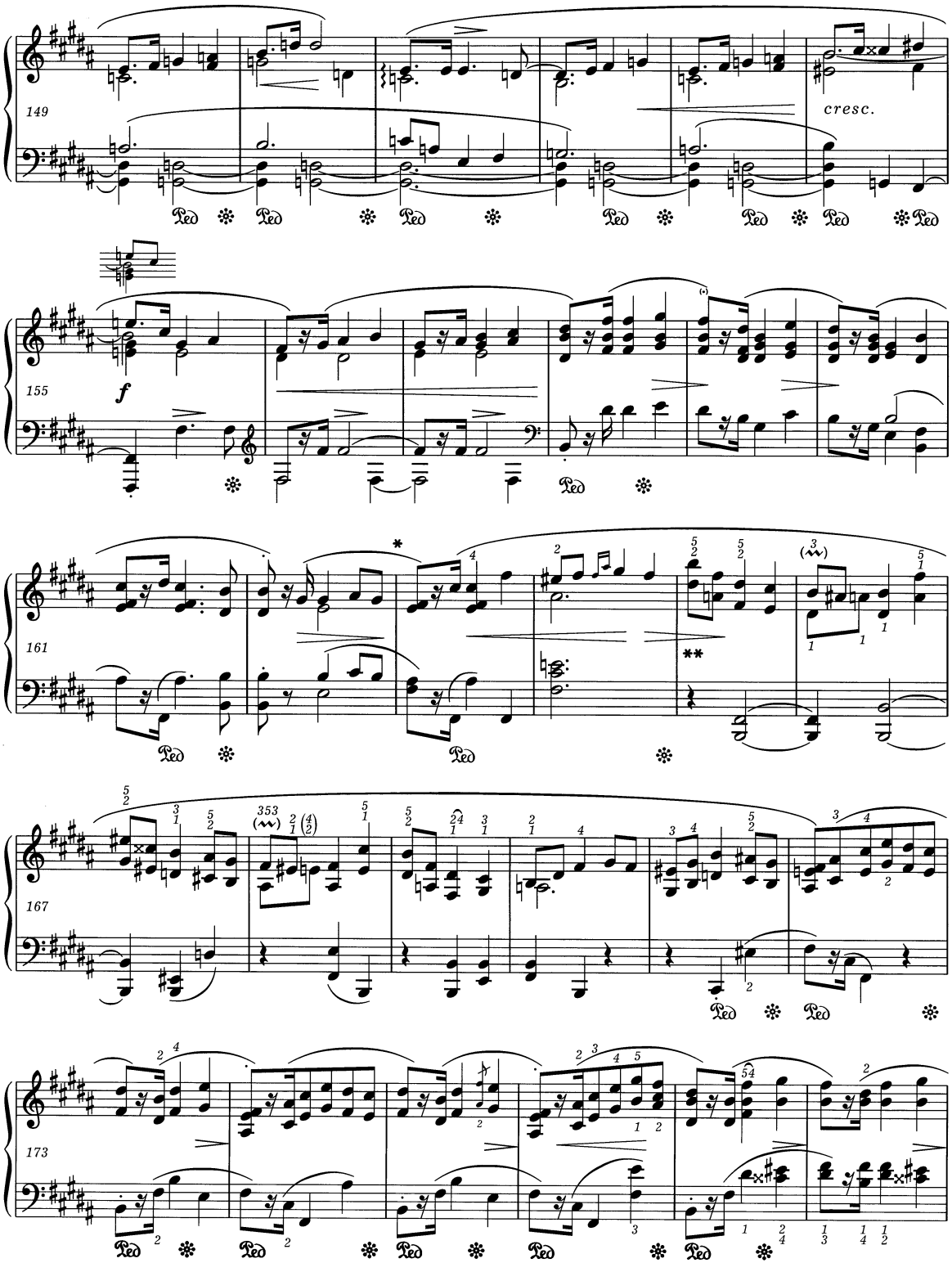
* Wariant jak w t. 20-21.
Variant as in bars 20-21.


57
63
sempre
69
legato
75
(poco) rallentando
Tempo I
81
p
dolciss.



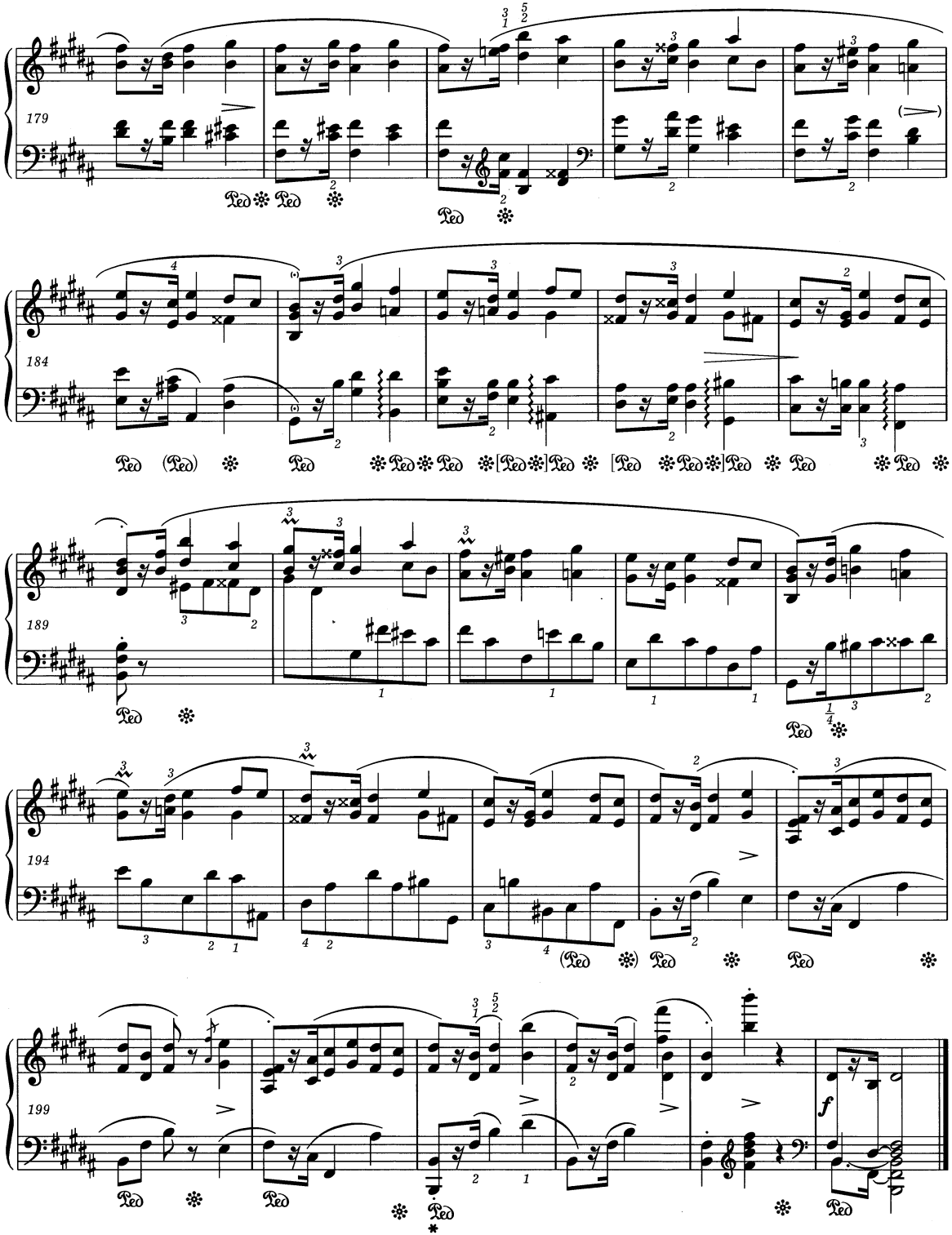
* Dopuszczalny wariant jak w t. 20-21.
A permissible variant, as in bars 20-21.


115
121
127
132
sempre legato
138
rallentando
Tempo I
143
p
dolciss.



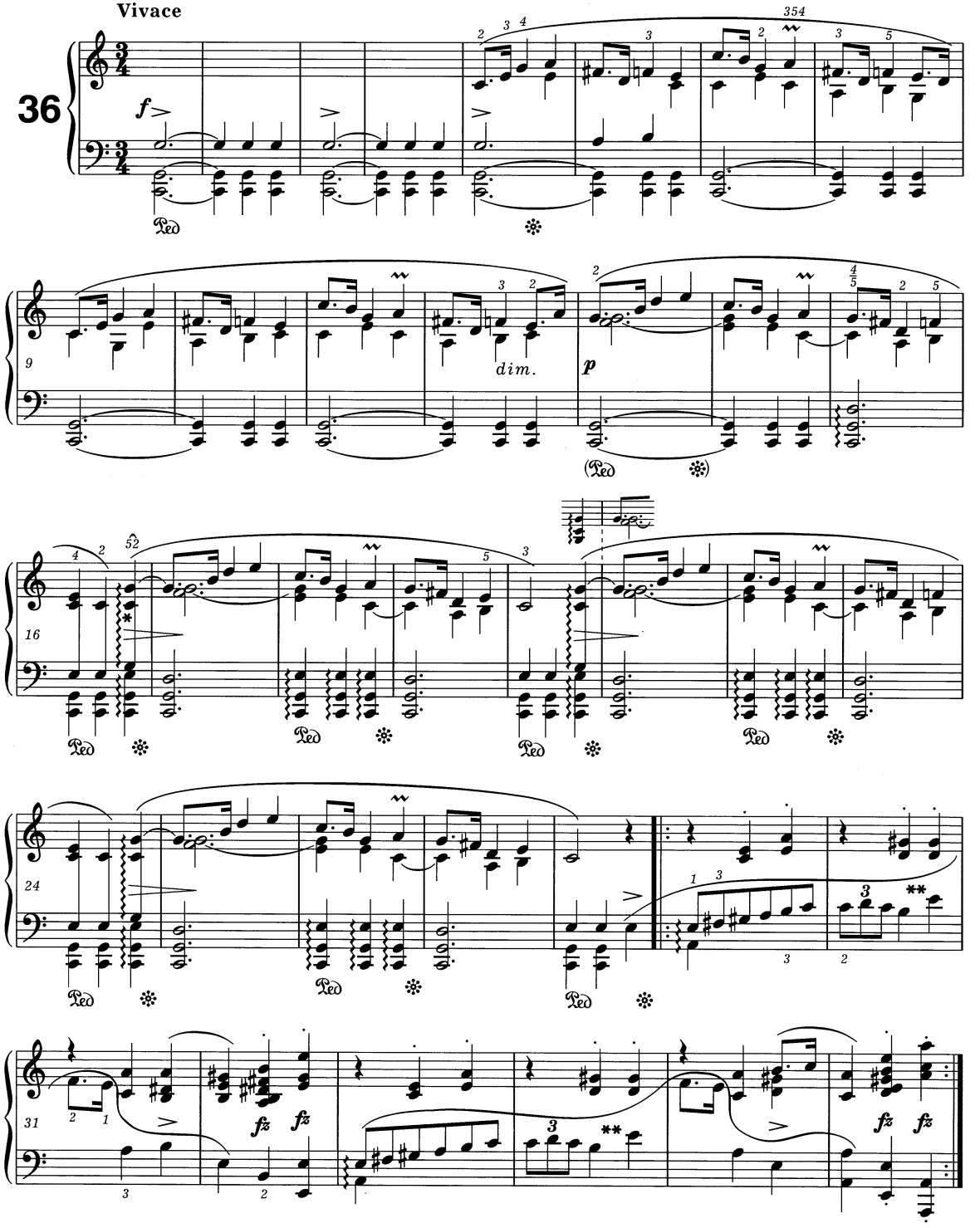
* Dopuszczalny wariant jak w t. 20-21.
A permissible variant, as in bars 20-21.

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



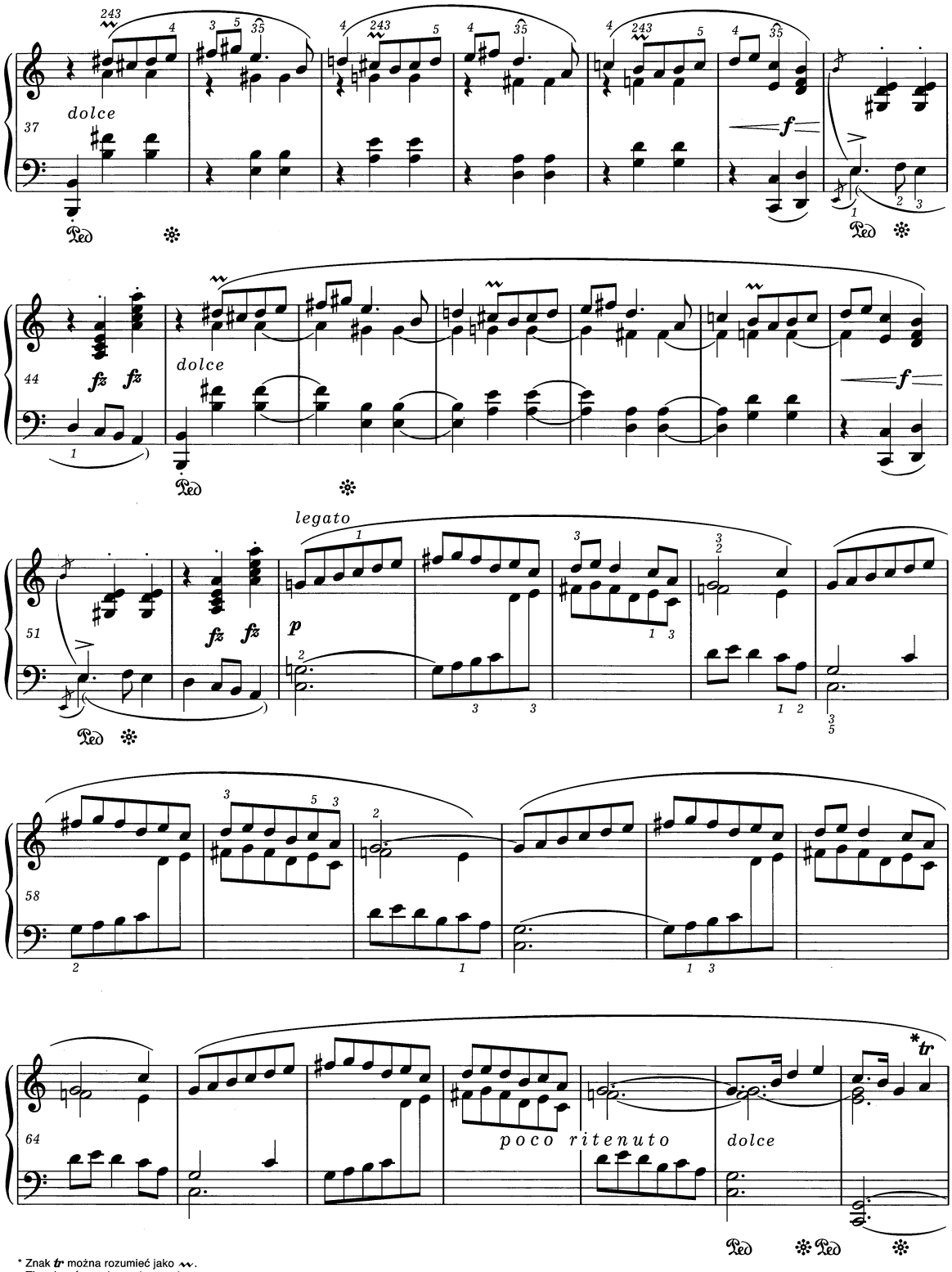
* Inna pedalizacja Chopinowska - patrz *Komentarz wykonawczy.*
Different pedalling by Chopin - *vide Performance Commentary.*

PWM-9750



* 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 przerwany.
In one of the sources the slur is broken here.



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

PWM-9750

71

dim.

78

fz

Moderato

37

mf

6

12

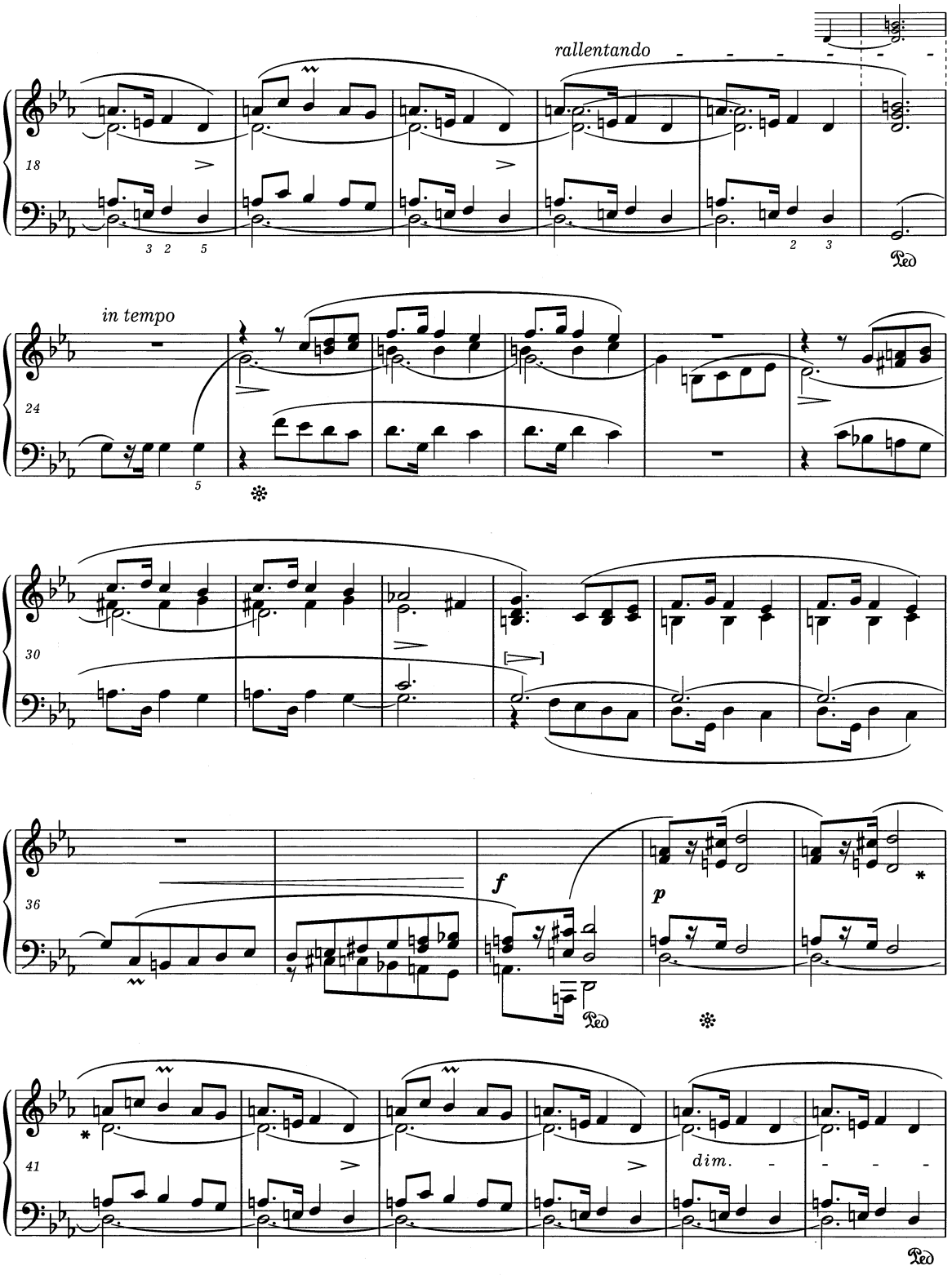
f

p

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

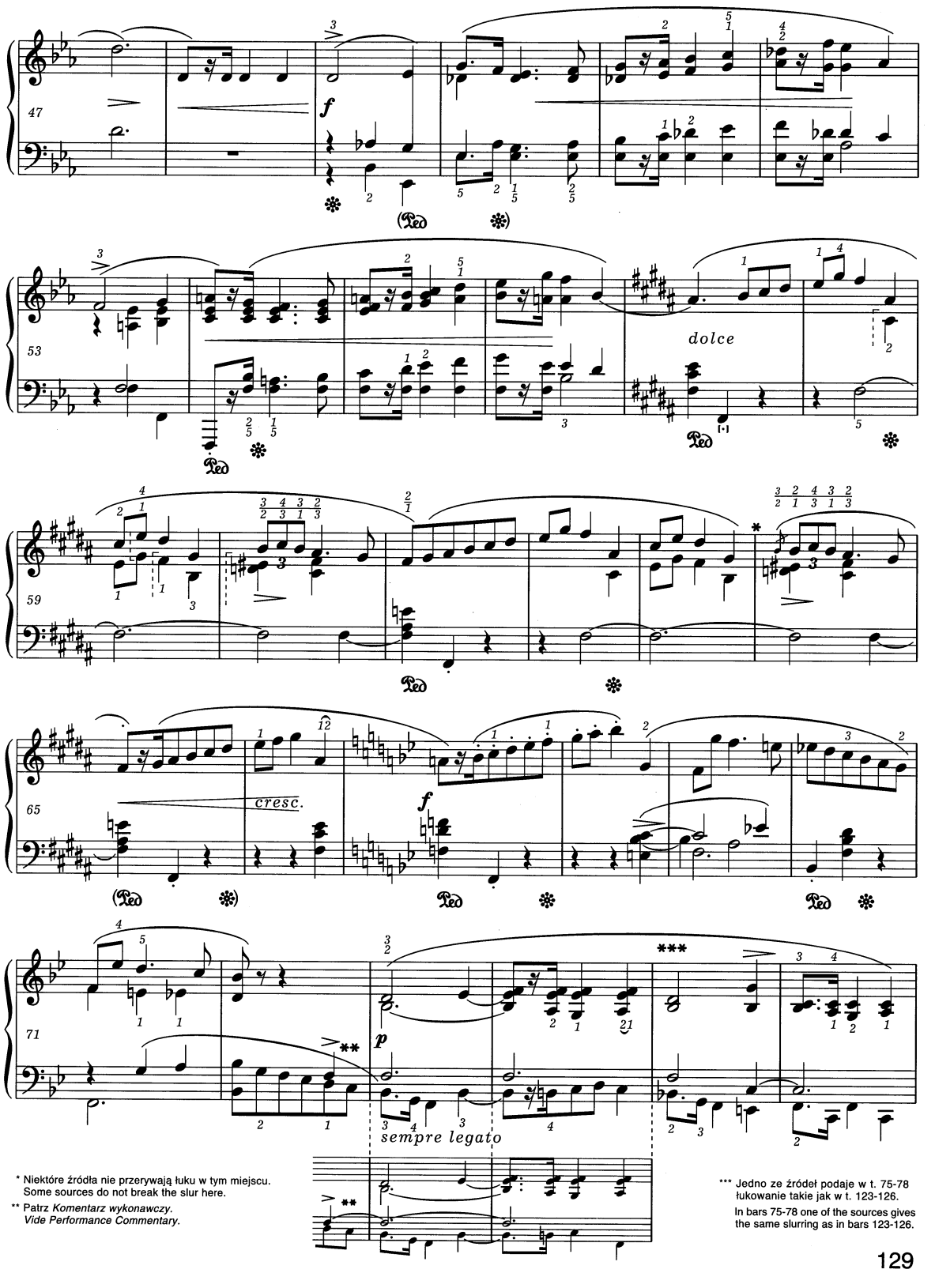
** Łukowanie jednego ze źródeł:
Slurring in one of the sources:

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



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

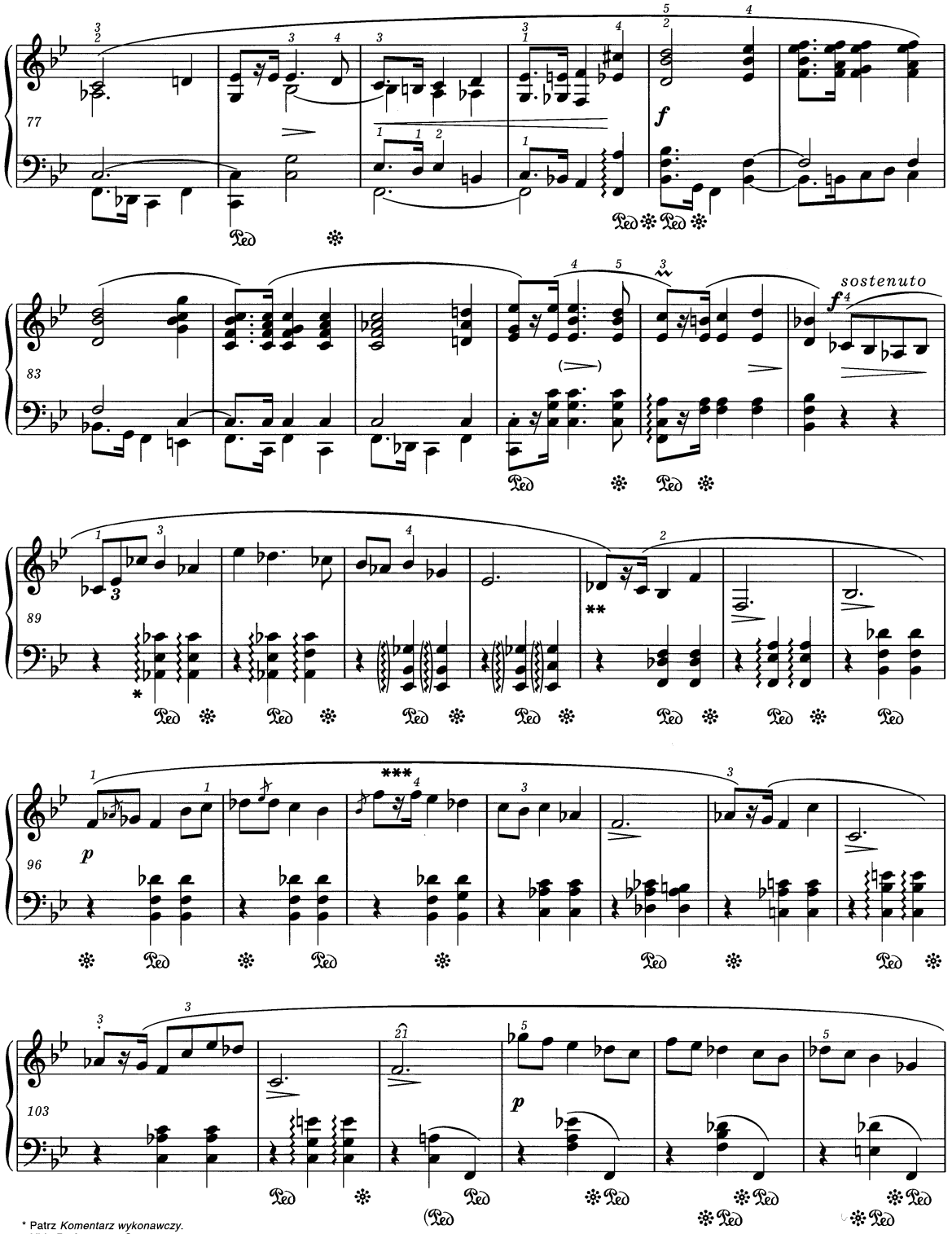
PWM-9750



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

** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

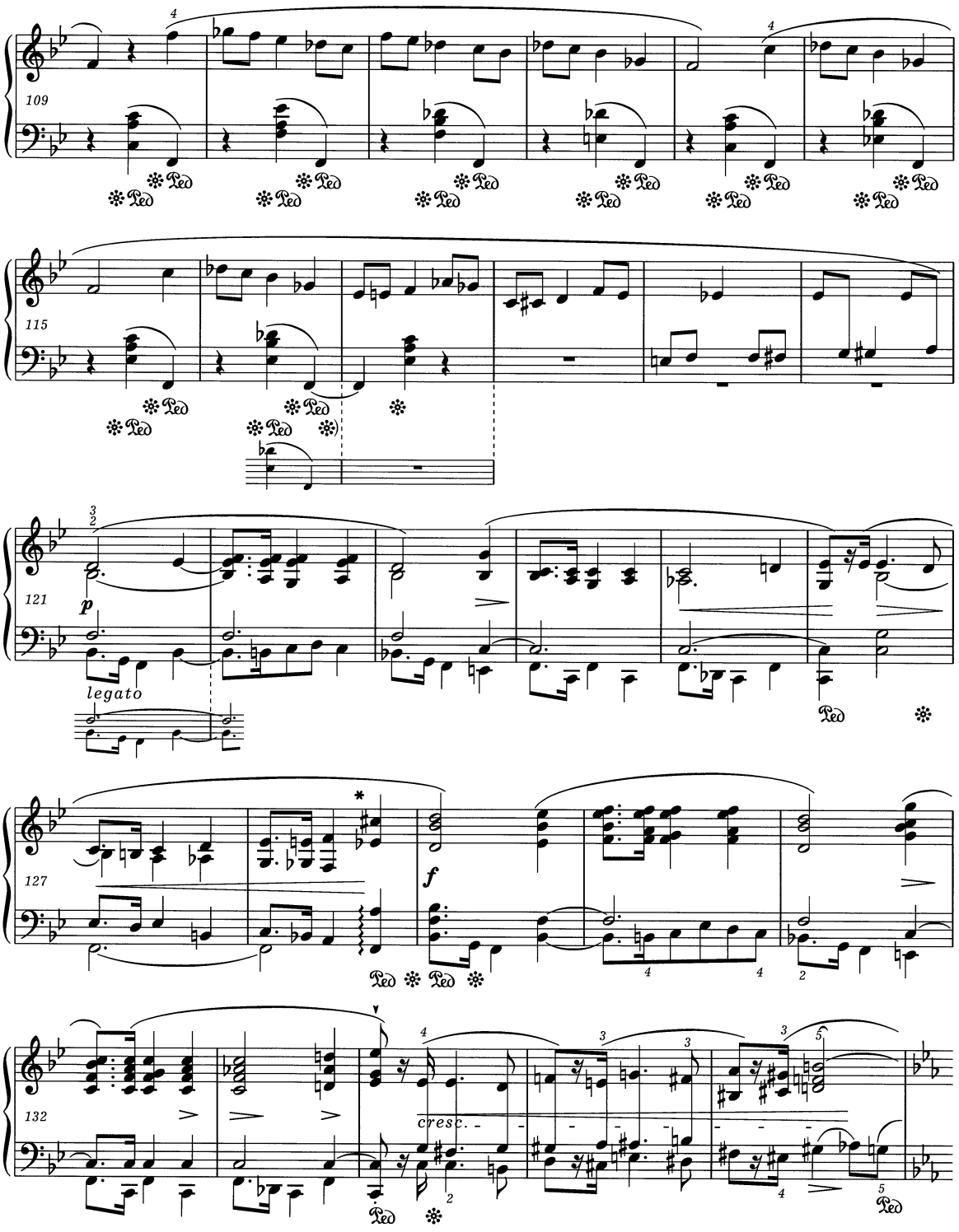
*** Jedno ze źródeł podaje w t. 75-78 łukowanie takie jak w t. 123-126.
In bars 75-78 one of the sources gives the same slurring as in bars 123-126.



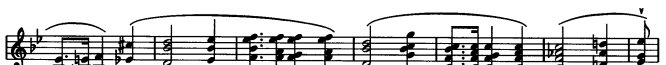
* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

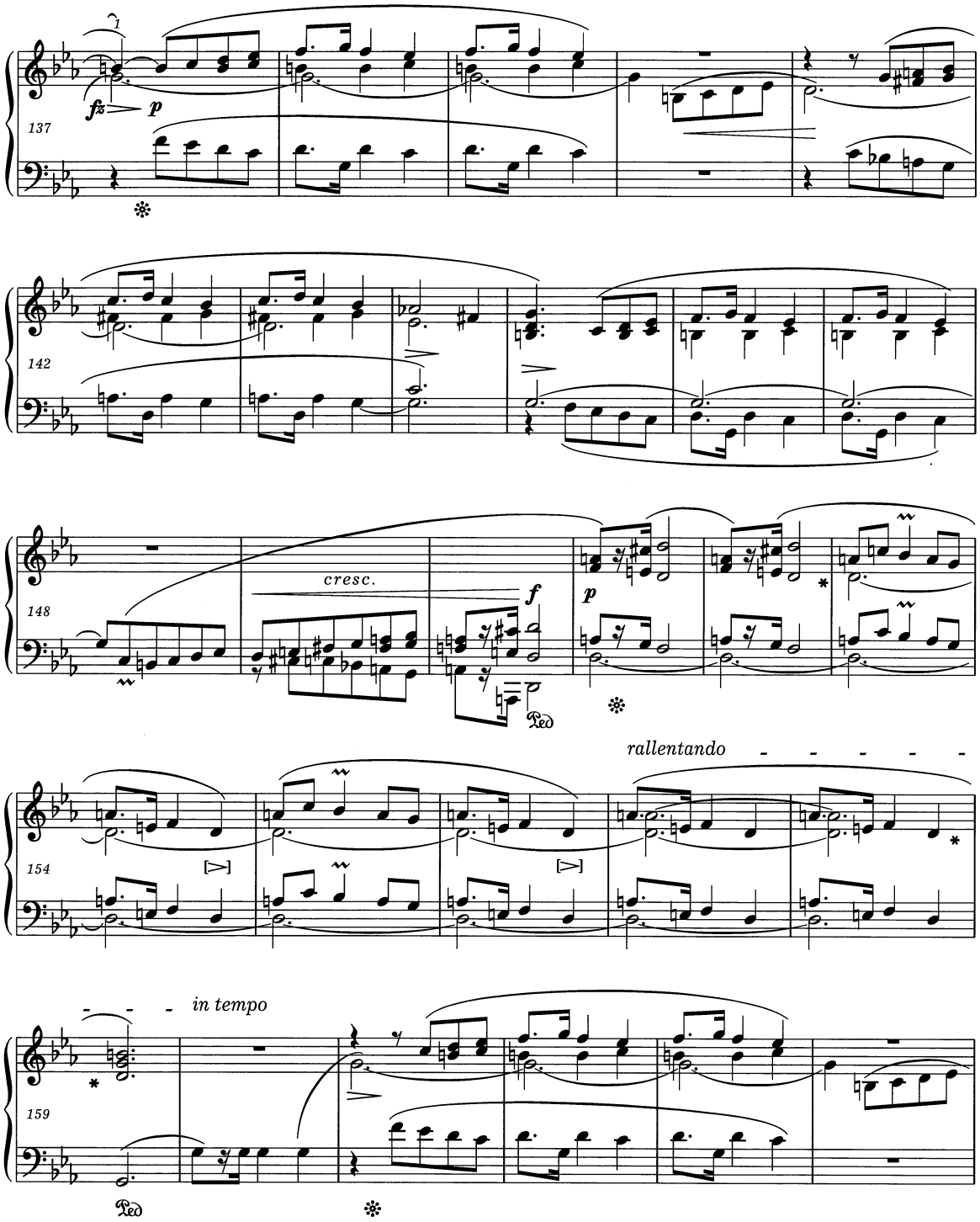
** Patrz *Komentarz źródłowy.*
Vide Source Commentary.

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

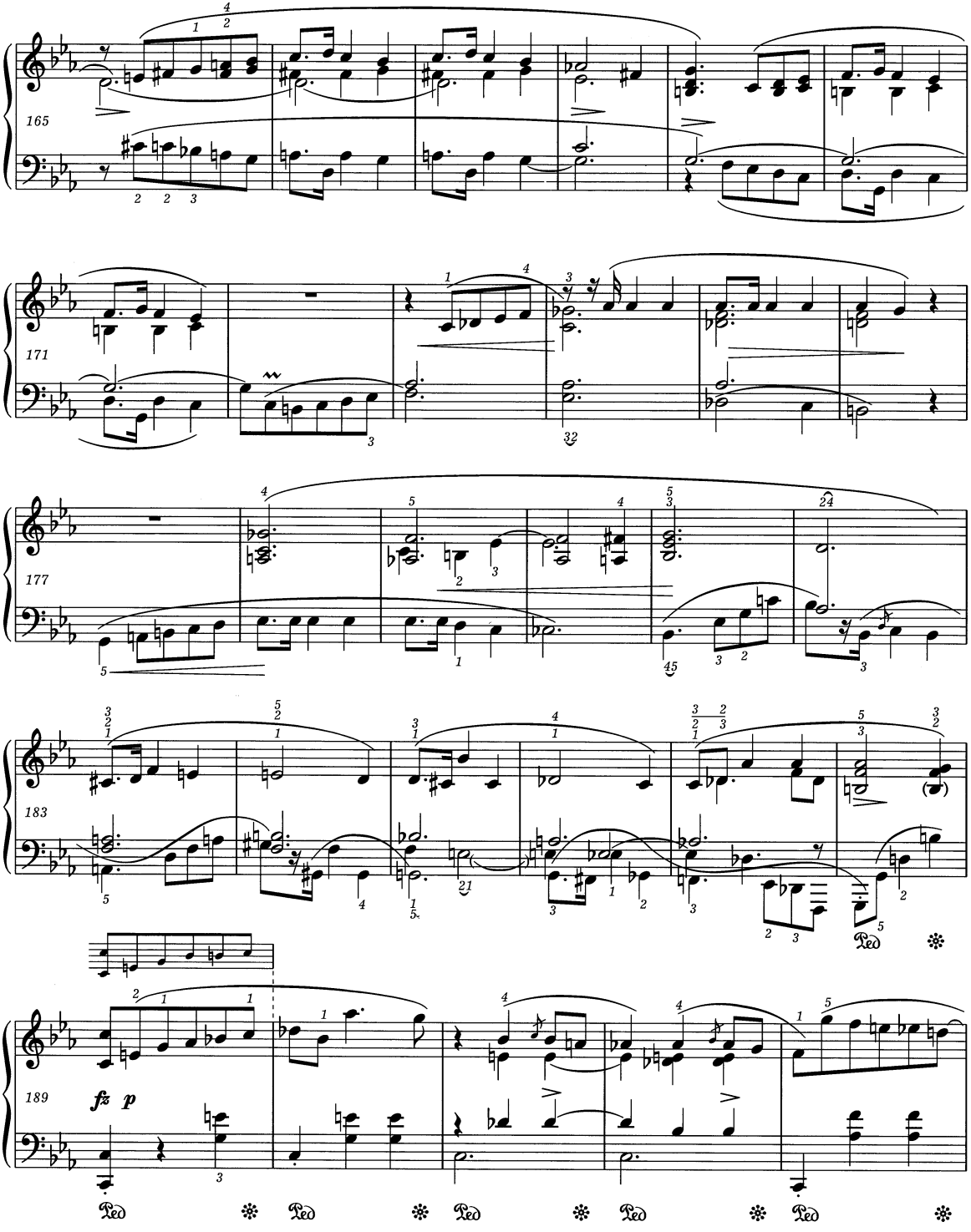


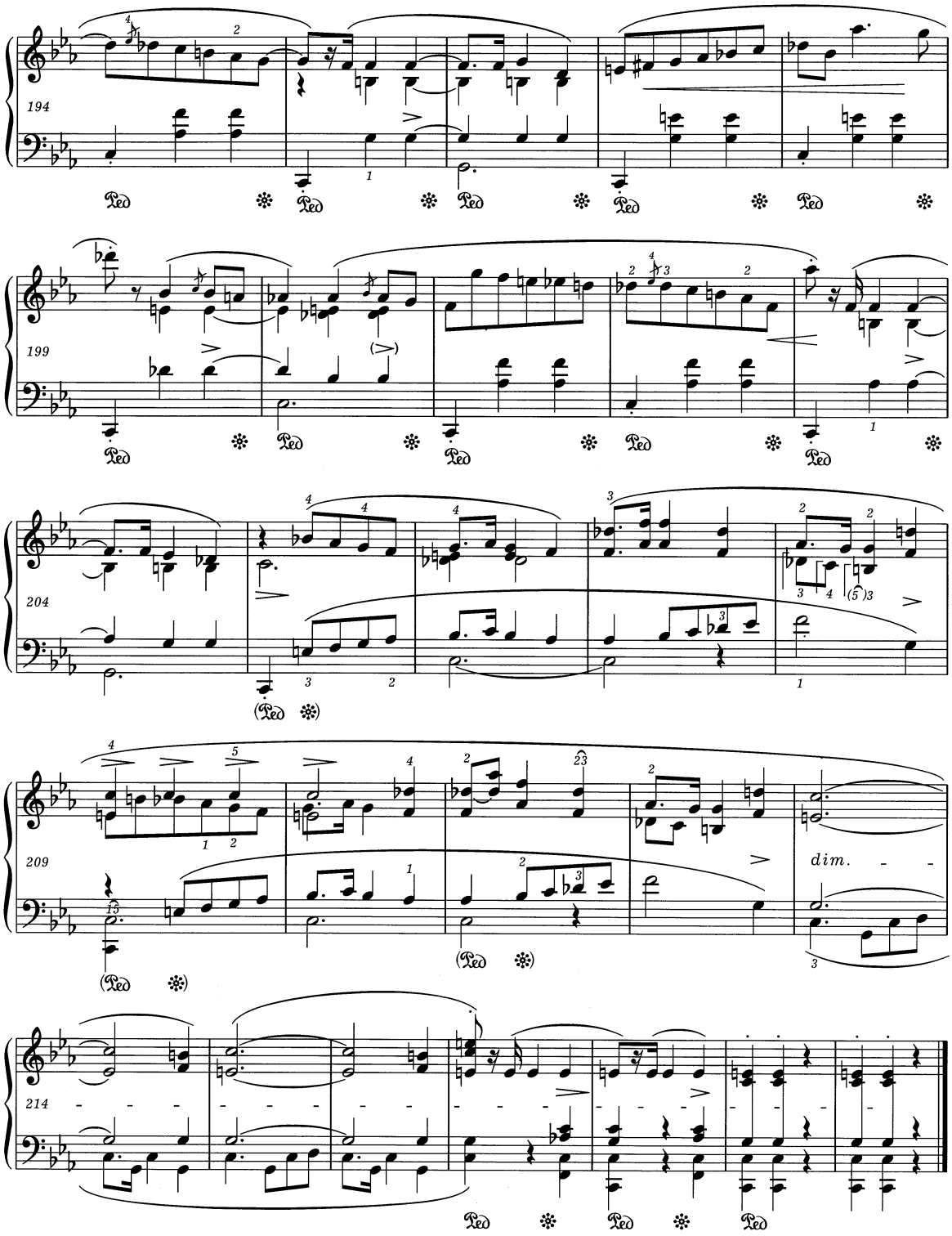
* Inne autentyczne łukowanie:
Different authentic slurring:





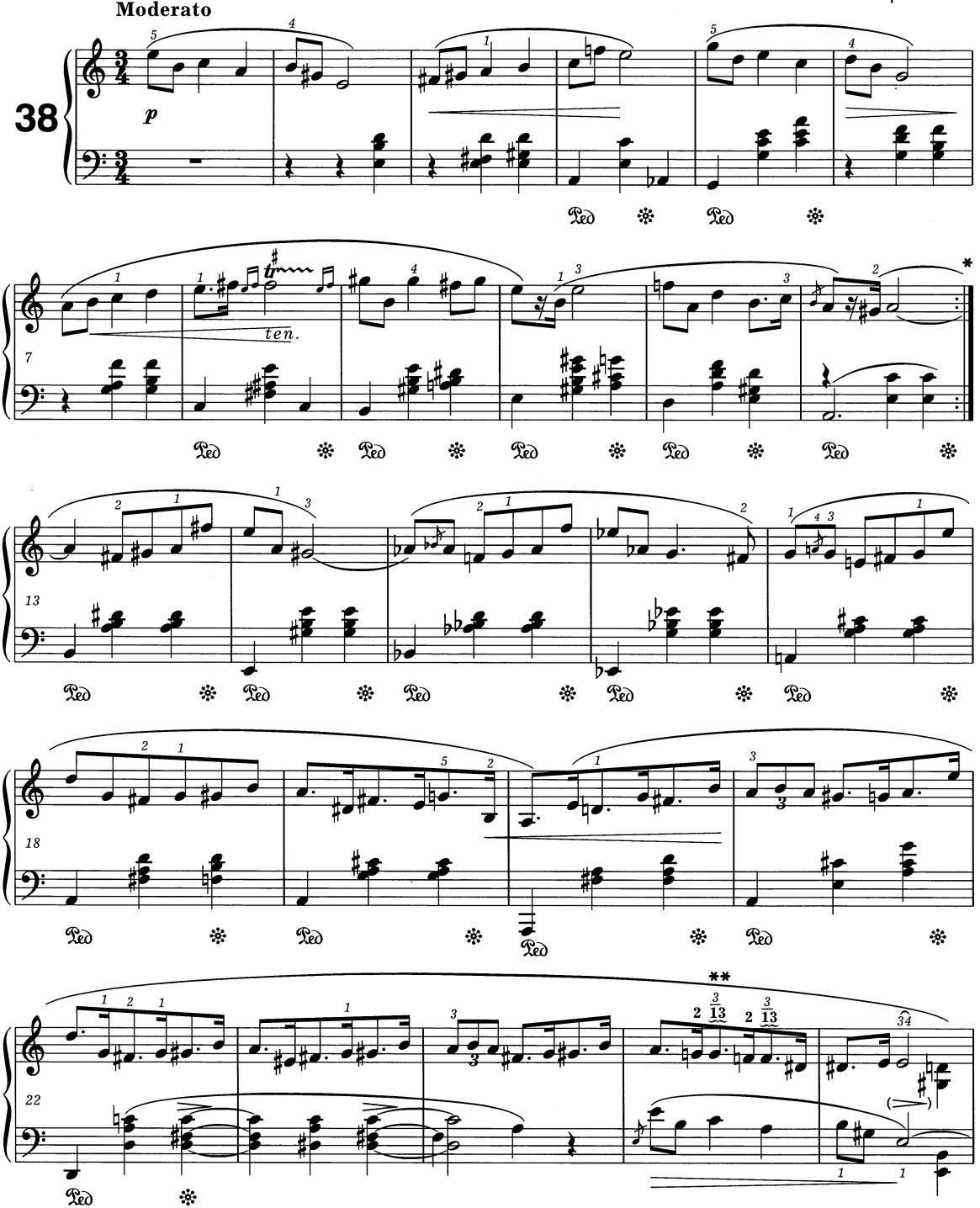
* W t. 152-153 i 158-159 warianty jak w t. 16-17 i 22-23.
In bars 152-153 and 158-159 variants as in bars 16-17 and 22-23.


165
171
177
183
189
fz p
Ped


194
199
204
209
dim.
214

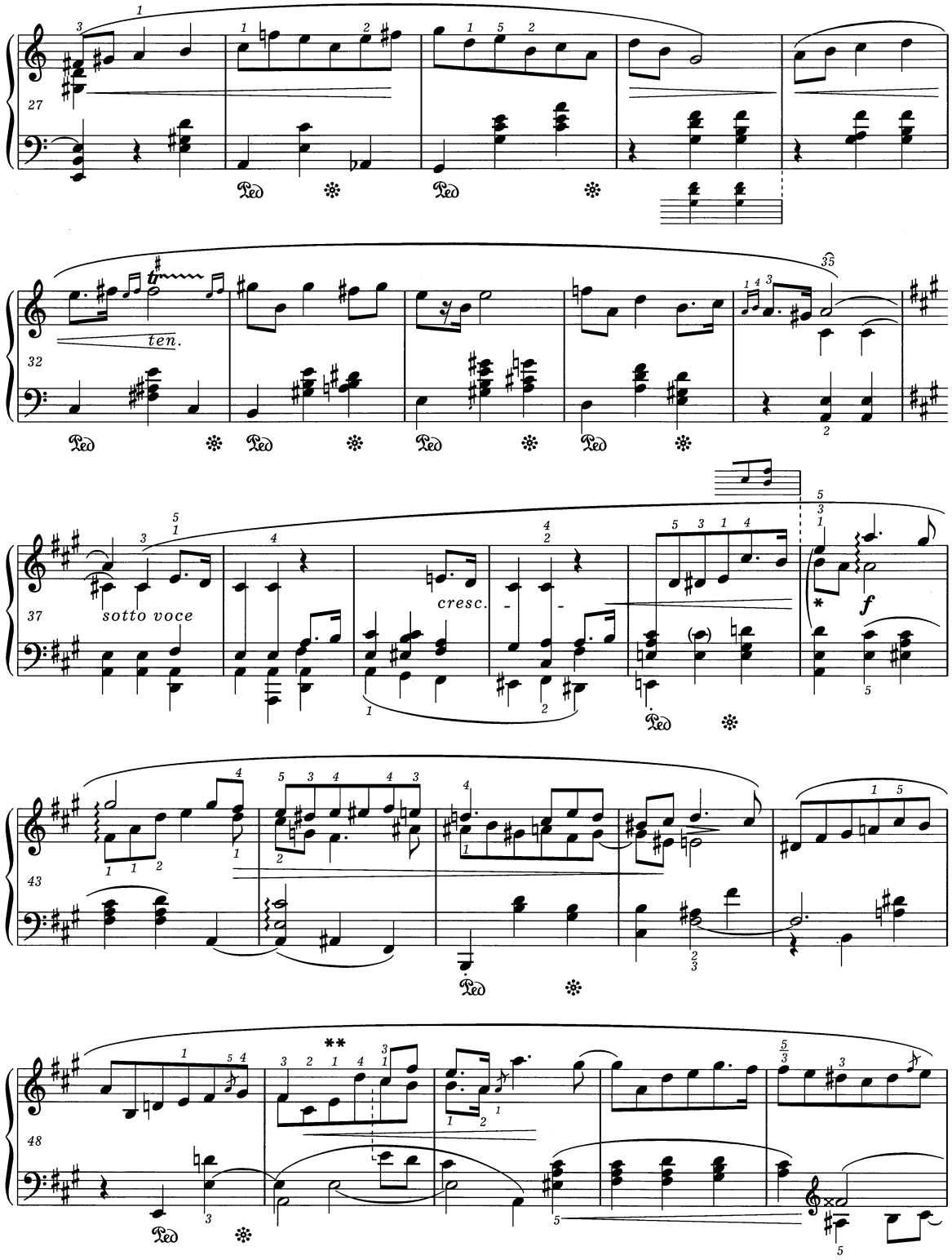
3 Mazurkas

op. 59 nr 1



* Patrz *Komentarz źródłowy.*
Vide Source Commentary.

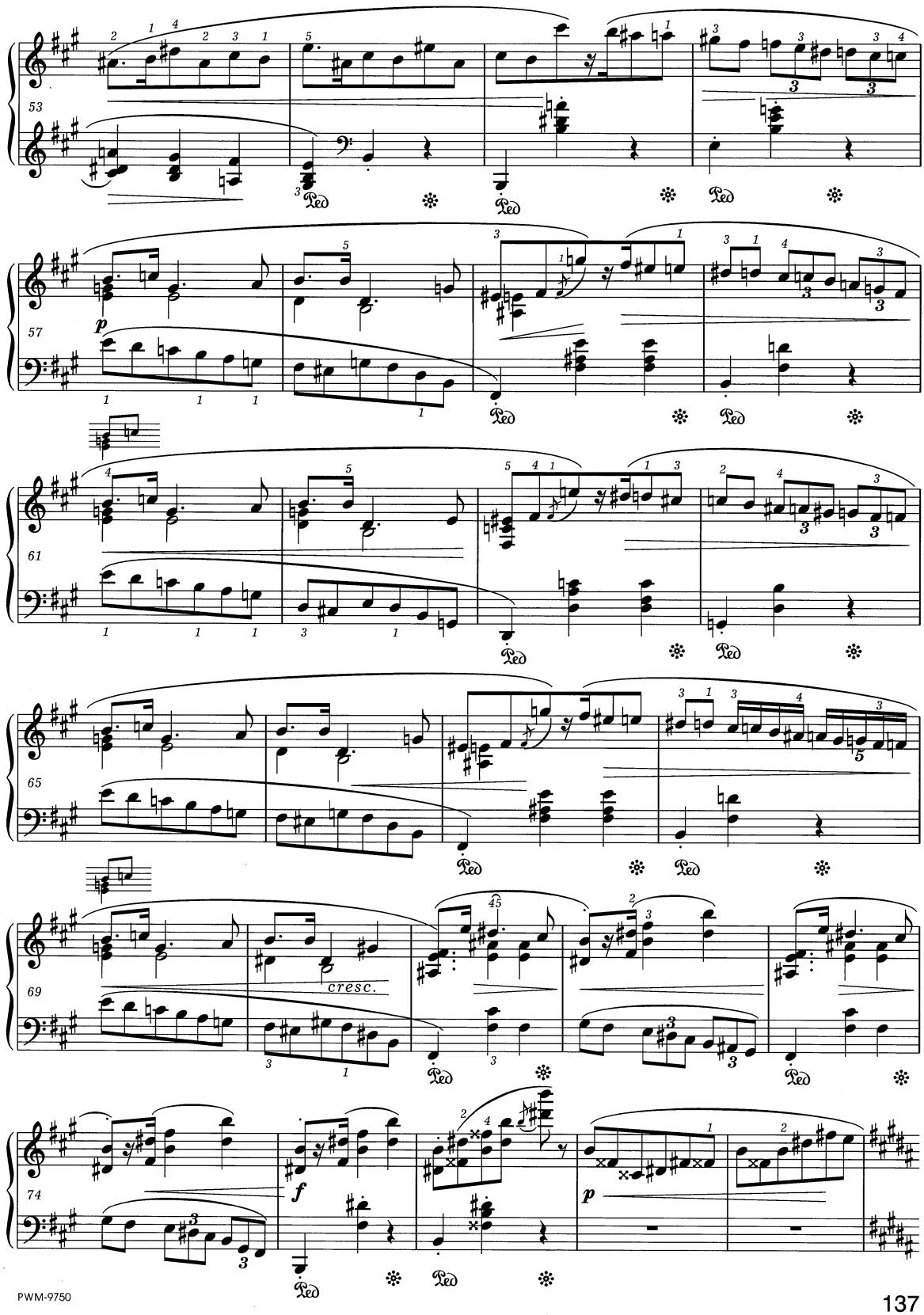
** Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

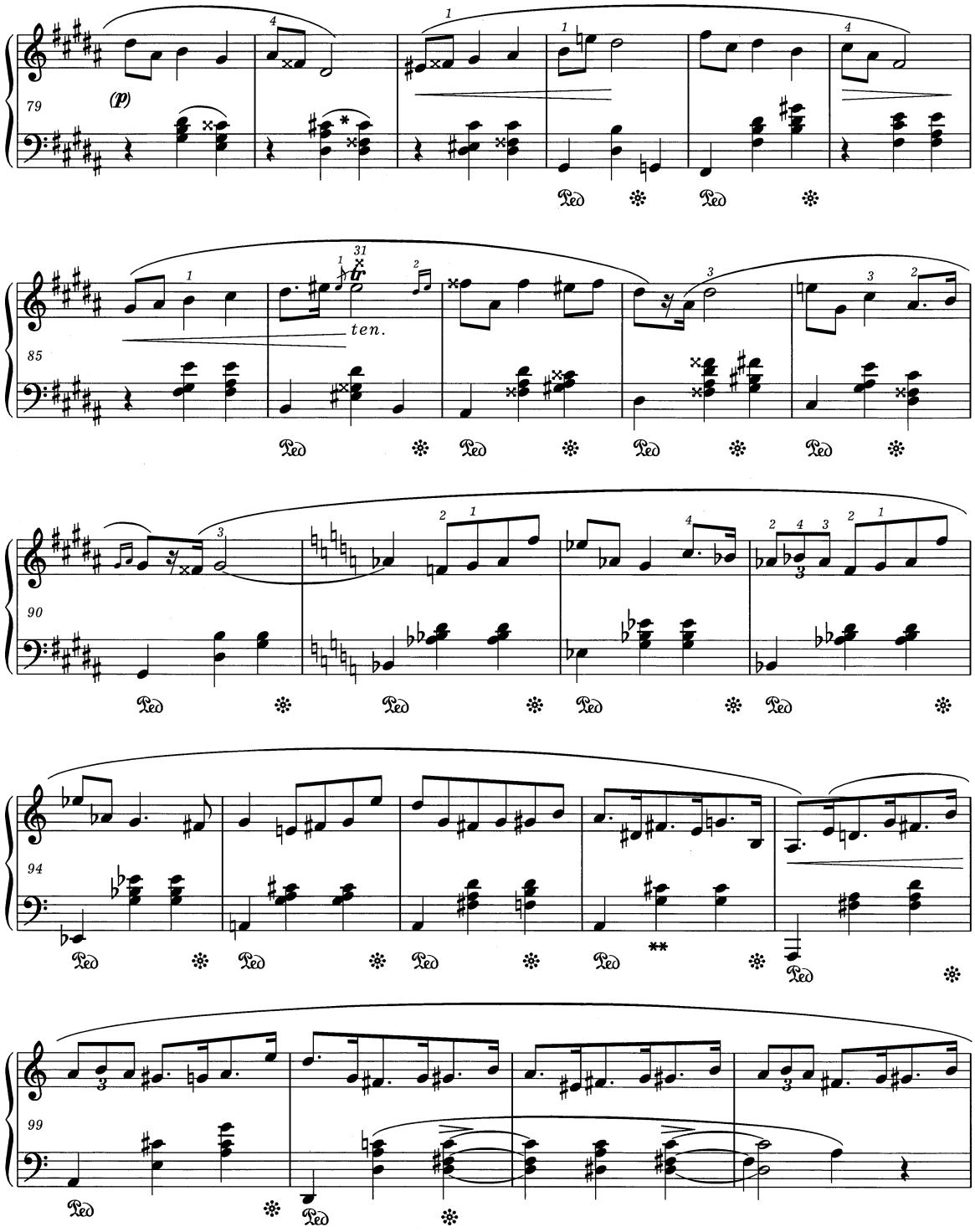


* Łuk oznacza przejęcie d^1 przez pr.r., a możliwe, że również arpeggio.
The arc denotes that d^1 is taken into the R.H., and possibly the arpeggio too.

** Wariant frazowania - patrz *Komentarz źródłowy*.
Variant phrasing - *vide Source Commentary*.

PWM-9750

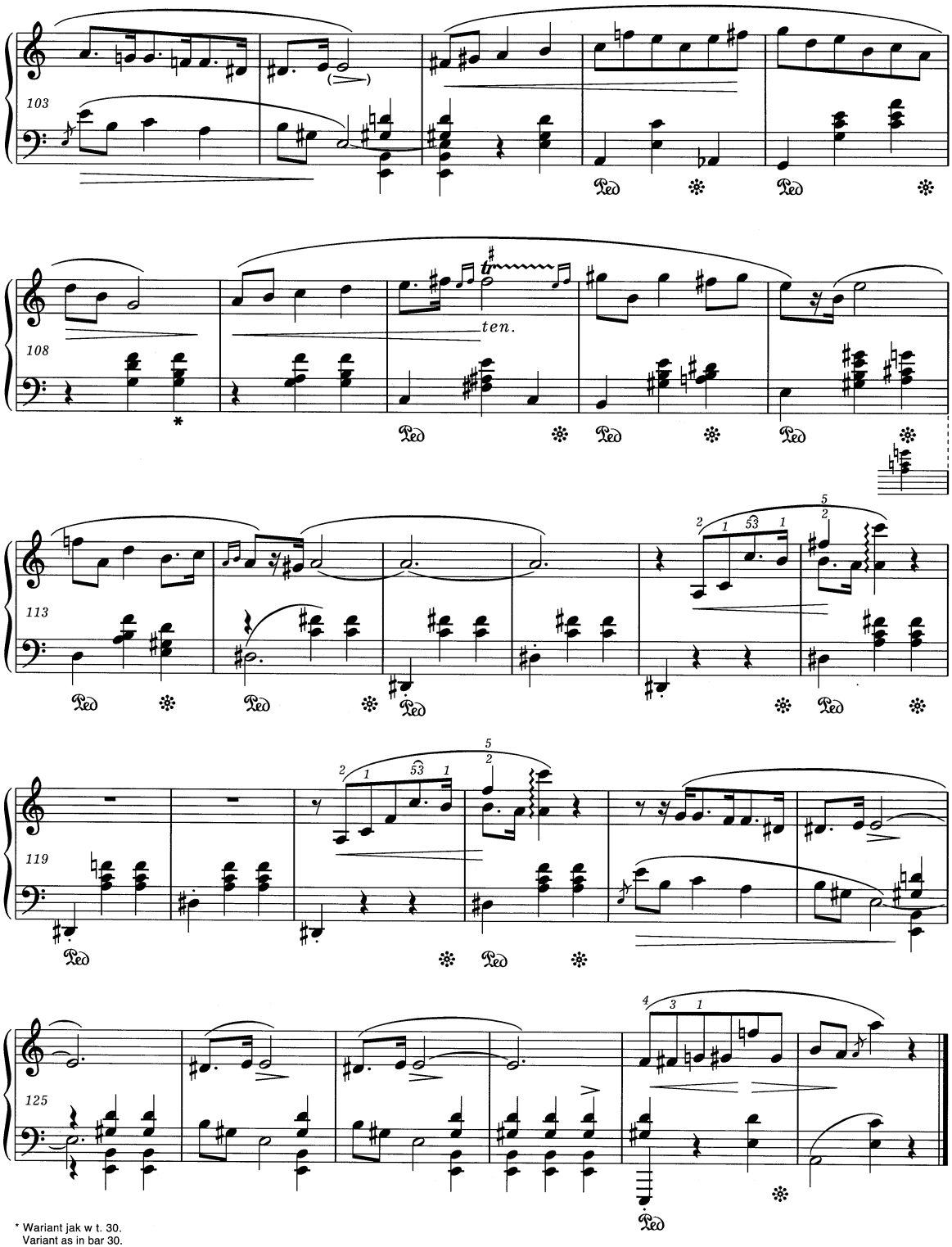

53
57
p
61
65
69
cresc.
74
f
p



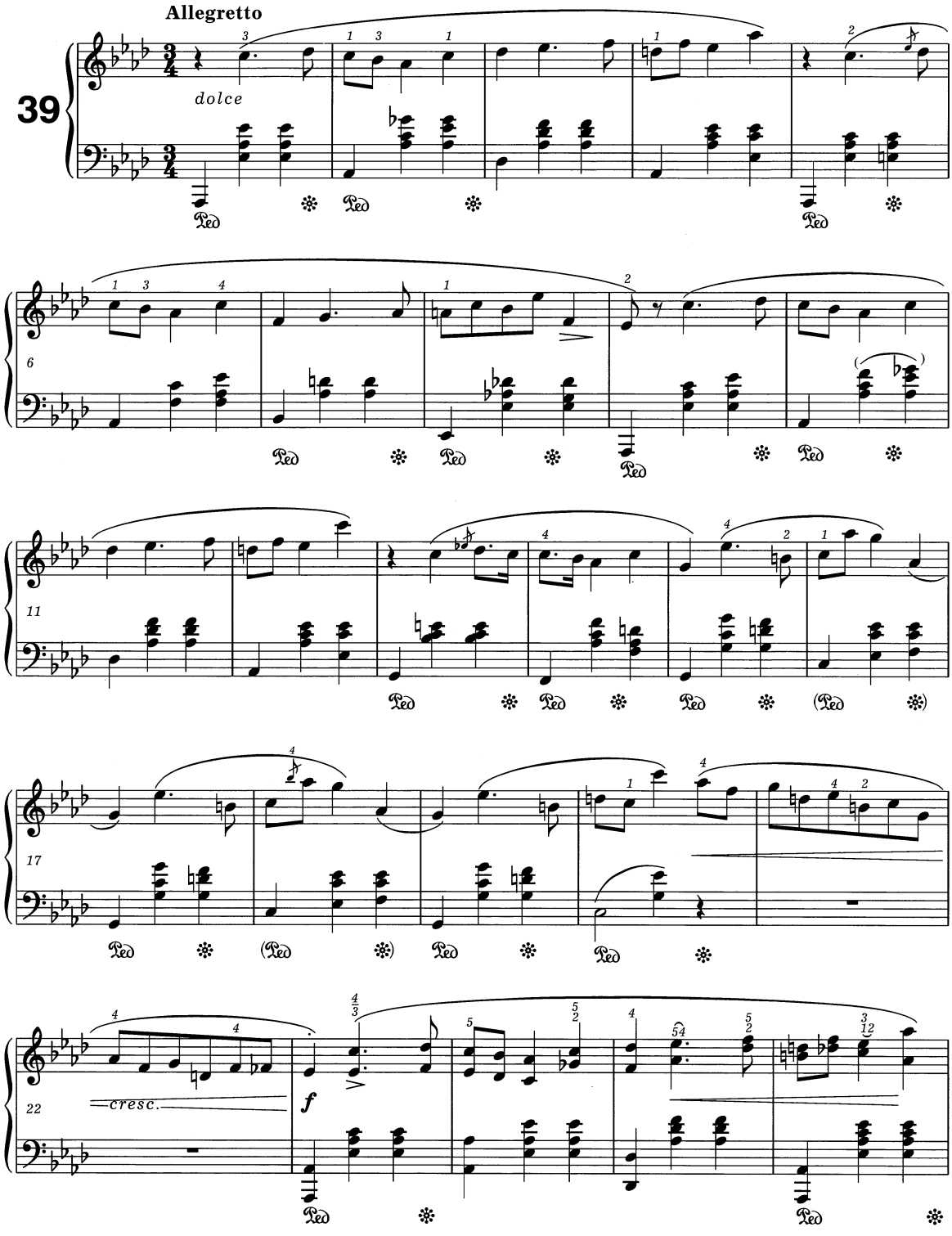
* Dźwięk *cis*^{1} należy powtórzyć.
The note *c♯*^{1} should be repeated.

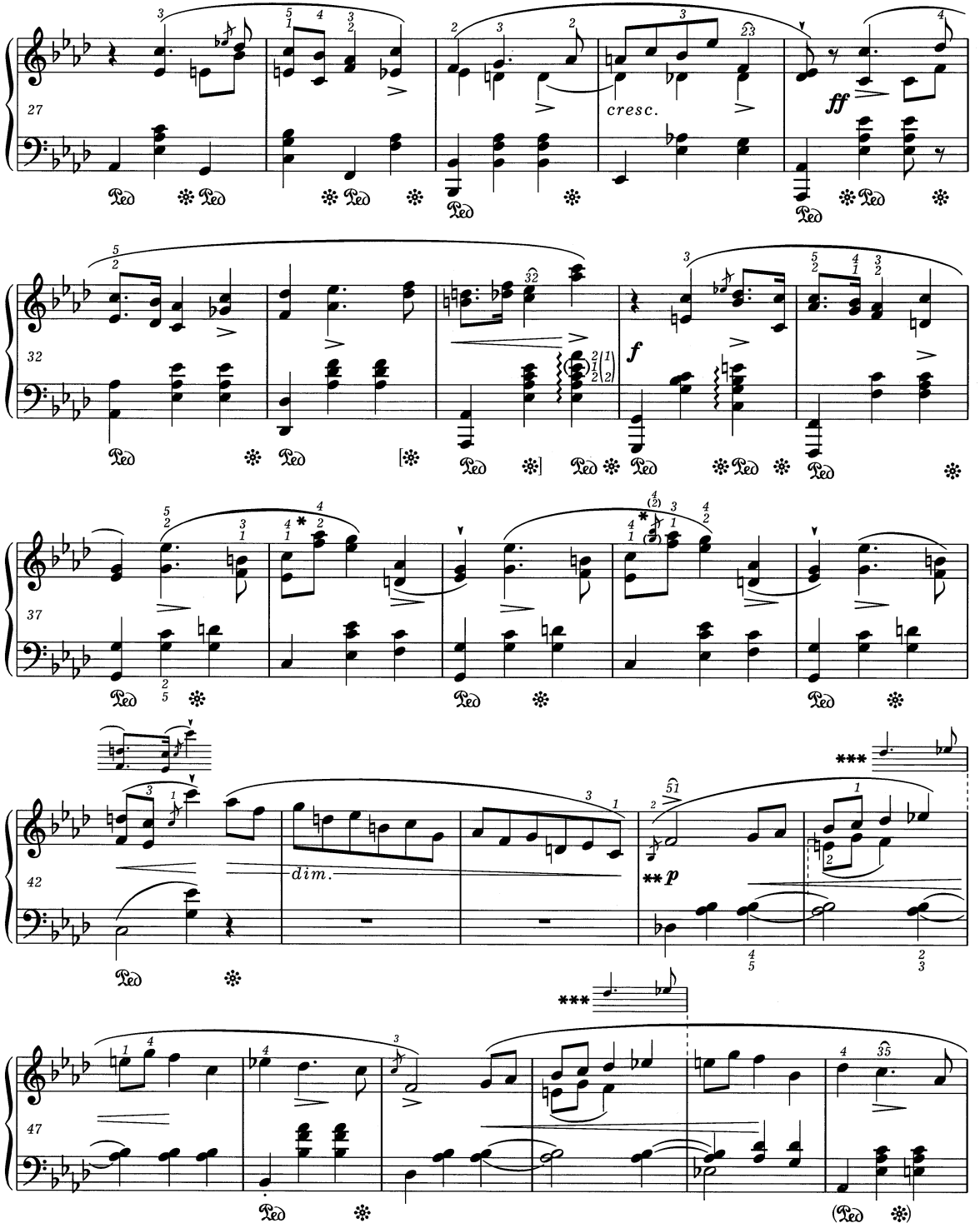
** Dopuszczalny wariant:
Permissible variant:

(analogicznie do t. 19).
(analogously to bar 19).



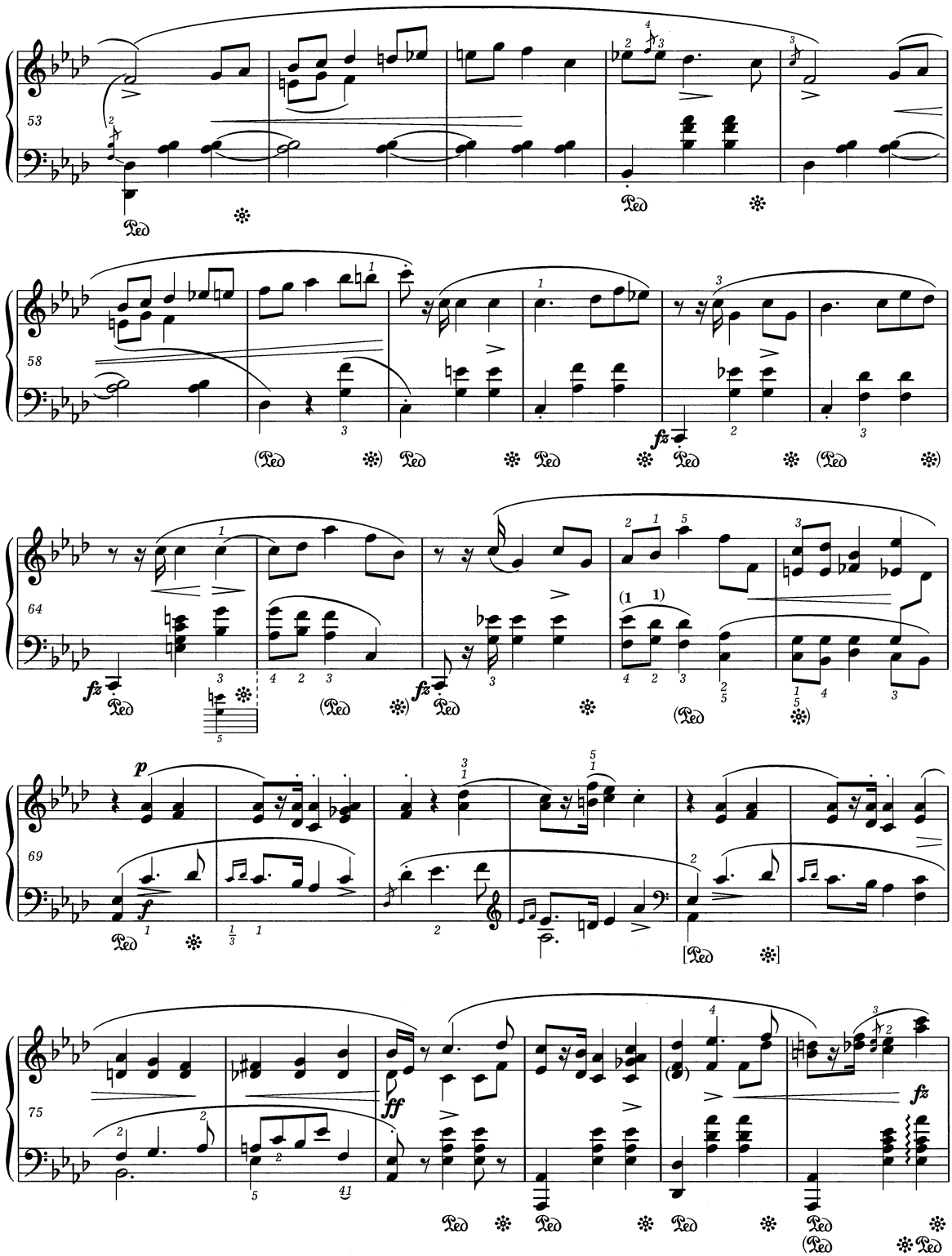
* Wariant jak w t. 30.
Variant as in bar 30.

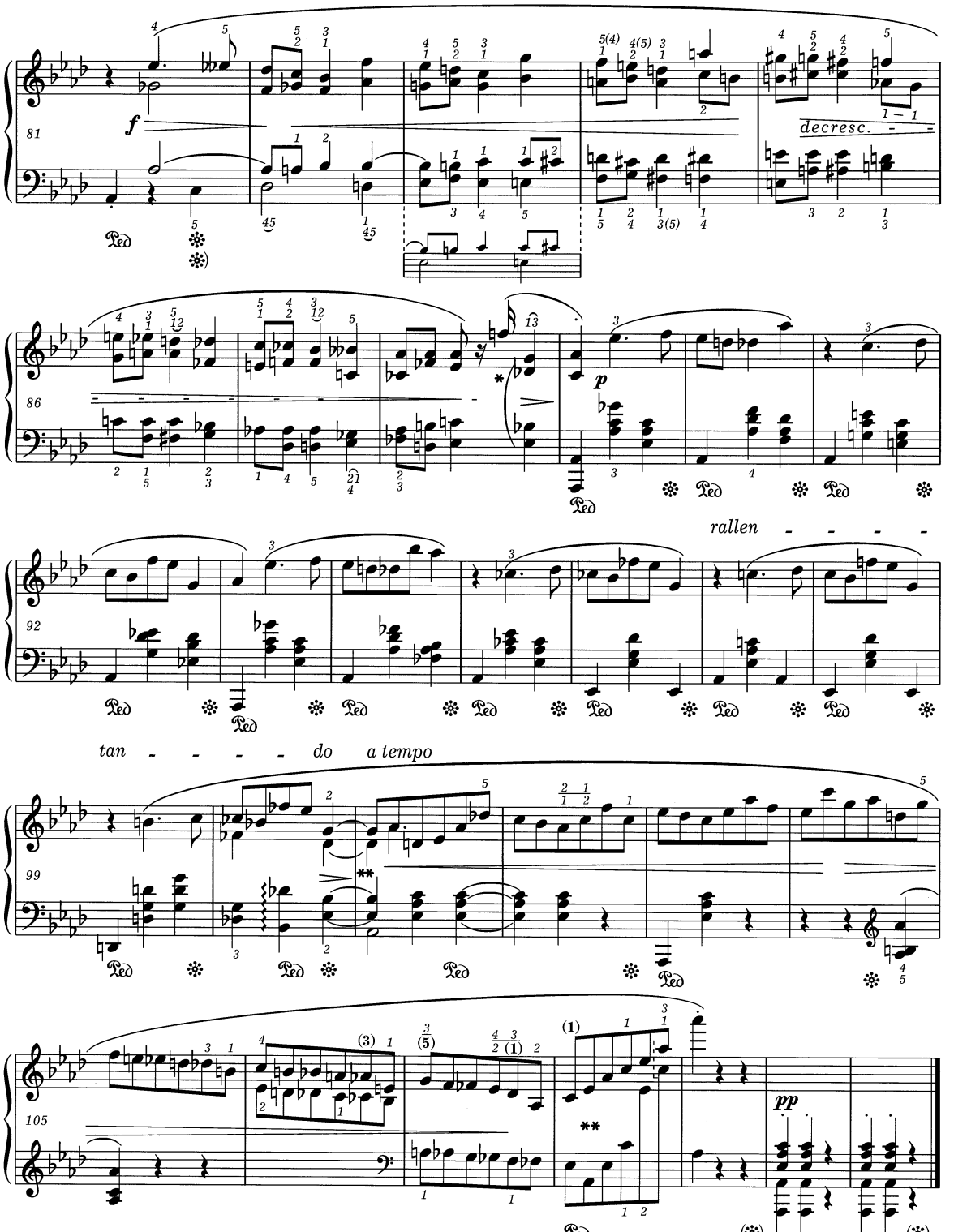

Allegretto
39
dolce
6
11
17
22
cresc.
f



* W niektórych źródłach łuki są w tych miejscach przerwane.
** Patrz *Komentarz wykonawczy.*
*** Warianty w t. 46 i 50 należy traktować łącznie.

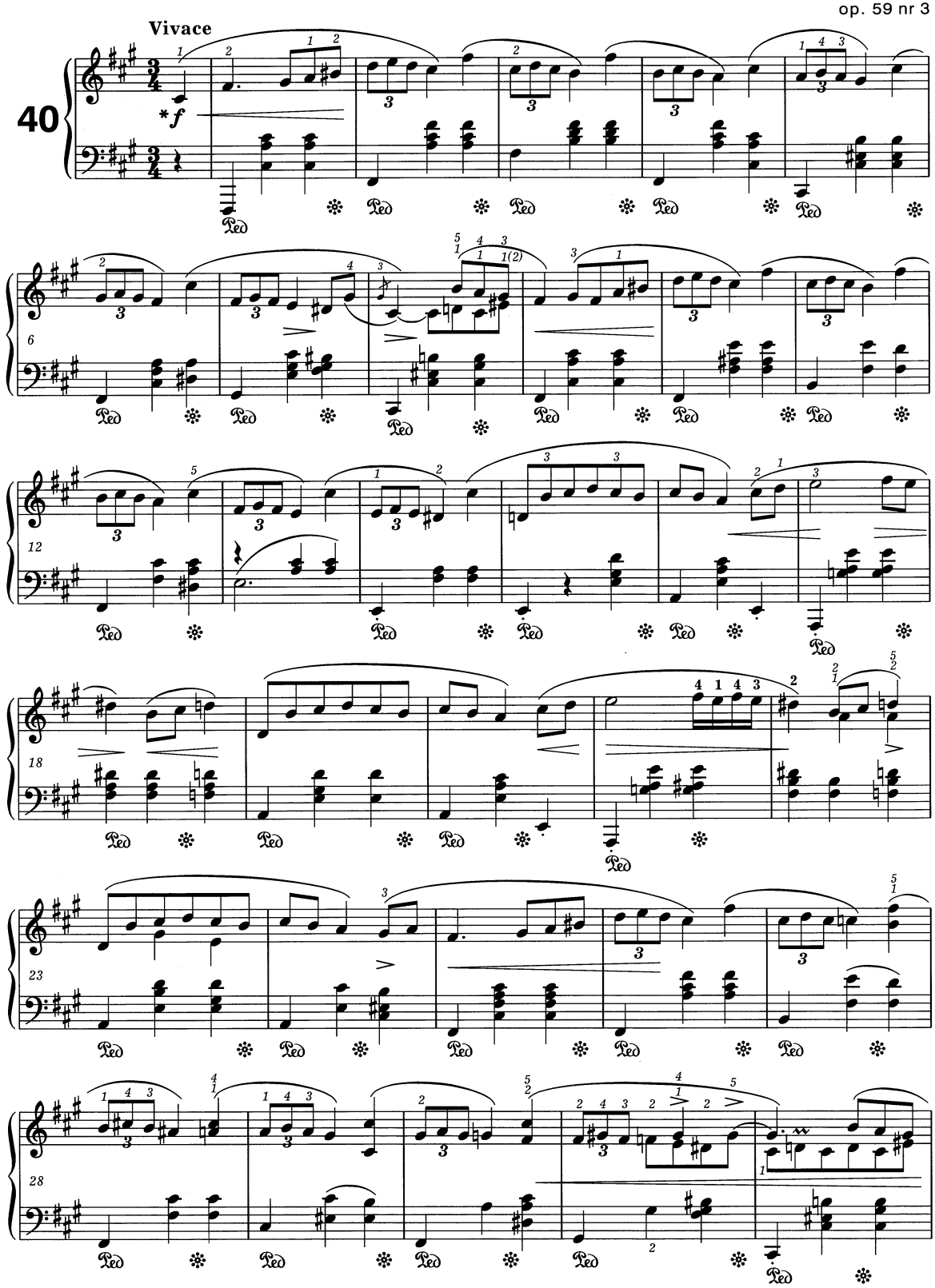
* In some sources the slurs are broken here.
** *Vide Performance Commentary.*
*** The variants in bars 46 and 50 should be treated together.


53
58
64
69
75
fz
p
f
ff
Ped.

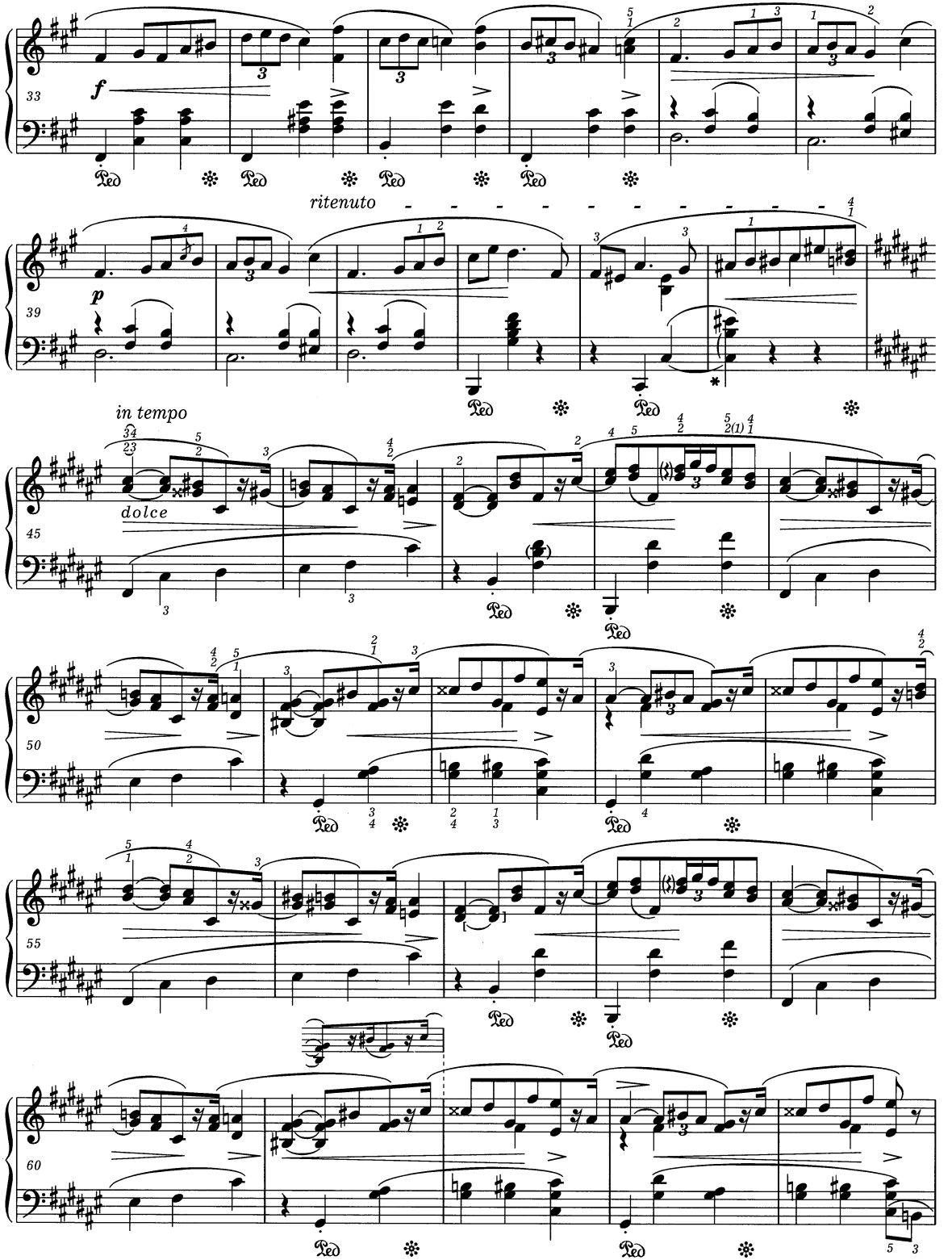


* Łuk oznacza przejęcie *des*^{1} przez l.r., a możliwe, że również arpeggio.
The arc indicates that *d*♭^{1} is taken into the R.H., and possibly the arpeggio too.

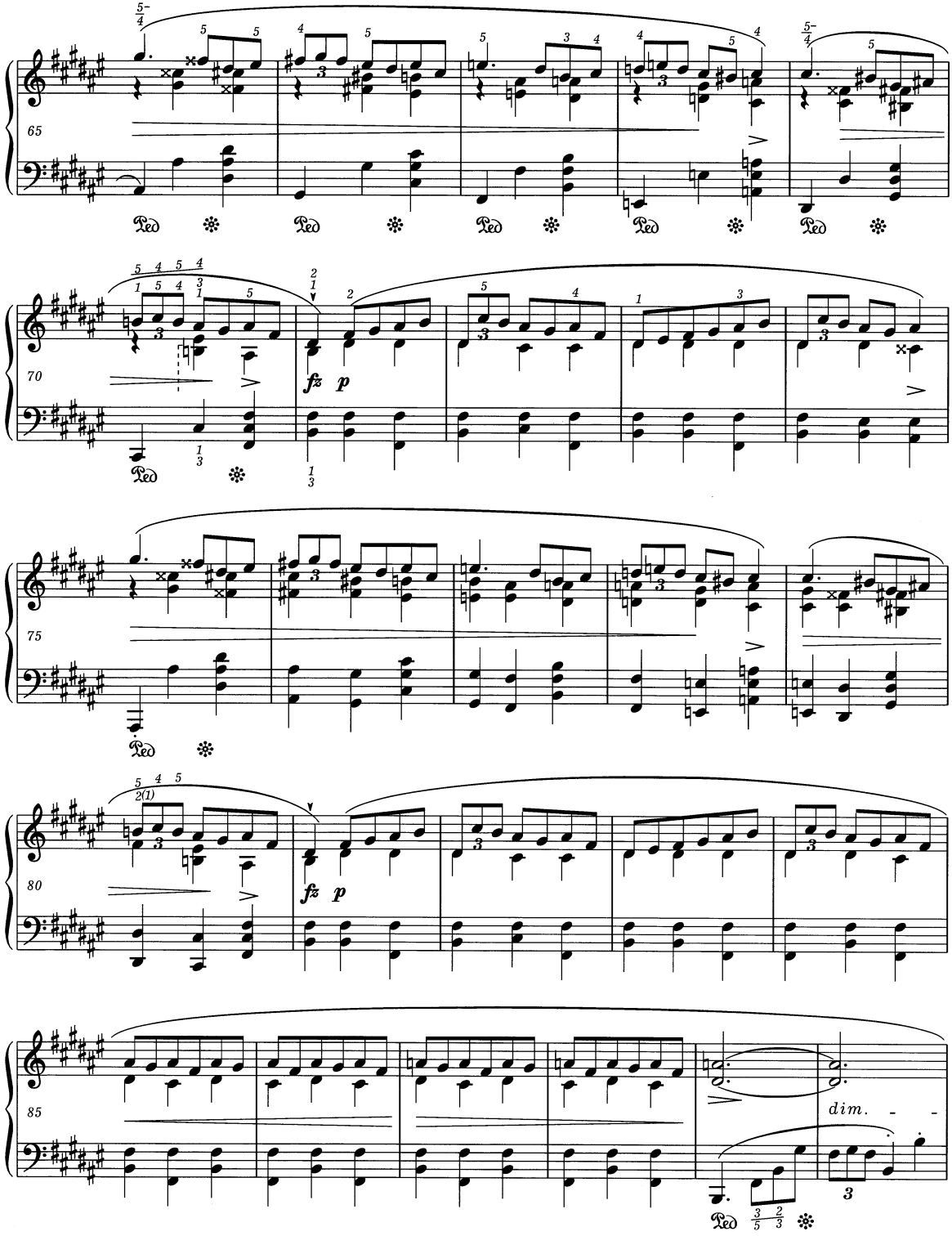
** Patrz *Komentarz wykonawczy*.
Vide Performance Commentary.



* Patrz *Komentarz źródłowy.*
Vide Source Commentary.



* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.



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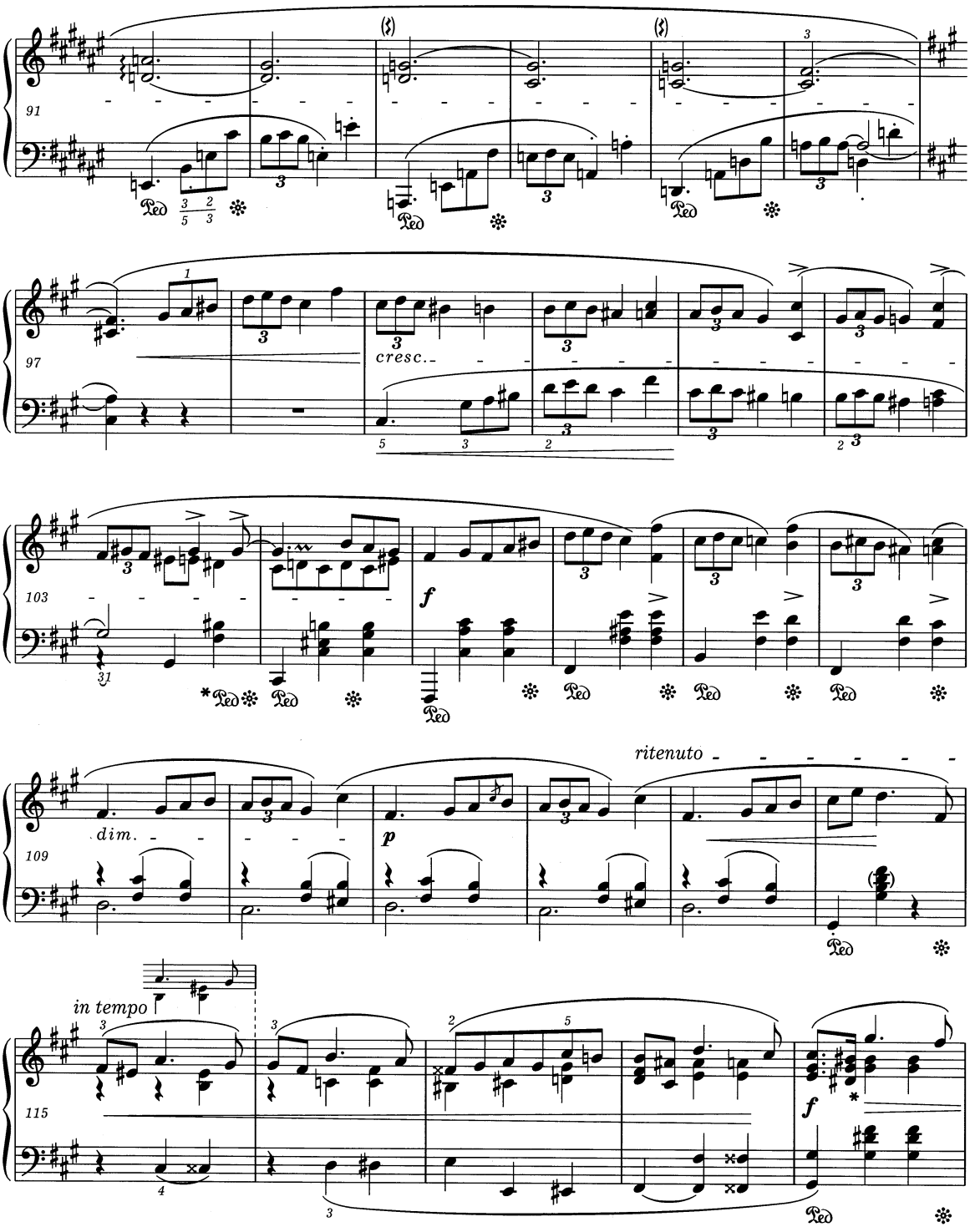
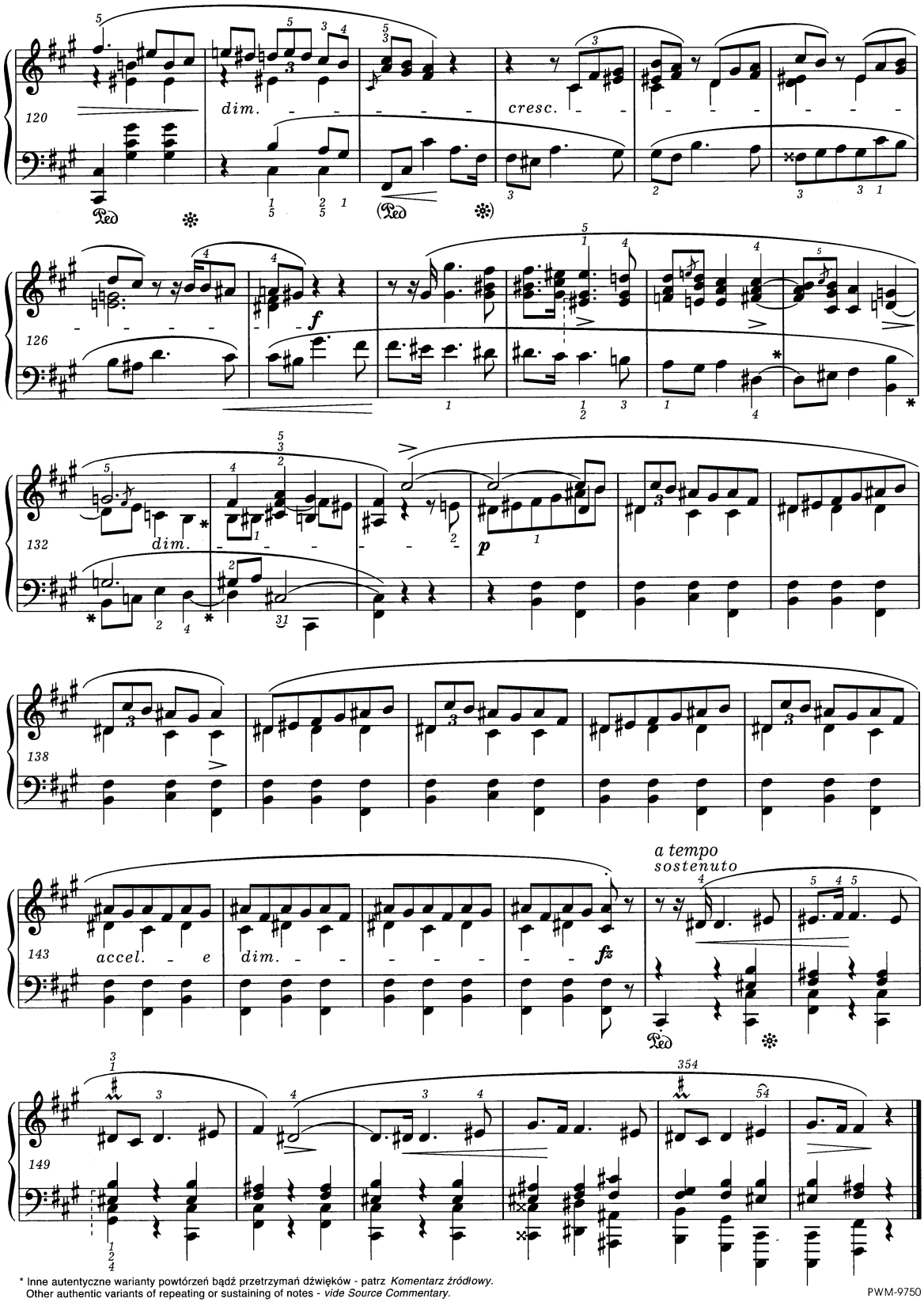


* Patrz *Komentarz wykonawczy.*
Vide Performance Commentary.

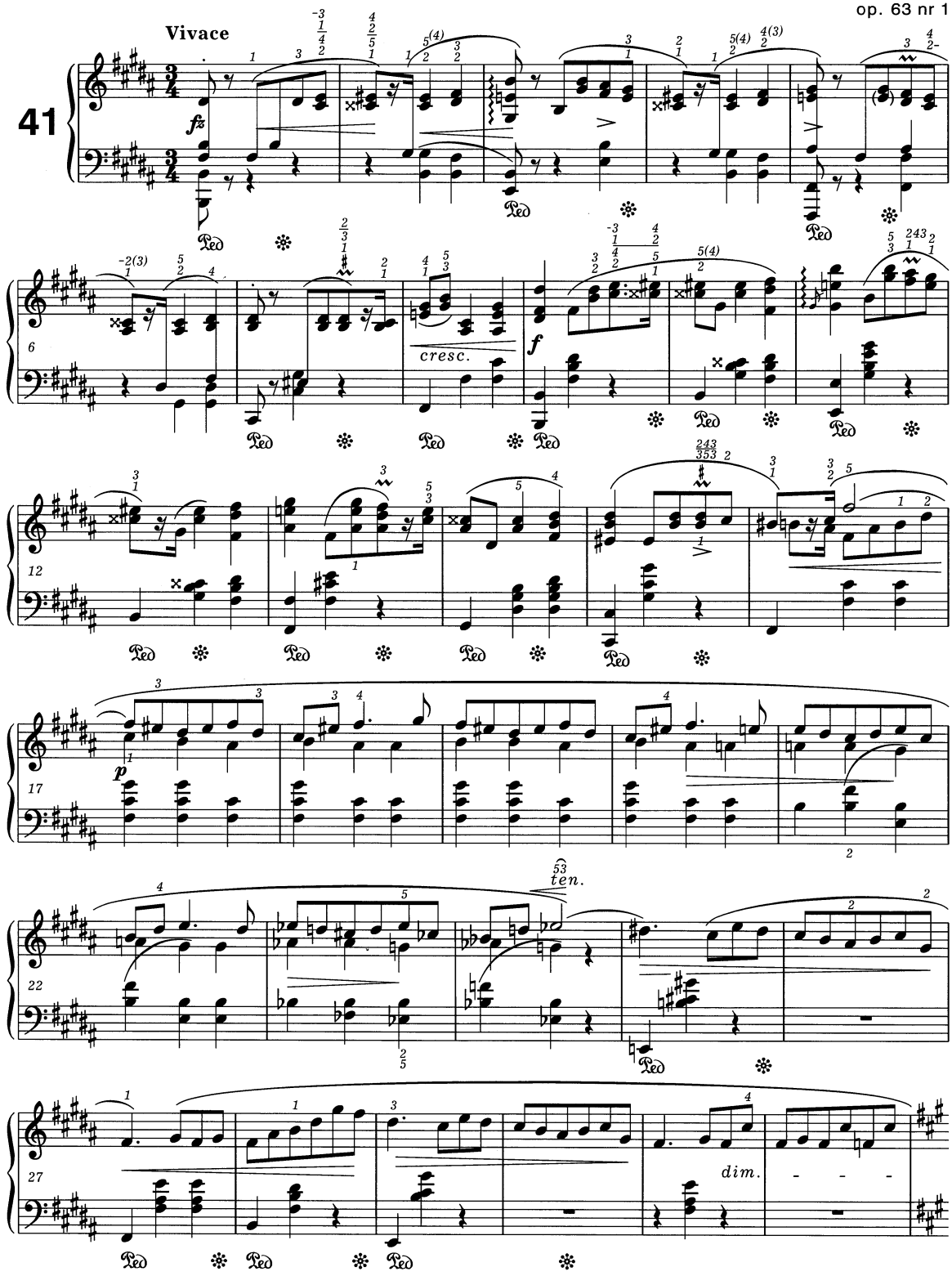


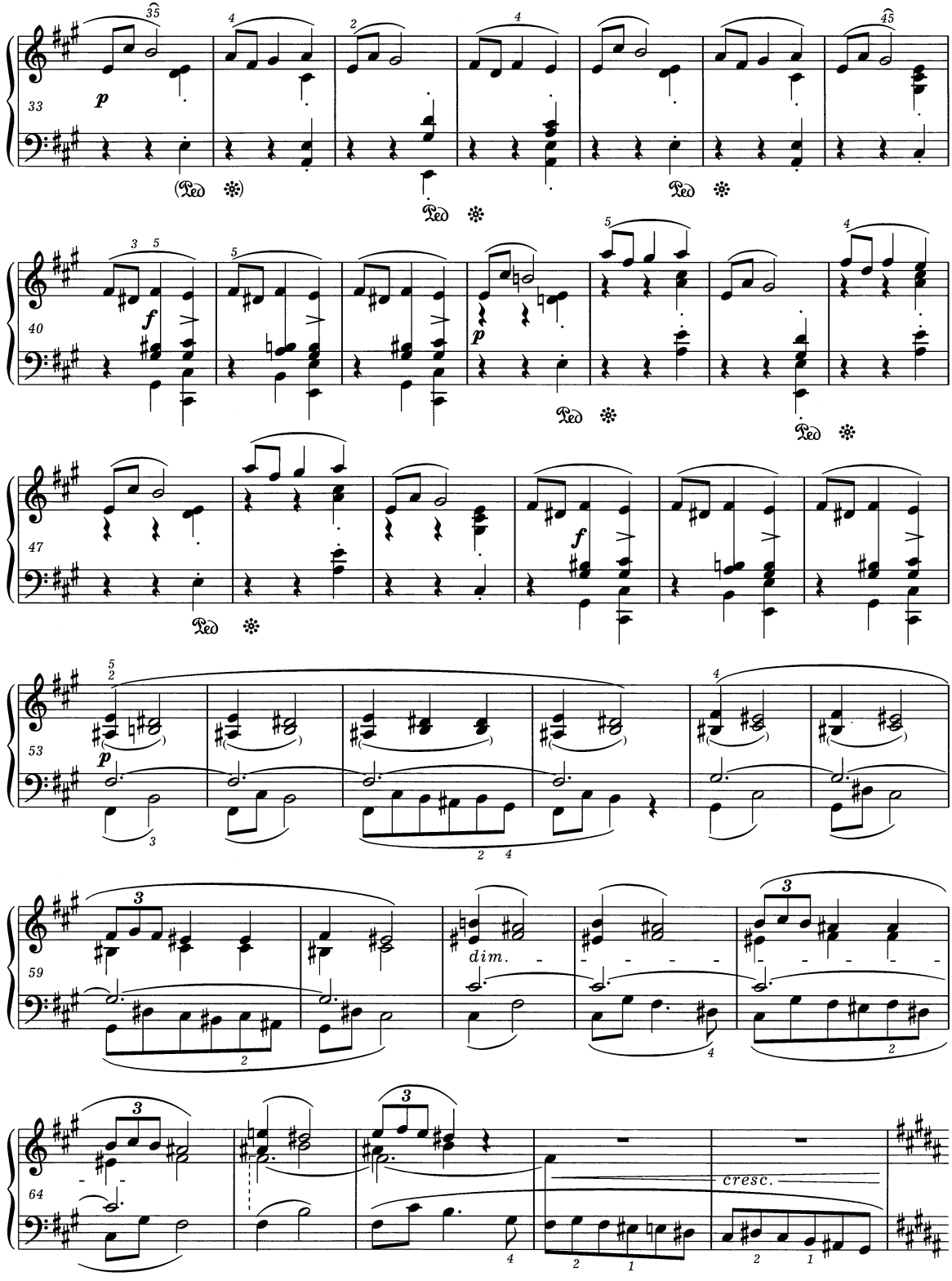
* Inne autentyczne warianty powtórzeń bądź przetrzymań dźwięków - patrz *Komentarz źródłowy.*
Other authentic variants of repeating or sustaining of notes - *vide Source Commentary.*

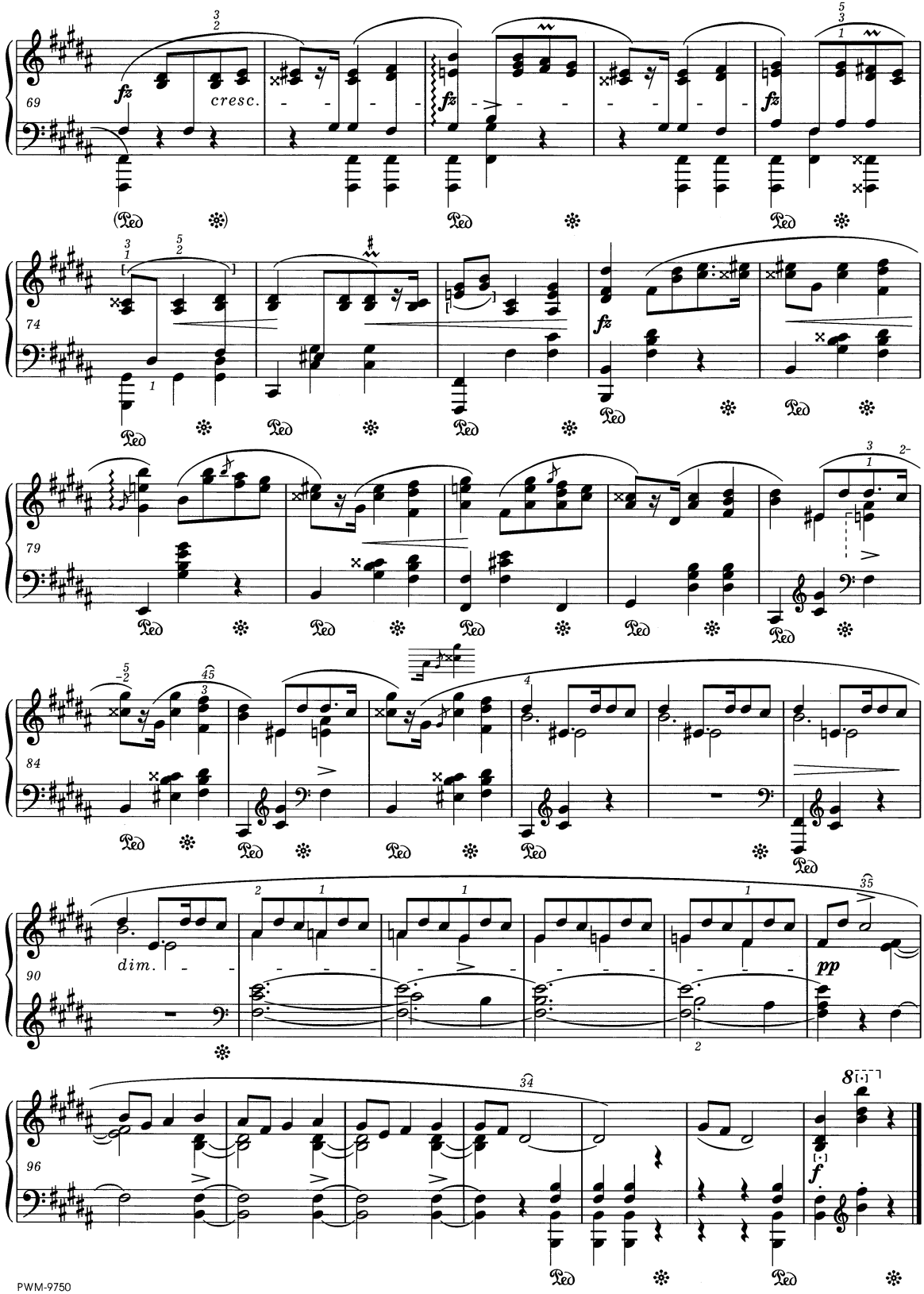
3 Mazurkas

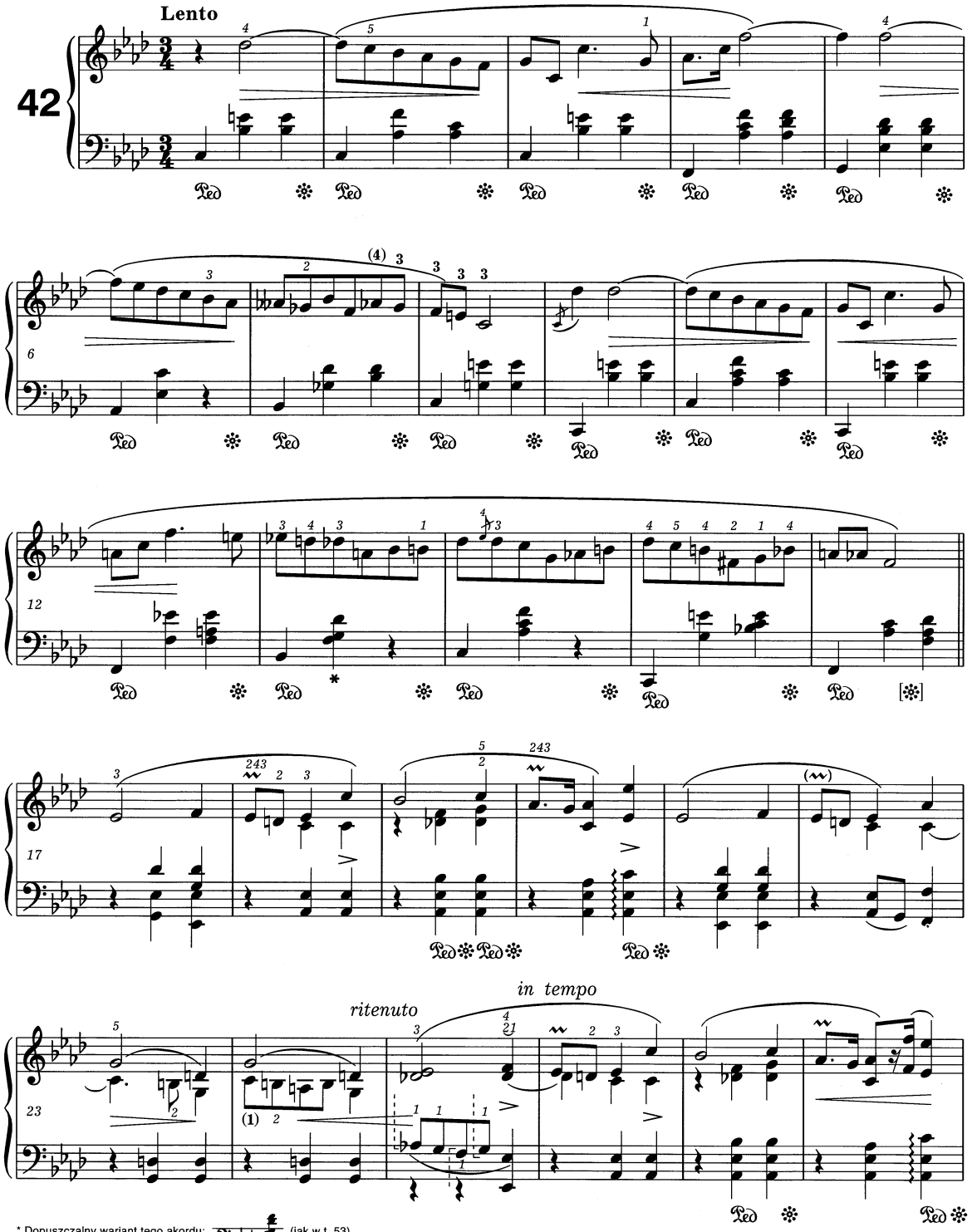
A Madame la Comtesse Laure Czosnowska

op. 63 nr 1

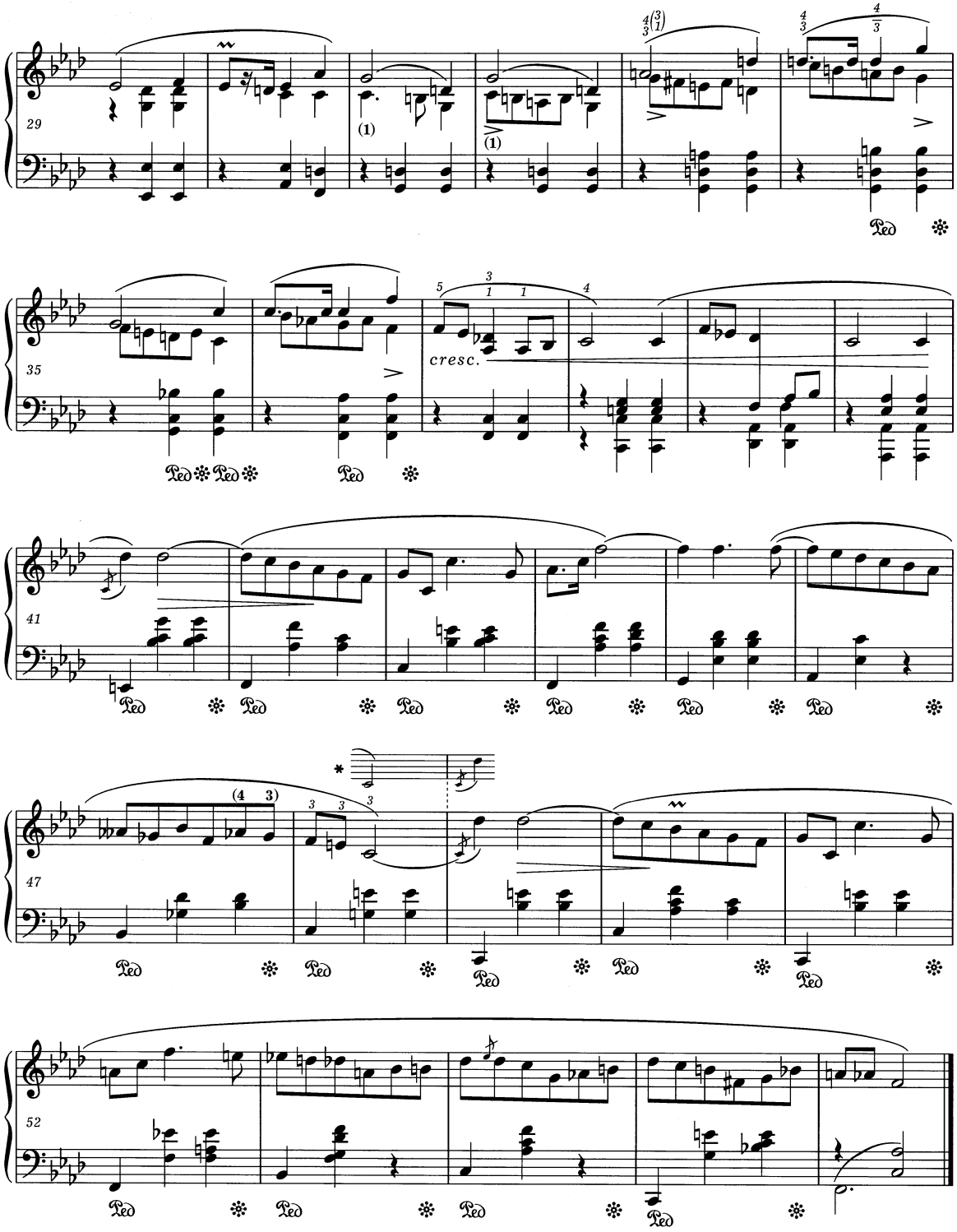



33
p
Ped
40
f
p
47
53
59
dim.
64
cresc.

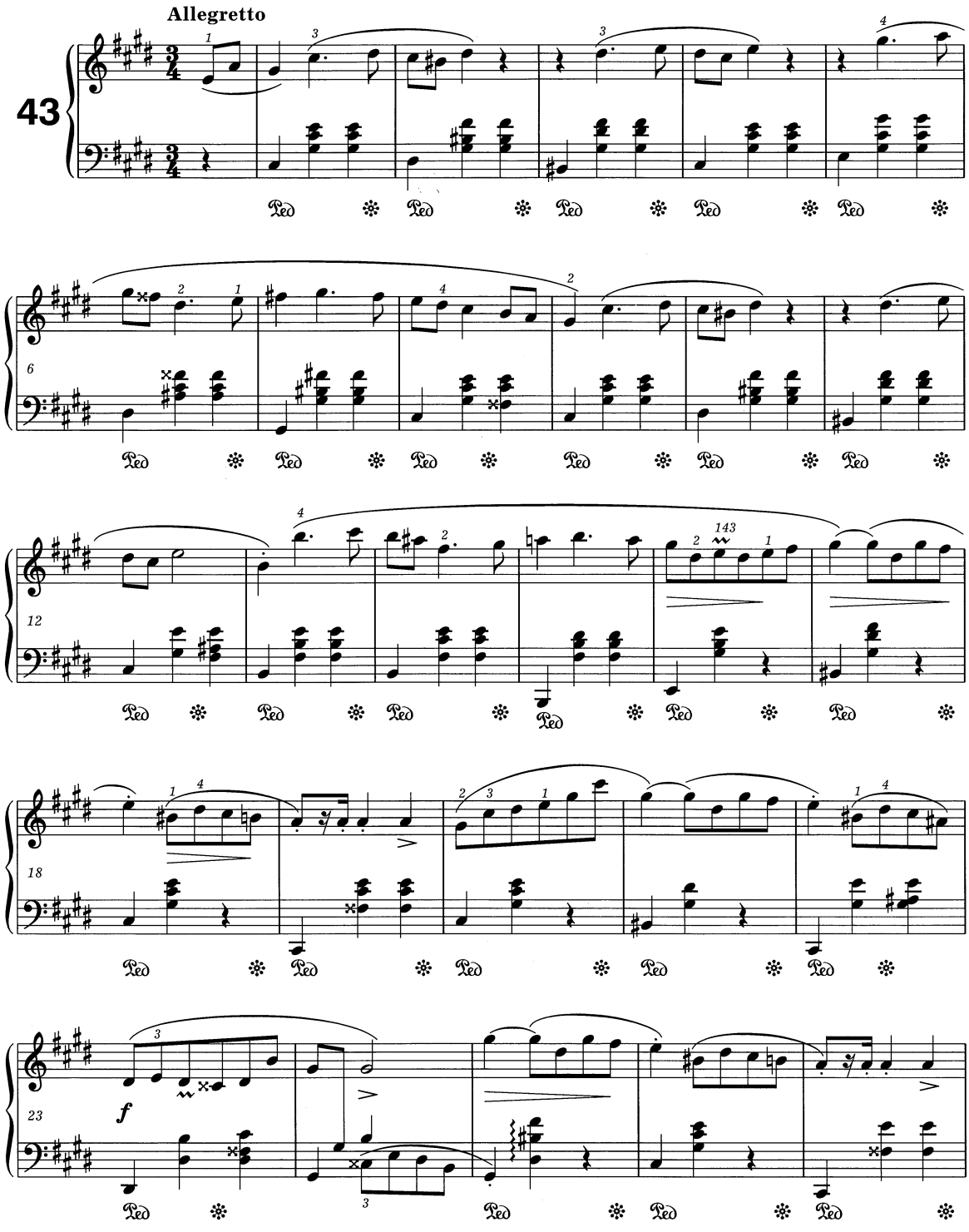

69
cresc.
74
79
84
dim.
90
pp
96
f

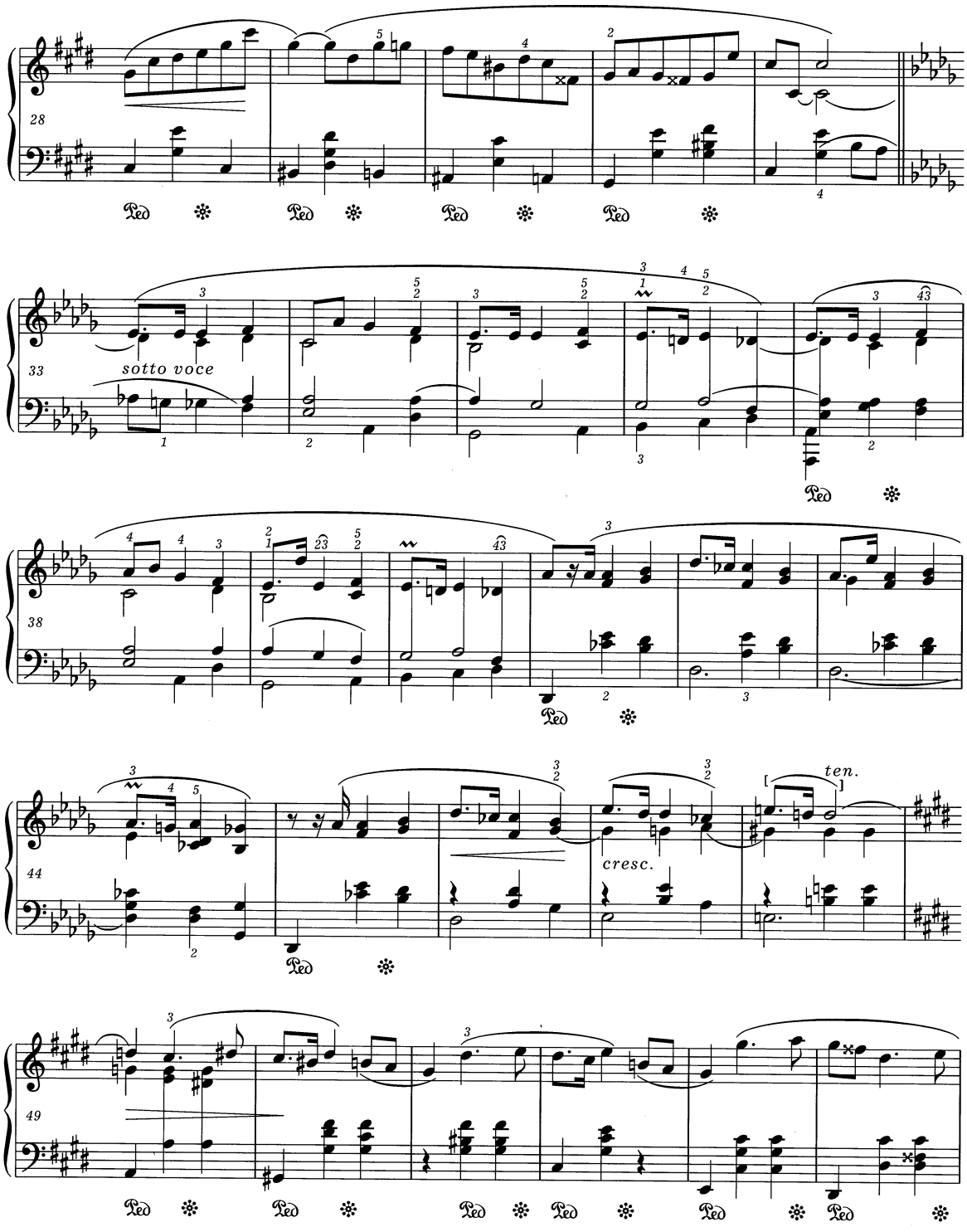


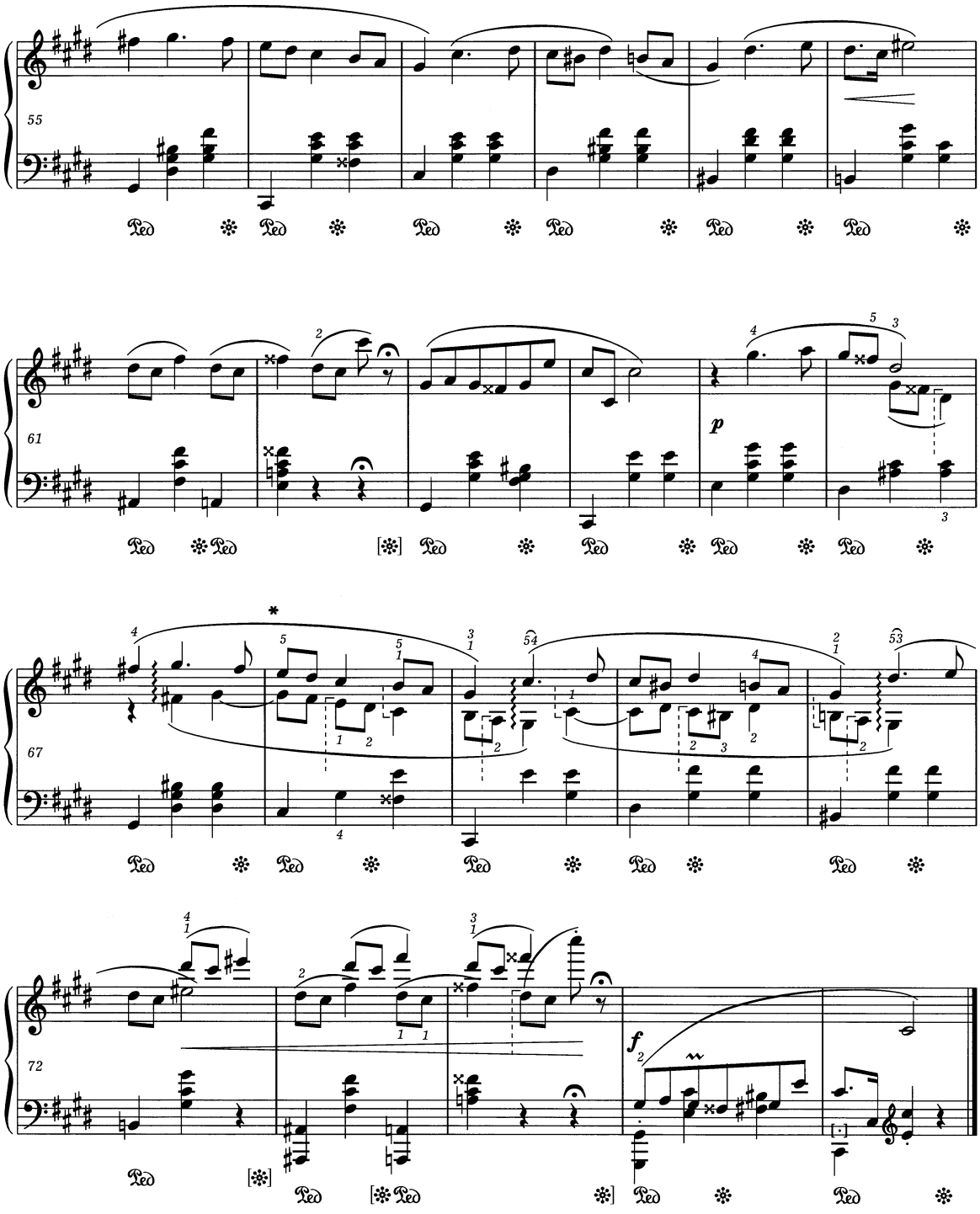
* Dopuszczalny wariant tego akordu: (jak w t. 53).
A permissible variant of this chord: (as in bar 53).



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


Allegretto
43
6
12
18
23
f


28
33
sotto voce
38
44
cresc.
ten.
49



* Inne palcowanie - patrz *Komentarz wykonawczy.*
Different fingering - *vide Performance Commentary.*

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