

3 Mazurkas

op. 59 nr 1

Moderato

38 *p*

Ped * Ped *

7 *ten.*

Ped * Ped * Ped * Ped * Ped *

13

Ped * Ped * Ped * Ped *

18

Ped * Ped * Ped *

22

**

$\frac{3}{2} \frac{3}{13} \quad \frac{3}{2} \frac{3}{13}$

Ped *

* Patrz Komentarz źródłowy.
Vide Source Commentary.

** Patrz Komentarz wykonawczy.
Vide Performance Commentary.

27

Ped *

32

ten.

Ped *

37

sotto voce

cresc.

Ped *

f

43

Ped *

48

**

Ped *

* Łuk oznacza przejście 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.

53

Red * Red * Red *

This system contains measures 53 through 56. The right hand features a melodic line with eighth and sixteenth notes, including a triplet in measure 56. The left hand provides a bass line with chords and single notes. The tempo marking 'Red' is repeated with asterisks below the staff.

57

p

Red * Red *

This system contains measures 57 through 60. The right hand continues the melodic development with some slurs. The left hand has a steady bass line. The tempo marking 'Red' is repeated with asterisks below the staff.

61

Red * Red *

This system contains measures 61 through 64. The right hand has a more active melodic line with slurs. The left hand continues with a bass line. The tempo marking 'Red' is repeated with asterisks below the staff.

65

Red * Red *

This system contains measures 65 through 68. The right hand features a melodic line with a quintuplet in measure 68. The left hand has a bass line. The tempo marking 'Red' is repeated with asterisks below the staff.

69

cresc.

45

Red * Red *

This system contains measures 69 through 73. The right hand has a melodic line with a fermata in measure 70. The left hand has a bass line. The tempo marking 'Red' is repeated with asterisks below the staff.

74

f

p

Red * Red *

This system contains measures 74 through 77. The right hand has a melodic line with a fermata in measure 75. The left hand has a bass line. The tempo marking 'Red' is repeated with asterisks below the staff.

79 *(p)*

Ped * Ped *

85 *ten.*

Ped * Ped * Ped * Ped *

90

Ped * Ped * Ped * Ped *

94

Ped * Ped * Ped * Ped ** Ped *

99

Ped * Ped *

* Dźwięk cis' należy powtórzyć.
The note *cis'* should be repeated.

** Dopuszczalny wariant: (analogicznie do t. 19).
Permissible variant: (analogously to bar 19).



103

Ped * Ped *

108

* Ped * Ped * Ped *

ten.

113

Ped * Ped * Ped * Ped *

119

Ped * Ped *

125

Ped *

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

Allegretto

39

dolce

6

11

17

22

cresc.

f

27

cresc. *ff*

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

32

f

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

37

Ped * Ped * Ped *

42

dim. ****p**

Ped *

47

Ped * (Ped *) *

* W niektórych źródłach tuki są w tych miejscach przerwane.

* In some sources the slurs are broken here.

** Patrz Komentarz wykonawczy.

** Vide Performance Commentary.

*** Warianty w t. 46 i 50 należy traktować łącznie.

*** The variants in bars 46 and 50 should be treated together.

53

Ped *

58

(Ped) * Ped * Ped * fz Ped *

64

fz Ped * Ped * (Ped) *

69

Ped *

75

Ped * Ped * Ped * Ped *

81 *f* *decresc.*

Ped * *

86 *p* *rallen*

Ped * Ped * Ped *
rallen

92 *a tempo*

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

tan - - - do a tempo

99

Ped * Ped * Ped * Ped *

105 *pp*

Ped (**) (**)

* Łuk oznacza przejście *des'* przez l.r., a możliwe, że również arpeggio. The arc indicates that *db'* is taken into the L.H., and possibly the arpeggio too.

** Patrz Komentarz wykonawczy. Vide Performance Commentary.

Vivace

40

First system of the piano score. The right hand features a melodic line with slurs and triplets. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present. The system concludes with a double bar line and a fermata over the final chord.

Second system of the piano score, starting at measure 6. It continues the melodic and harmonic development from the first system, maintaining the triplet patterns in the right hand.

Third system of the piano score, starting at measure 12. The melodic line in the right hand shows further ornamentation and rhythmic variation.

Fourth system of the piano score, starting at measure 18. This system introduces a more complex melodic passage in the right hand with specific fingering (4 1 4 3 2) indicated above the notes.

Fifth system of the piano score, starting at measure 23. The right hand continues with a series of slurred eighth notes and triplets.

Sixth system of the piano score, starting at measure 28. The piece concludes with a final melodic flourish in the right hand and a sustained harmonic accompaniment in the left hand.

* Patrz Komentarz źródłowy.
Vide Source Commentary.

33 *f*

ritenuto

Ped * Ped * Ped * Ped *

39 *p*

in tempo

Ped * Ped *

45 *dolce*

Ped * Ped *

50

Ped * Ped *

55

Ped * Ped *

60

Ped * Ped *

* Patrz Komentarz wykonawczy.
Vide Performance Commentary.

65

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

70

fz p *Ped* *

75

Ped *

80

fz p

85

dim. *Ped* *

91

(s) (s)

Ped *

Ped *

Ped *

97

cresc.

3

3

3

3

3

103

f

Ped *Ped* *

Ped *

**Ped* *

**Ped* *

**Ped* *

**Ped* *

109

dim.

p

ritenuto

Ped *

115

in tempo

f

Ped *

120 *dim.* *cresc.*

Ped *

126 *f*

132 *dim.* *p*

138

143 *accel.* *e* *dim.* *fz* *a tempo sostenuto*

Ped *

149

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