

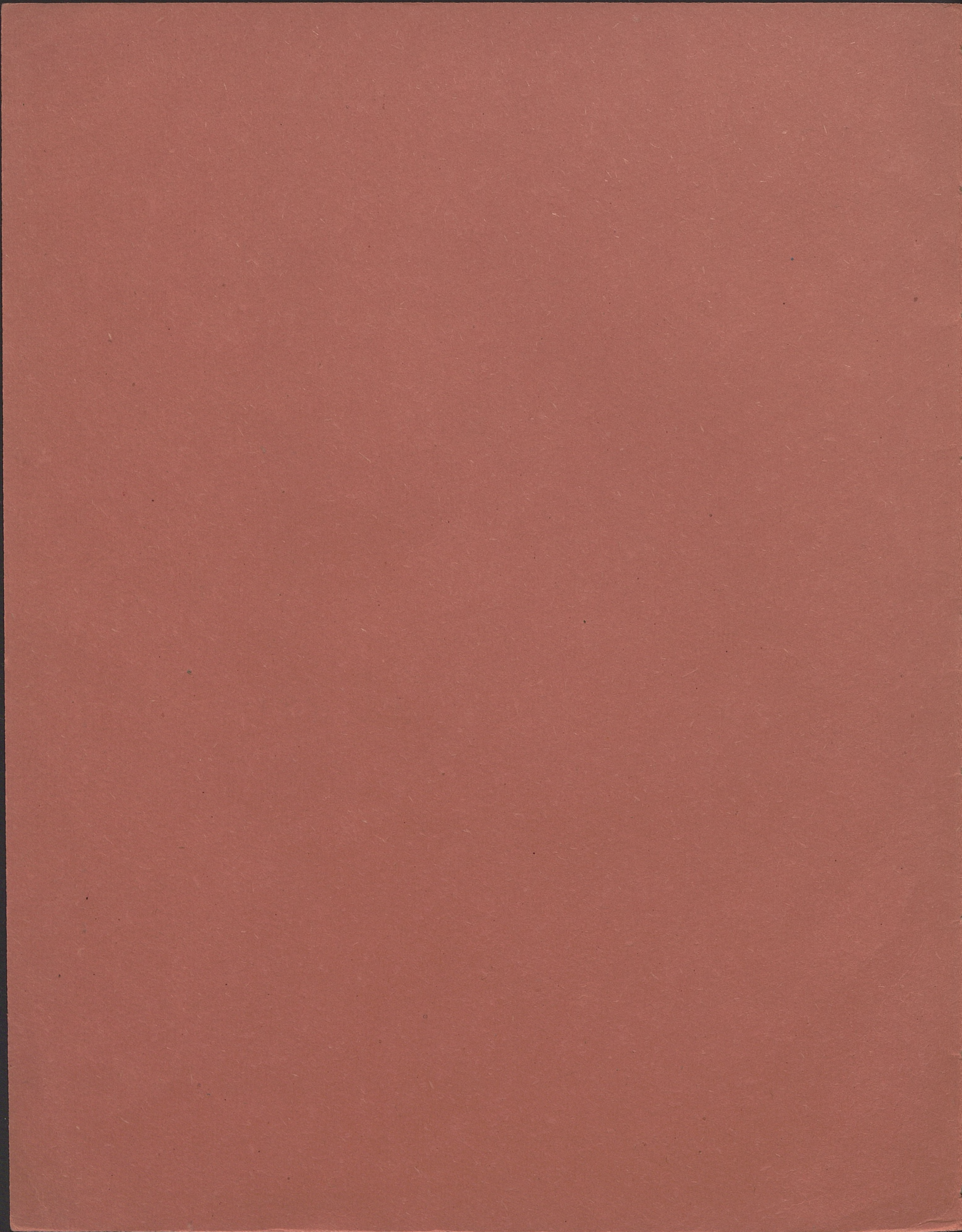


1091

MUSICALIA









**DWA NA ZERKA**  
na fortepian

*ulozone i ofiarowane*

*Harmonie Romantyczne i Harcecyi Kurcewskiego*

*przez*

**A. WOYKOWSKIEGO.**

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**POZNAŃ.**



# Mazurek.

*Tempo rubato.*

Nº 1.

*Ped.* *p et dolce.*

*con amore.* *legato.*

*dol.* *Ped.* *Ped.* *Ped.*

*ritard.* *Ped.*

*ri - te - nu - to.* *con melancolia.* *ff.* **Fine.**

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III



# Mazurek.

*Risoluto.*

N<sup>o</sup> 2.

*ff.*

*p. sotto voce.*

The first system of the score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 4/4 time signature. The music is marked *ff.* (fortissimo) and includes performance instructions such as *Risoluto.* and *p. sotto voce.* (piano sotto voce). The notation includes various note values, rests, and articulation marks.

*Ped.*

*1<sup>mo</sup>*

*2<sup>do</sup>*

*ff.*

The second system continues the piece and includes first and second endings, indicated by *1<sup>mo</sup>* and *2<sup>do</sup>* above the staff. The music is marked *ff.* (fortissimo). Pedal markings (*Ped.*) are placed below the bass staff. The notation features complex rhythmic patterns and chordal textures.

*p.*

*ff.*

*p.*

The third system shows dynamic contrasts, starting with a piano (*p.*) marking and moving to fortissimo (*ff.*) in the middle. It concludes with another piano (*p.*) marking. The notation includes various note values and rests.

*Fine.*

The fourth system concludes with a *Fine.* marking. The notation includes various note values and rests, leading to the end of the piece.

*p.*

The fifth system begins with a piano (*p.*) marking. The notation includes various note values and rests, continuing the piece's development.

*ff.*

*D. C. al Fine*

The sixth system concludes with a fortissimo (*ff.*) marking and a *D. C. al Fine* instruction. The notation includes various note values and rests, leading to the final chord of the piece.



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