

CINQ

MAZURKAS

pour le

Piano forte

composées et dédiées

À MONSIEUR JOHNS

de la Nouvelle Orléans

par

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Liv. II.

Oeuvre 7.

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III Mus.

Vivace.

F. Chopin Op. 7.

M. M. $\text{♩} = 50.$

No. 1.

First system of musical notation. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics: *f*, *cresc.*, *ff*, *p*. Performance markings: *tr*, *schertz.*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, *f **.

Second system of musical notation. Treble clef, 3/4 time signature. Bass clef accompaniment. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.

Third system of musical notation. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics: *cresc.*, *scen - do*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*.

Fourth system of musical notation. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics: *f*. Performance marking: *tr*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*.

Fifth system of musical notation. Treble clef, 3/4 time signature. Bass clef accompaniment. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*.

Sixth system of musical notation. Treble clef, 3/4 time signature. Bass clef accompaniment. Dynamics: *p legato*. Performance marking: *stretto*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*.



tr

5

α tempo

poco rall.

f

tr

sotto voce

pp

Ad.

rubato

tr

α tempo

poco rall.

f

* Ad. *

cresc.

f

tr

Ad. *

Ad. *

Ima

II da

f

f

clari. Jac.

Vivo ma non troppo.

M.M. ♩ = 160.

No. 2.

Handwritten annotations: *5*, *2 3*, *3*, *5*, *3*, *5*

α tempo *Ima* *II da* *dolce* *sempre legato*

Handwritten annotations: *4 3 2 3*, *3 4 5 5*, *3 3 2 5*, *3 4 5 5*, *3 3 2 5*

schertz

Handwritten annotations: *4 3 2 3*, *3 4 5 5*, *3 3 2 5*, *3 4 5 5*, *3 3 2 5*

f

riten. *fz fz* *Ped.* *

α tempo *dolce*

Ima *II da* *schertz.*

Ru Capo al Fine.

M. M. $\text{♩} = 54.$

No. 3.

sotto voce
pp
smorz.

p can anima

con forza
rubato

con forza
cresc.
p stretto

dolces
tr
p stretto
Ped. * Ped. *

dolces
Ped. * Ped. * Ped. * *fz*

ten. *f* *ten.* *p* *ff* *ten.*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

p *f* *p* *ff* *ten.*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

ten. *ten.* *p* *marcato*

smorz. *pp* *riten.* *e* *sotto*

Leg. * *Leg.* *

voce *pp* *Leg.* * *legato*

Tempo 1^o

Ped. * Ped. *

Presto ma non troppo.

M. M. $\text{♩} = 76.$

No. 4.

Ped. *

First system of musical notation. Treble clef with a key signature of two flats. The melody features eighth and sixteenth notes with slurs and accents. The bass line consists of chords. Dynamics include *p* and *crest.*

Second system of musical notation. Treble clef with a key signature of two flats. The melody includes triplets and slurs. The bass line features chords. Dynamics include *f*, *ff*, and *p*.

Third system of musical notation. Treble clef with a key signature of two flats. The melody includes slurs and accents. The bass line features chords. Dynamics include *ff*, *p*, and *dolciss.*

Fourth system of musical notation. Treble clef with a key signature of two flats. The melody includes slurs and accents. The bass line features chords. Dynamics include *p* and *pp*. Performance instructions include *staccato*, *riten.*, *sempre legato*, and *molto rallent.*. Pedal markings *Ped. ** are present.

Fifth system of musical notation. Treble clef with a key signature of two flats. The melody includes slurs and accents. The bass line features chords. Dynamics include *smorz.*, *f*, and *p*. Performance instructions include *a tempo*. Pedal markings *Ped. ** are present.

Sixth system of musical notation. Treble clef with a key signature of two flats. The melody includes slurs and accents. The bass line features chords. Dynamics include *f*.

30-15

Vivo.

M. M. $\text{♩} = 60$

No. 5.

f semplice

Dimin.

Ped.

mezza voce

fz

fz

Ped.

fz

Ped.

sotto voce

fz

Ped.

cresc.

Ped.



te



