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DEUX
MAZOURKA'S

pour le Piano

par

CASIM. LUBOMIRSKI.

OP. 30.

VARSOVIE, CHEZ R. FRIEDLEIN.
(Ci-devant Fr. Spiess & C^o)
Rue des Senateurs N^o 460.

1001

III

DEUX
MAZOURKAS
pour le
PIANO
composées et dédiées
A MONSIEUR
Le Comte Eugène Jablonski
par
Le Prince Casimir Lubomirski.

Op. 30.

Pr. 17 ½ Ngr.

VARSOVIE, CHEZ R. FRIEDLEIN

(Ci-devant Fr. Spiess & C^o)

Rue des Sénateurs N^o 460.

R. S. F.

Fr. Krätzschmer lith. à Leipzig.

1001

III



DEUX MAZOURKA'S

composées par

CASIMIR LUBOMIRSKI.

Op. 30.

Nº 1.
MAZUR.

The first system of musical notation for Mazurka No. 1. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features characteristic Mazurka rhythms, including dotted rhythms and triplets.

The second system of musical notation, continuing the piece. It features two staves with treble and bass clefs, showing various rhythmic patterns and melodic lines.

The third system of musical notation, continuing the piece. It features two staves with treble and bass clefs, showing various rhythmic patterns and melodic lines.

The fourth system of musical notation. It includes the tempo marking *riten.* (ritardando) at the beginning of the system and *a tempo.* (allegretto) later on. The system consists of two staves with treble and bass clefs.

The fifth and final system of musical notation on this page. It includes the marking *marcato e ritenuto* (marked and ritardando). The system consists of two staves with treble and bass clefs, ending with a double bar line.

poco più vivo

mf

leggiere

mf

mf

mf

mf

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation. It includes the instruction *marcato e ritenuto* in the bass staff and *a tempo.* in the treble staff. The music transitions to a more rhythmic, chordal texture.

Fourth system of musical notation. It features a *ped.* (pedal) marking in the bass staff and asterisks (***) in the treble staff, indicating specific performance techniques.

Fifth system of musical notation, concluding the page with a final cadence in both staves.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats. The first measure is marked with a forte dynamic (*f*) and the instruction *ritenuto*. The second measure is marked with a mezzo-forte dynamic (*mf*). The instruction *poco più vivo* appears above the staff in the second measure. The system contains six measures of music.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with various chordal textures and melodic lines. There are some accidentals, including a flat and a sharp, and a fermata-like symbol above a note in the second measure.

Third system of musical notation. It begins with the instruction *poco più vivo* above the staff. The first measure is marked with a fortissimo dynamic (*ff*), and the second measure is marked with a piano dynamic (*p*). Below the first measure, the word *Ped.* is written with an asterisk, indicating a pedal point. The system contains six measures of music.

Fourth system of musical notation. This system continues the musical development with complex chordal structures and melodic fragments. It consists of six measures of music.

Fifth and final system of musical notation on the page. It concludes with the instruction *pesante e ritenuto* above the staff. The system ends with the word *Fine.* written below the staff. The system contains six measures of music.

Nº 2.
MAZUR.

Moderato assai

p e semplice

1ª

2ª

leggiero

rilen.

p

Ped. *

con espressione

Ped. *

1^a

Ped. * Ped. * Ped. *

2^a

Ped. * Ped. *

Ped. *

ritenuto a tempo.

Ped. *

First system of musical notation, consisting of a treble and bass staff. The key signature has three flats. The treble staff features a melodic line with a triplet of eighth notes in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a triplet in the treble staff.

Third system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a simple accompaniment. The system concludes with two measures marked with a forte (*f*) dynamic.

Fourth system of musical notation. It begins with a piano (*pp*) dynamic and a triplet in the treble staff. The piece continues with a piano (*p*) dynamic.

Fifth system of musical notation. It includes a *ritenuto* marking and a piano (*p*) dynamic. The system ends with a triplet in the treble staff and a fermata in the bass staff. Below the staff, there are markings: "Led." and a floral symbol.

Musical notation for the first system, featuring treble and bass staves. The bass staff includes a 'Ped.' marking and asterisks indicating pedal points.

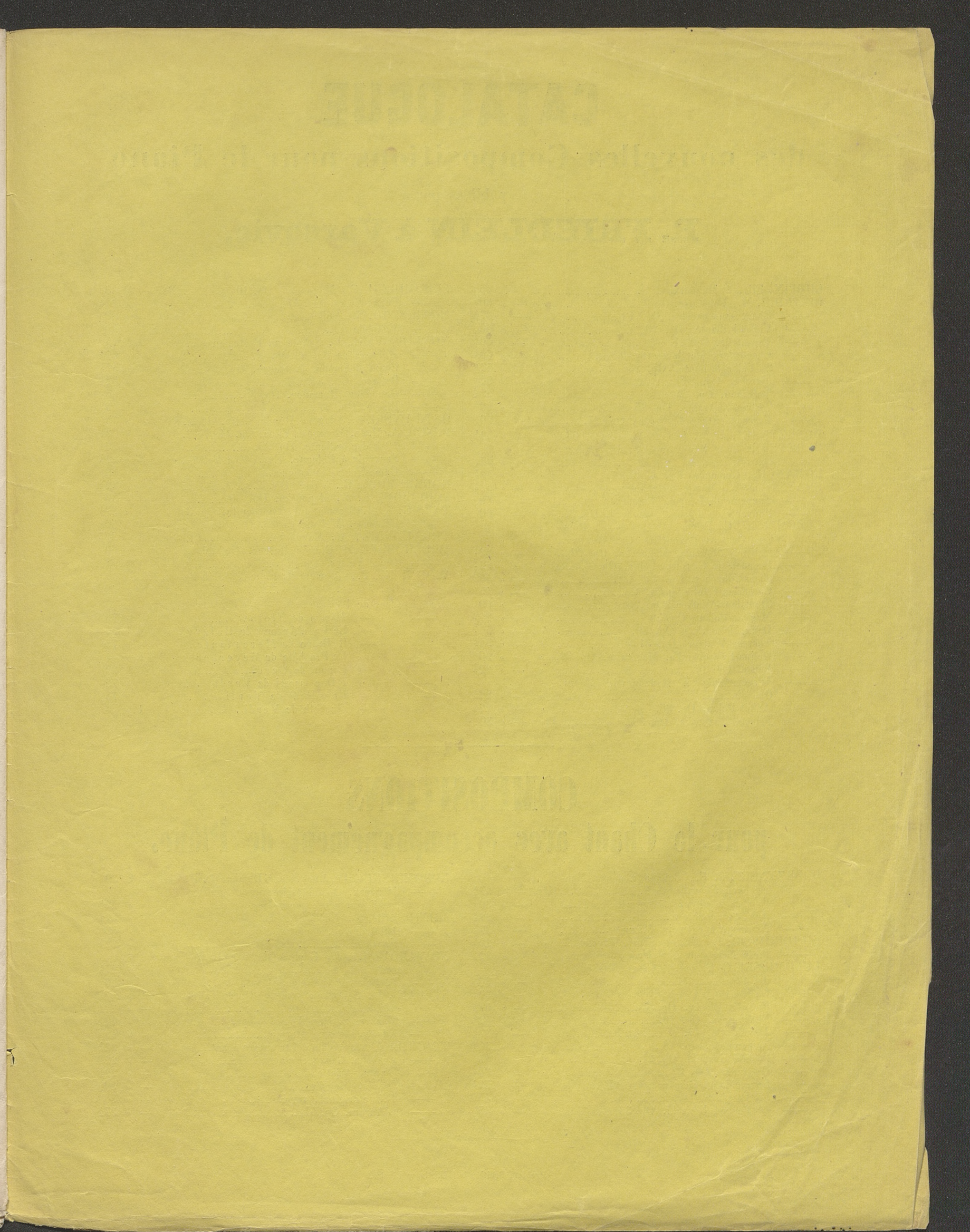
Musical notation for the second system. Dynamics include *f* and *p e rubato*. A *ritenuto* marking is present. The bass staff includes a 'Ped.' marking and asterisks.

Musical notation for the third system. Dynamics include *p*. A *ritenuto* marking is present. The bass staff includes a 'Ped.' marking and asterisks.

Musical notation for the fourth system. A *ritenuto* marking is present. The bass staff includes a 'Ped.' marking and asterisks.

Musical notation for the fifth system. Dynamics include *pp*. A *ritenuto* marking is present. The system concludes with a 'Fine.' marking. The bass staff includes a 'Ped.' marking and asterisks.





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