

FORMAT LITOLFF.

NOUVELLE EDITION REVUE ET CORRIGÉE  
DES ŒUVRES COMPLÈTES

DE

F. CHOPIN.

MAZURKAS.

|                                    |  |
|------------------------------------|--|
| No. 1. Op. 6. — 4 Mazurkas .....   | <i>Dédiées à la Comtesse Pauline Plater.</i> |
| No. 2. Op. 7. — 5 Mazurkas .....   | „ <i>à Monsieur Johns.</i>                   |
| No. 3. Op. 17. — 4 Mazurkas .....  | „ <i>à Madame Lina Freppa.</i>               |
| No. 4. Op. 24. — 4 Mazurkas .....  | „ <i>au Comte de Perthuis.</i>               |
| No. 5. Op. 30. — 4 Mazurkas .....  | „  |
| No. 6. Op. 33. — 4 Mazurkas .....  | „ <i>à la Comtesse Mostowska.</i>            |
| No. 7. Op. 41. — 4 Mazurkas .....  | „ <i>à E. Witwicki.</i>                      |
| No. 8. Op. 50. — 3 Mazurkas .....  | „ <i>à Léon Smitkowski.</i>                  |
| No. 9. Op. 56. — 3 Mazurkas .....  | „ <i>à Mlle. C. Maberly.</i>                 |
| No. 10. Op. 59. — 3 Mazurkas ..... | „  |
| No. 11. Op. 63. — 3 Mazurkas ..... | „ <i>à la Comtesse L. Czosiowska.</i>        |

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# MAZURKA V.

(Dédiée à M. Johns.)

Vivace.  $\text{♩} = 50.$

F. Chopin, Op. 7. N°1.

*f* *cresc.* *ff* *p scherz.*

Ped. \* Ped. \* Ped. *f* \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cresc.* *f*

*p legato.*

*stretto.* *tr* *a Tempo.* *poco rall.* *f*

*tr*



*sotto voce.*  
*pp*

Ped.

*rubato.*  
*poco rall.* *f*

*a Tempo.*

\*

Ped.

\*

*cresc.* *f*

Ped

\* Ped.

\*

1. *f*  
2. *f*

# MAZURKA VI.

(Dédicée à M. Johns.)

Vivo ma non troppo. ♩ = 160.

Op. 7. N° 2.

*p* *cresc.* *f stretto.*

*cresc.* *poco rall.*

*a Tempo.*

Fine.

Bibl. Jag.

*p* *cresc.*

*a Tempo.* 1. 2.

*dol.* *sempre legato.*

*f* *f.f.* *riten.* *a Tempo.*

*Ped. \** *scherz.*

# MAZURKA VII.

*D.C. al Fine.*

(Dédiée à M Johns.)

Op.7.Nº3.

$\text{♩} = 54.$

*sotto voce* *pp* *smorz.* *p con anima.*

*con forza* *rubato.*

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The system includes a *cresc.* marking and a *con forza.* marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. Treble clef, bass clef. The system includes a *p stretto.* marking in the treble and a *dolce.* marking in the bass. Below the staff, there are two *Ped.* markings with asterisks.

Third system of musical notation. Treble clef, bass clef. The system includes a *p stretto* marking in the treble and a *dolce.* marking in the bass. Below the staff, there are four *Ped.* markings with asterisks, and an *fz* marking at the end.

Fourth system of musical notation. Treble clef, bass clef. The system includes *ten.* markings in both staves, *f* in the bass, and *ff* in the treble. Below the staff, there are seven *Ped.* markings with asterisks.

Fifth system of musical notation. Treble clef, bass clef. The system includes *ten.* markings in both staves, *p* in the bass, and *ff* in the treble. Below the staff, there are six *Ped.* markings with asterisks.

Sixth system of musical notation. Treble clef, bass clef. The system includes a *p* marking in the treble and a *marcato.* marking in the bass.

Seventh system of musical notation. Treble clef, bass clef. This system continues the melodic and rhythmic patterns established in the previous systems.

*smorz.*

*ppriten. e sotto voce. pp*

*Ped. \* Ped. \* Ped. \* legato.*

**Tempo I.**

*f*

*tr rubato.*

*con forza. p*

*pp*

**MAZURKA VIII.**

**Presto ma non troppo. ♩ = 76.**

*Ped. \* Ped. \**

**Op. 7. N° 4.**

*f p fz p fz p*

*schertz. p*

*Ped. \**

*cresc. f fz p*

*fz p* *dolciss.*

*staccato.*

*p riten.* *molto rallent.* *pp sotto voce.* *smorz.*

*sempre legato.*

Ped.

\* Ped.\*

Ped. \*

*a Tempo.* *f*

# MAZURKA IX.

(Dédiée à M. Johns.)

Op.7. N° 5.

Vivo.  $\text{♩} = 60.$

*f semplice. dim.* *mezza voce* *fz*

Ped.

Ped.

*sotto voce.* *fz*

Ped.

*fz* *cresc.*

Ped.

Ped.

