

9 MAZURKAS (1898 - 1899)

Op. 25 Nr. 1

Allegro $\text{d} = 58$
molto rit.

accel. a tempo 2 1 21

243 1

1

f con affetto

३

allarg.

cresc.

f con affetto

15

11

5

1

cresc.

35

3

5

5

5

16

P.
1
2
5

21

26

31

36

41

Vivace scherzando $\text{d} = 72$

46

51

poco rit. a tempo

56

61

poco rit. Tempo I

66

71

(b)

molto rit.

con affetto

f

a tempo

77

mp rubato

cresc.

78

f

f

87

mp rubato

f

92

f

p.

98

poco dim. *mf*

mf

cresc.

ff

103

f

f

cresc.

ff

107

p

p.

112

sf

p.

117 Vivace scherzando

mf non legato

p.

3 1 3 2
1 2 4 3

122

127 a tempo
3

132

Tempo I

137

142

*Das Übergreifen der linken Hand erfordert ein rasches Arpeggieren des Akkordes.

Le croisé de la main gauche exige l'exécution d'un arpège rapide de l'accord.

The crossing of the left hand requires rapid arpeggiation of the chord.

Allegretto $\text{♩} = 120$

12

Musical score page 12. The top system starts with a treble clef, 3/4 time, and a key signature of one sharp. The tempo is Allegretto at $\text{♩} = 120$. Measure 12 begins with a dynamic *p* and fingering 3. The melody consists of eighth-note patterns. Measures 13 and 14 continue the melodic line with various dynamics and fingerings (e.g., 2, 3, 5, 1, 4, 2, 1, 5).

5

Musical score page 13. The middle system starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 5 begins with a dynamic *cresc.* Measures 6 and 7 show a continuation of the melodic line with dynamics *mf*, *dim.*, and fingerings like 2, 1, 5, 1, 2, 3, 2, 4, 5.

9

Musical score page 14. The bottom system starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 9 begins with a dynamic *p*. Measures 10 and 11 continue the melodic line with various dynamics and fingerings.

13

Musical score page 15. The middle system starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 13 begins with a dynamic *cresc.* Measures 14 and 15 show a continuation of the melodic line with dynamics *mf*, *dim.*, and fingerings like 1, 1, 2, 3, 2, 1, 5.

17

Musical score page 16. The bottom system starts with a treble clef, 3/4 time, and a key signature of one sharp. Measure 17 begins with a dynamic *mp*. Measures 18 and 19 continue the melodic line with various dynamics and fingerings.

21

25

p cresc.

30

mf dim. *f esp.*

34

248

40

p dolce *cresc.*

46

53

p dolce

59

cresc.

f

dim.

65

p

69

cresc.

mf

dim.

73

p

cresc.

78

82

86

90

cresc.

ritard.

95

Lento $\text{♩} = 104$

13

p cantabile

cresc.

mf

legatiss.

243

*poco rit.**a tempo**dim.*

11

*cresc.**mf**p**poco rit.*

22

28

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

34

cresc. **mf** **dim.** **p**

40

poco rit. **p** **poco cresc.** **mp**

46

dim. **pp**

52

sf **smorz.** **pp**

*) Herausgeber spielt:
L'éditeur joue:
Editor plays:



Vivo $d.=63$

rit.

a tempo

Op. 25 Nr. 4

14

Musical score for Op. 25 Nr. 4, page 14. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). The tempo is Vivo $d.=63$. The dynamics are *p rubato con grazia*. Fingerings above the notes include: 1 2, 2 1, 2 3, 3 2, 3 2, 5, 3, 2, 3. The measure ends with a fermata over the bass staff.

2
13
2

4

Musical score page 15. The key signature changes to D major (one sharp). The tempo is a tempo. Fingerings include: 1, 2, 3, 1, 4, 1, 2. Measure 6 ends with a fermata over the bass staff.

11

Musical score page 16. The key signature is A major (three sharps). The dynamics are *cresc.*, *mf*, *dim.*. Fingerings include: 1, 2, 3, 4, 3, 5, 2, 1, 2, 1, 1, 1, 2, 1, 3, 1, 1. Measure 11 ends with a fermata over the bass staff.

16

rit.

a tempo

Musical score page 17. The key signature is A major (three sharps). The dynamics are *p rubato*. Fingerings include: 5, 3, 1, 2, 3, 2, 1, 2, 1, 1, 1, 2, 1, 3, 1, 1. Measure 16 ends with a fermata over the bass staff.

21

Musical score page 18. The key signature is A major (three sharps). Fingerings include: 3, 1, 2, 3, 2, 1, 2, 1, 1, 1, 2, 1, 3, 1, 1. Measure 21 ends with a fermata over the bass staff.

26

31

36

42

48

53

58

63

68

73

78

cresc.

f con passione

83

89

f

94

p

100

pp

105 *p* cresc.

110 cresc.

115

121 *ff patetico* m.s.

126 accel.

131 presto rit. *dim.*

137 Tempo I
rit. a tempo

p

143

3

3

148

cresc.

mf

dim.

pp dolce

154

cresc.

3

160

pp

3

166

3

rit.

3

mf rubato

*) Herausgeber spielt:

L'édition joue:

Editor plays:

Agitato $\text{♩} = 112$

15

5

10

15

una corda

19

23

27

32

37

43

Molto tranquillo

49

143

243

56

62

68

poco agitato

74

80

cresc.

86

accel. rit. $\frac{3}{1}$ Tempo I

92

97

102

106

112

* Herausgeber spielt:
L'éditeur joue:
Editor plays:



1 2 3
4
5
1 2 od. 5

Allegretto $\text{d}=123$

Op. 25 Nr. 6

16

rit. poco accel.

6

poco rit. a tempo

cantabile

12

rit. poco accel.

18

poco rit. a tempo

cantabile

24

30

36

Più vivo $\text{d} = 144$

41

46

52

rit.

58

poco accel.

poco rit.

64 *a tempo*
p cantabile

70 *mp cresc.* *mf cresc.* *f cresc.*

75 *ff*

81

86 *sff dim.* *sopra*

Op. 25 Nr. 7

Moderato $\text{d} = 112$

17

p cantabile

5

7

rubato

cresc.

cresc.

a tempo

13

f

dim.

p

19

25

cresc.

cresc.

rit.

31

38

45

52

58

64

^{*}) Herausgeber spielt hier pedallos trocken.

Ici l'éditeur a choisi l'exécution seche et sans pédale.

The editor here gives a dry rendering, without pedal.

105

112

118

124

129

134

Musical score for piano, six staves, measures 139-166.

Measure 139: Treble staff: *cresc.*, *f*. Bass staff: *dim.*

Measure 145: Treble staff: *sotto voce*. Bass staff: *cresc.*

Measure 150: Treble staff: *p*. Bass staff: *f*.

Measure 155: Treble staff: *dim.* Bass staff: *mp*.

Measure 161: Treble staff: *p*. Bass staff: *pp*.

Measure 166: Treble staff: *pp*. Bass staff: *ppp*.

Allegretto $\text{d} = 104$

poco rit.

a tempo

Op. 25 Nr. 8

18

p

d.

una corda

7

13

19

poco rit.

a tempo

sotto voce

25

33

40

47

53

59

65

Mesto $\text{d}=144$

19 *p sotto voce* *cresc.* *mf*
d. *d.*

una corda

6 *dim.* *1* *1* *2* *5* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1*

12 *cresc.* *mf* *dim.* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1*

17 *mp* *cresc.* *dim.* *5* *3* *4* *5* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1*

22 *pp* *5 1 3* *1* *4* *2* *5* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1*

28

cresc.

1

cresc.

cresc.

1

33

f

dim.

p

1

2

4

5

38

p.

cresc.

1

2

3

4

5

43

mf

p

p.

p.

1

2

3

5

48

p.

b.p.

1

3

2

1

2

5

53 *cantabile* 5
2 1. 8 5 4 5 5 3 5
mp

60

68 *pp* *mp*

76 *cresc.* 2 *cresc.* *f*

84 *poco dim.*

90 *poco rit.* *a tempo*

96 *accel.* *poco rit.* *a tempo*

102

107 *cresc.* *f* *sf* *p*

113 *ritard.*

The musical score consists of five staves of piano music. Staff 1 (measures 90-94) starts with a dynamic of *mf*, followed by *dim.*, *pp*, and *cresc poco*. Staff 2 (measures 96-99) includes *accel.*, *cresc.*, *f*, and *dim.*. Staff 3 (measures 102-106) shows a transition with *mf* and *p*. Staff 4 (measures 107-111) features dynamics *cresc.*, *f*, *sf*, and *p*. Staff 5 (measures 113-117) concludes with *ritard.*