

Deux Dames

À Madame la Princesse

À Madame la Comtesse

HEDVIGE SAPIEHA

ISABELLE RUSOCKA

née comtesse

née comtesse

ZAMOYSKA

BORKOWSKA

Op. 3.

Pr. 90 kr.

Op. 4.

Pr. 90 kr.

par

Ch. Mikuli.

NOUVELLE ÉDITION.

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MAZURKA.

Ch. Mikuli. Op. 4.

Piano.

The musical score is written for piano and consists of four systems. The key signature has two flats (B-flat major) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system features a fortissimo (*sf*) dynamic in the first measure, followed by piano (*p*) dynamics. The third system includes a pianissimo (*pp*) dynamic. The fourth system starts with piano (*p*), includes two *leggiere* markings, and ends with a fortissimo (*sf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



sf *dim. molto* *pp*

sempre pp *cresc. un poco*

p

11

sf *pp*

semplice *espressivo*

pp *pp*

This system consists of two staves. The upper staff begins with a *semplice* marking and a *pp* dynamic. It features a series of chords and melodic lines. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with an *espressivo* marking and another *pp* dynamic.

rit. *a tempo*

rit. *a tempo*

This system continues the piece with a *rit.* (ritardando) marking over the first few measures, followed by an *a tempo* marking. The notation includes various rhythmic patterns and articulation marks.

f

f

This system is marked with a forte (*f*) dynamic. It features a more active and rhythmic texture in both the upper and lower staves.

5 3 3 9

5 3 3 9

This system contains complex rhythmic figures, including a quintuplet (5) and two triplet markings (3). The notation is dense and intricate.

pp *pp*

pp *pp*

This system returns to a pianissimo (*pp*) dynamic. It features a delicate and expressive texture with many slurs and ties.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats. It features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *pp* and *p*, with a *rit.* marking at the end of the system.

Second system of musical notation, continuing the piece. It begins with the tempo marking *a tempo*. The notation includes various rhythmic patterns and articulation marks such as accents and slurs.

Third system of musical notation, featuring a dynamic marking of *p*. The music continues with complex harmonic textures and melodic development.

Fourth system of musical notation, marked with *sf* (sforzando) in the treble clef and *p* in the bass clef. It shows a dynamic contrast and intricate melodic lines.

Fifth system of musical notation, concluding the page with a dynamic marking of *pp*. The notation includes a variety of rhythmic values and phrasing.

p *leggiero* *legg.*

The first system of music consists of four measures. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* at the start, *leggiero* in the second measure, and *legg.* in the fourth measure.

sf

The second system contains four measures. The right hand continues with melodic lines, including a triplet in the eighth measure. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is placed in the second measure.

sf *dim. molto* *pp sempre*

The third system spans four measures. It features a triplet in the eighth measure of the right hand. Dynamic markings include *sf* in the second measure, *dim. molto* in the third measure, and *pp sempre* in the fourth measure.

The fourth system consists of four measures. The right hand has a continuous melodic line with slurs. The left hand accompaniment is primarily in the bass register with chords and single notes.

mf *cresc.*

The fifth system contains four measures. The right hand continues with melodic lines. Dynamic markings include *mf* (mezzo-forte) in the second measure and *cresc.* (crescendo) in the fourth measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the right hand with slurs and a bass line with chords and single notes. A fermata is placed over the final measure of the system.

The second system continues the piece. It features several triplet markings (indicated by a '3' over a group of notes) in both hands. The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords and triplets. A dynamic marking of *f* (forte) is present in the right hand.

The third system shows a continuation of the melodic and harmonic development. The right hand has a series of slurred notes, and the left hand continues with a steady accompaniment of chords and single notes.

The fourth system is characterized by a more active right hand with slurred eighth notes and some triplet markings. The left hand maintains a consistent accompaniment. Dynamic markings of *sf* (sforzando) are used in the right hand.

The fifth and final system concludes the piece. It begins with a dynamic marking of *ff* (fortissimo). The right hand features a melodic line with slurs and a final flourish. The left hand provides a concluding accompaniment. The system ends with the word "Fine." in the right margin.

G. 8 S. 113.



A. Dąbrowski
24.10.56.

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