

Revised and fingered by
Rafael Joseffy

Quatre Mazurkas

F. Chopin. Op.24, No. 1

14. *Lento* (♩ = 108) *p* *rubato*

dolce *fz*

1. 2 4 3 1 2 2 4 3 2 1 5 2 8 1 5 2 5 5 4 1 2 1 5 5 5 2 4 2 3 5

Rea * Rea * Rea * Rea *

4 2 3 1 5 3 4 3 5 1 5 2 5 3 4 2 1 5 3 4 2 5 2

Rea * Rea * Rea *

5 3 4 1 2 1 4 1 3 2 1 5 2 4 2 3 1 5 2 4 3 5 4 3 5

cresc. *p*

Rea * Rea * Rea *

4 2 2 1 4 5 3 5 4 5 1 2 1 2 4 3 1 2 4 3

riten. *dim.* *a tempo*

Rea * Rea * Rea * Rea *

4 3 5 3 4 2 3 1 5 3 2 1 2 4 3 2 1 4

sempre più p

Rea * Rea * Rea * Rea *

3 2 4 3 5 4 3

riten. *pp*

Rea * Rea * Rea * Rea *

Revised and fingered by
Rafael Joseffy

Mazurka

F. Chopin. Op. 24, No. 2

Allegro non troppo (♩ = 108)

legato

15.

sotto voce

il basso sempre legato

a tempo

dolce *sotto voce* *f*

p *f*

f *p* *sempre p e legato*

poco riten.

Re * Re * Re * Re *

Re * Re * Re *

Re * Re *

Re * Re *

Re * Re *

Re * Re *

a tempo

Mazurka

Revised and fingered by
Rafael Joseffy

F. Chopin. Op. 24, No. 3

Moderato, con anima (♩ = 126)

16.

1 4 3 1 2 3 5 4 5 4 5 45 4 3

Ped *

1 3 2 4 1 2 5 1 3 5 2 2 4 3 1

Ped * *Ped* * *Ped* *

5 2 1 1 4 3 4 2 3

f *p* *f* *dolce*

Ped * *Ped* * *Ped* * *Ped* *

1. 2. 5 4 2 2 1 4 3 2 1 2 1 5

l.h. *dolciss.*

Ped * *Ped* * *Ped* * *Ped* *

5 4 2 5 3 2

perdendosi

Ped *

Mazurka

F. Chopin. Op. 24, No. 4

Moderato (♩ = 132)

17. *p* *poco* *cresc.* *ff* *dolce* *scherz.* *f* *dim.*

pp

Rea * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* *

dolcissimo

ritenuto

pp p cresc.

Rea * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* *

a tempo

ff pp

Rea * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* *

con forza

ff

Rea * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* *

sotto voce

cresc.

Rea * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* * *Rea* *

accelerando

ritenuto

a tempo

ff dim. p

Rea *

First system of musical notation. The right hand features a melodic line with various ornaments and slurs. The left hand provides a harmonic accompaniment. Dynamics include *cresc.* and *ff*. Fingerings are indicated with numbers 1-5. The word *Tea* is written below the staff with an asterisk.

Second system of musical notation. The right hand continues with more complex ornamentation. The left hand accompaniment is consistent. Dynamics include *cresc.* and *ff*. The instruction *più agitato e stretto* is written above the staff. The word *Tea* is repeated below the staff with asterisks.

Third system of musical notation. The right hand features a series of slurs and ornaments. The left hand accompaniment is steady. Dynamics include *p*. The word *Tea* is repeated below the staff with asterisks.

Fourth system of musical notation. The right hand has a melodic line with ornaments. The left hand accompaniment is consistent. Dynamics include *p*. The instruction *riten.* is written above the staff. The word *Tea* is repeated below the staff with asterisks.

Fifth system of musical notation. The right hand features a melodic line with ornaments. The left hand accompaniment is consistent. Dynamics include *dim.*, *pp*, and *pp*. The instruction *calando* is written above the staff. The word *Tea* is repeated below the staff with asterisks.

Sixth system of musical notation. The right hand features a melodic line with ornaments. The left hand accompaniment is consistent. Dynamics include *pp*, *fz*, and *p*. Instructions include *marcato*, *sempre rallent.*, and *smorzando*. The word *Tea* is repeated below the staff with asterisks.