



Arididade

MAZURKA PARA PIANO

DEDICADA E OFFERECIDA

a S. M. a Rainha D. Maria Pia

A FAVOR DAS VICTIMAS SOBREVIVENTES

DA

CATASTROPHE-BAQUET

por

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OP
1812

CARIDADE

MAZURKA

H. MÜLLER JUNIOR

Andante

Introdução

The introduction consists of two systems of piano music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is marked with a piano (*p*) dynamic and includes sixteenth-note runs and slurs. The bass clef accompaniment is marked with a piano (*p*) dynamic and includes sixteenth-note runs and slurs. Pedal markings (*Ped.*) are present under the bass line. The second system continues the melody and accompaniment, with a crescendo (*cresc.*) marking in the bass line and a fortissimo (*f*) dynamic in the treble line.

Mazurka

The Mazurka section consists of three systems of piano music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is marked with a piano-piano (*pp*) dynamic and includes slurs and repeat signs. The bass clef accompaniment is marked with a piano-piano (*pp*) dynamic and includes slurs and repeat signs. The second system continues the melody and accompaniment, with a crescendo (*cresc.*) marking in the bass line. The third system features a fortissimo (*f*) dynamic in the treble line and includes slurs and repeat signs.

First system of musical notation, featuring a treble and bass staff with a grand staff brace. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords and single notes.

Second system of musical notation. It includes dynamic markings *f* and *pp*. The right hand continues with melodic phrases, and the left hand has a steady accompaniment. A repeat sign is present in the middle of the system.

Third system of musical notation, continuing the piece with similar melodic and harmonic textures. The right hand features more complex rhythmic patterns, and the left hand maintains a consistent accompaniment.

Fourth system of musical notation, marked with *cresc.* and *f*. It concludes with the instruction *Fim* (Finis). The right hand has a more active melodic line, and the left hand accompaniment is also more rhythmic.

Fifth system of musical notation, featuring *cresc.* and *f* markings. The right hand plays a series of chords and single notes, while the left hand has a steady accompaniment.

Sixth system of musical notation, marked with *cresc.* and *f*. It ends with the instruction *f D.C. ao* (Da Capo). The right hand has a melodic line, and the left hand has a steady accompaniment.

