

*Bluch-Gumbke*

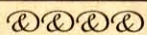


MÉLODIES POLONAISES  
DE  
**STANISLAS MONIUSZKO**

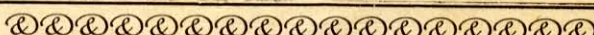
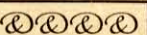
TRANSCRITES ET PARAPHRASÉES

es POUR PIANO. no

- N<sup>o</sup> 1. WOLFF BERNH. L'aurore et la jeune fille. Dwie zorze. (IV. 89)
- „ 2. — Mignon. Znaszli ten kraj. (IV. 90)
- „ 3. — Doumka. Dumka. (Przychodź miły dzień już biały). (IV. 102)
- „ 4. — Le Ménétrier. Grajek. (IV. 103)
- „ 4a — Air de l'opéra „La Comtesse“. Arja Hrabiny. (Zbudzić się z utudnych snów). (V. 127)
- „ 4b — Air de l'opéra „Halka“. Arja z Halki. (Gdyby rannem stonkiem). (V. 128)
- „ 5. PACHULSKI H. Mia Madre. O matko moja. (VI. 42)
- „ 6. WESTH EUG. Op. 2. L'Alouette. Skowronek. (V. 101)
- „ 7. CRAMER A. Cracovienne. Krakowiak. (Poleć pieśni z Miasta). (I. 83)
- „ 8. { BIERNACKI MICH. Doumka D-moll. Dumka. (Nie śpię nie jem). (IV. 120)
- La fille menaçante. Groźna dziewczyna. (IV. 120)
- „ 9. { — Mia Madre. O matko moja. (V. 104)
- Zosia (z Dziadów). (V. 104)
- „ 10. { — Doumka de l'opéra „Le Batelier“ Dumka Zosi z „Flisa“. (V. 105)
- Le Chanteur loin du pays. Śpiewak w obcej stronie. (V. 105)
- „ 11. DIETRICH M. Op. 50. Cantilène militaire et Air de congé
- „ 12. — „ 51. Duettino et mélodie du Quatour
- „ 13. — „ 52. Le Carillon. Arja z kurantem.
- „ 14. — „ 64. Chant du soir. Pieśń wieczorna. (IV. 8)
- „ 15. — „ 68. La Fileuse. Prząśniczka. Le poison d'or. Złota rybka. (IV. 9)
- „ 16. KANIA EM. Op. 36. Choeur de Brahmines de l'opéra „Paria“
- „ 16a — „ 37. Fantaisie de concert de l'opéra „Paria“
- „ 17. — „ 20. Bronia i Dwidzi. Romance et Scherzo.
- „ 18. NOWAKOWSKI J. Op. 59. „Szumie strumyk pod jaworem“.
- „ 19. — „ 52. „Szumią jodły na gór szczycie“. Romance de l'opéra „Halka“. (V. 272)
- „ 20. KRÜGER W Op. 123. La Cosaque Kozak. (V. 273)
- „ 21. MONCZYŃSKI R. La Fileuse. Prząśniczka. Le Rossignol. Słowiczek. (J. Czeczota). (IV. 254)
- „ 22. ADAMOWSKI WINC Cracovienne. Krakowiaczek. (Wesół szczęśliwy). (IV. 142)
- „ 23. WOLFF BERNH. Le Cosaque. Kozak. (IV. 186)
- „ 24. — L'Étoile. Gwiazdka. (IV. 187)
- „ 25. — Une Fleur. Kwiatek. Oh, mon coeur. Serce moje. (IV. 188)



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**GEBETHNER & WOLFF**

WARSZAWA-KRAKÓW-LUBLIN-ŁÓDŹ-POZNAŃ-WILNO-ZAKOPANE.

FOURNISSEURS DU CONSERVATOIRE DE VARSOVIE, FOURNISSEURS  
ET COMMISSIONAIRES DE LA SOCIÉTÉ DE MUSIQUE DE VARSOVIE.



### Krakowiak.

N<sup>o</sup> 3.  
Moderato.

### Jasiek ciosał tyczki.

N<sup>o</sup> 4.  
Moderato.

### Oj niemasz, niemasz jak służyć przy dworze.

N<sup>o</sup> 5.  
Andante.

Musical score for the first piece, featuring a treble and bass clef with various fingerings and slurs.

Graj pastuszku graj.

Nº 6.  
Allegretto.

Musical score for 'Graj pastuszku graj.' (No. 6), starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic.

Continuation of the musical score for 'Graj pastuszku graj.' with various dynamics and fingerings.

Szynkareczko, Szafareczko.

Nº 7.  
Allegro.

Musical score for 'Szynkareczko, Szafareczko.' (No. 7), starting with mezzo-forte (*mf*) and ending with piano (*p*).

Continuation of the musical score for 'Szynkareczko, Szafareczko.'

Serce nie słuğa.

Nº 8.  
Moderato.

Musical score for 'Serce nie słuğa' (No. 8), Moderato. The score is in G major and 3/4 time. It consists of two systems of two staves each. The first system includes a piano (p) dynamic marking. The second system includes a piano (p) dynamic marking. The music features a mix of eighth and sixteenth notes with various fingerings indicated above the notes.

Chałupeczka nizka.

Nº 9.  
Allegro.

Musical score for 'Chałupeczka nizka' (No. 9), Allegro. The score is in G major and 3/8 time. It consists of two systems of two staves each. The first system includes a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The music features a mix of eighth and sixteenth notes with various fingerings indicated above the notes.

*p*

O gwiazdeczko.

Nº 10.  
Andante.

*cresc.*

*p*

Wanda leży w naszej ziemi.

N<sup>o</sup> 11.  
Allegretto.

*f*

*mf*

*f*

Tam na błoniu błyszczą kwiecie.

N<sup>o</sup> 12.  
Allegretto  
moderato.

*p dol.*

1.

2.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with several slurs and fingerings: 3, 2, 4, 3, 2, 1, 3, 5, 3, 1, 2, 3, 4, 3, 2, 1, 5. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece and includes two endings. The first ending is marked '1.' and the second ending is marked '2.'. The upper staff continues the melodic line with fingerings 3, 2, 4, 3, 2, 1, 3, 5, 3, 2, 4, 3, 2. The lower staff continues the accompaniment.

Dwie Marysie.

Nº 13.  
Allegro.

The third system begins with the dynamic marking *mf*. The upper staff features a melodic line with slurs and fingerings 3, 2, 3, 1, 3, 2, 2, 3, 1. The lower staff continues the accompaniment.

The fourth system contains a repeat sign (double bar line with dots) in the middle. The upper staff has slurs and fingerings 3, 2, 4, 3, 2, 1, 4, 3, 2, 1, 3, 5. The lower staff continues the accompaniment.

The fifth system concludes the piece. The upper staff has slurs and fingerings 1, 2, 4, 5, 4, 3, 2, 3, 5, 1, 5, 4, 3. The lower staff continues the accompaniment.



Wyszła dziewczyna, wyszła jedyna.

N° 14.  
Andante.

Nienawidzę was próżniaki.

N° 15.  
Andantino.

Krakowiak.

N° 16.  
Moderato.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music with notes, rests, and dynamic markings. A forte (*f*) dynamic marking is present in the second measure of the second staff. The bass staff begins with a bass clef and contains accompaniment notes.

The second system of music consists of two staves. The treble staff continues the melody with notes and rests. A piano (*p*) dynamic marking is present in the second measure of the second staff. The bass staff continues the accompaniment.

Mazurek.

Nº 17.  
Allegro.

The Mazurek section begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It consists of two staves. The treble staff contains the main melody with various notes and rests. A forte (*f*) dynamic marking is present in the first measure of the second staff. The bass staff contains accompaniment notes.

The third system of music consists of two staves. The treble staff contains the melody with notes and rests. A tempo marking *a tempo.* is present above the staff. A *rallentando.* marking is present below the staff. A forte (*f*) dynamic marking is present in the second measure of the second staff. The bass staff contains accompaniment notes.

The fourth system of music consists of two staves. The treble staff contains the melody with notes and rests. A forte (*f*) dynamic marking is present in the first measure of the second staff. The bass staff contains accompaniment notes.

Kiedy nam się pora zdarza

N° 18.  
Moderato.

The first system of music for piece N° 18 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one sharp. It features a forte dynamic marking 'f' and starts with a half note chord of G2 and B2. The piece concludes with a double bar line and a fermata over the final chord.

The second system continues the piece. The treble staff features a melodic line with slurs and accents, including a triplet of eighth notes. The bass staff provides harmonic support with chords and single notes.

The third system concludes the piece. The treble staff has a melodic line with slurs and accents. The bass staff continues with harmonic accompaniment. The piece ends with a double bar line and a fermata.

Gdybym ja była słoneczkiem na niebie.

N° 19.  
Andantino.

The first system of music for piece N° 19 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of one sharp. It features a piano dynamic marking 'p' and starts with a half note chord of G2 and B2. The piece concludes with a double bar line and a fermata over the final chord.

The second system continues the piece. The treble staff features a melodic line with slurs and accents, including a triplet of eighth notes. The bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line and a fermata.

Musical score for the first piece, featuring a treble and bass clef with various notes and rests.

Czegoś oczki zapłakała.

Nº 20.  
Allegretto.

Musical score for piece Nº 20, starting with a treble clef and a piano (*p*) dynamic marking.

Continuation of the musical score for piece Nº 20, showing more complex melodic lines.

Kapała się Kasia w morzu.

Nº 21.  
Allegretto.

Musical score for piece Nº 21, starting with a treble clef and a piano (*p*) dynamic marking.

Continuation of the musical score for piece Nº 21, showing more complex melodic lines.

Smutno niańki ci śpiewały.

Nº 22.  
Moderato.

The first system of music for piece Nº 22 consists of two staves. The treble staff begins with a melodic line in 3/4 time, marked with fingerings 1, 2, 3, 2, 1. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

The second system continues the piece. The treble staff features a melodic line with fingerings 1, 2, 3, 1, 2, 3, 1, 4. The bass staff continues the accompaniment. Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo).

The third system concludes the piece. The treble staff has a melodic line with fingerings 2, 4, 4, 2, 1, 4, 2, 3, 2, 1, 2, 4, 3. The bass staff has fingerings 3, 2, 1, 3. The system ends with a double bar line.

Uciekła mi przepióreczka w proso.

Nº 23.  
Allegretto.

The first system of music for piece Nº 23 consists of two staves in 3/8 time. The treble staff has a melodic line with fingerings 1, 2, 3, 1, 5, 4, 3, 1, 2, 1, 2. The bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The treble staff has a melodic line with fingerings 4, 2, 5, 2, 2, 4, 1, 2, 1, 2. The bass staff continues the accompaniment. The system ends with a double bar line.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various rhythmic values and fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and single notes.

Gdyby rannem słonkiem.

Nº 24.  
Allegretto  
moderato.

Second system of musical notation, starting with the title 'Nº 24. Allegretto moderato.' and a dynamic marking of *p*. It includes fingerings and musical notation for both treble and bass staves.

Third system of musical notation, featuring dynamic markings of *sf* (sforzando) and *cresc.* (crescendo). It continues the melodic and harmonic development in both staves.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano). The notation includes various musical symbols and fingerings.

Fifth system of musical notation, featuring dynamic markings of *pp* (pianissimo), *cresc.*, *p*, and *rallen.* (rallentando). It concludes the piece with a final cadence.

G 223 W

Lit. J. F. Konarzewski i J. Mękowski w Warszawie.





# FRÉDÉRIC CHOPIN

OEUVRES DE PIANO

Edition de JEAN KLECYŃSKI

REVUE ET CORRIGÉE D'APRÈS LES PREMIÈRES AUTORITÉS PÉDAGOGIQUES ET ARTISTIQUES

Pas RODOLPHE STROBL.

## Vol. V. Mazourkas.

		Complet.
1. Mazourka op. 6. N° 1.	Fis-moll	
2. " " " " " " " "	2. Cis-moll	
3. " " " " " " " "	3. E-dur	
4. " " " " " " " "	4. Es-moll	
5. " " " " " " " "	4. As-dur	
6. " " " " " " " "	2. A-moll	
7. " " " " " " " "	3. F-moll	
8. " " " " " " " "	4. As-dur	
9. " " " " " " " "	5. C-dur	
10. " " " " " " " "	op. 17. N° 1.	B-dur
11. " " " " " " " "	" " " " " " " "	2. E-moll
12. " " " " " " " "	" " " " " " " "	3. As-dur
13. " " " " " " " "	" " " " " " " "	4. A-moll
14. " " " " " " " "	op. 24. N° 1.	G-moll
15. " " " " " " " "	" " " " " " " "	2. C-dur
16. " " " " " " " "	" " " " " " " "	3. As-dur
17. " " " " " " " "	" " " " " " " "	4. B-moll
18. " " " " " " " "	op. 30. N° 1.	C-moll
19. " " " " " " " "	" " " " " " " "	2. H-moll
20. " " " " " " " "	" " " " " " " "	3. Des-dur
21. " " " " " " " "	" " " " " " " "	4. Cis-moll
22. " " " " " " " "	op. 33. N° 1.	Gis-moll
23. " " " " " " " "	" " " " " " " "	2. D-dur
24. " " " " " " " "	" " " " " " " "	3. C-dur
25. " " " " " " " "	" " " " " " " "	4. H-moll
26. " " " " " " " "	op. 41. N° 1.	Cis-moll
27. " " " " " " " "	" " " " " " " "	2. E-moll
28. " " " " " " " "	" " " " " " " "	3. H-dur
29. " " " " " " " "	" " " " " " " "	4. As-dur
30. " " " " " " " "	op. 50. N° 1.	G-dur
31. " " " " " " " "	" " " " " " " "	2. As-dur
32. " " " " " " " "	" " " " " " " "	3. Cis-moll
33. " " " " " " " "	op. 56. N° 1.	H-dur
34. " " " " " " " "	" " " " " " " "	2. C-dur
35. " " " " " " " "	" " " " " " " "	3. C-moll
36. " " " " " " " "	op. 59. N° 1.	A-moll
37. " " " " " " " "	" " " " " " " "	2. As-dur
38. " " " " " " " "	" " " " " " " "	3. Fis-moll
39. " " " " " " " "	op. 63. N° 1.	H-dur
40. " " " " " " " "	" " " " " " " "	2. F-moll
41. " " " " " " " "	" " " " " " " "	3. Cis-moll
42. " " " " " " " "	op. 67. N° 1.	G-dur. Oeuv. Posth.
43. " " " " " " " "	" " " " " " " "	2. G-moll
44. " " " " " " " "	" " " " " " " "	3. C-dur
45. " " " " " " " "	" " " " " " " "	4. A-moll
46. " " " " " " " "	op. 68. N° 1.	C-dur
47. " " " " " " " "	" " " " " " " "	2. A-moll
48. " " " " " " " "	" " " " " " " "	3. F-dur
49. " " " " " " " "	" " " " " " " "	4. F-moll
50. " " " " " " " "	" " " " " " " "	A-moll. Oeuv. Posthume
51. " " " " " " " "	" " " " " " " "	A-moll
52. " " " " " " " "	" " " " " " " "	B-dur
53. " " " " " " " "	" " " " " " " "	D-dur
54. " " " " " " " "	" " " " " " " "	C-dur
55. " " " " " " " "	" " " " " " " "	G-dur

## Vol. VI. Nocturnes.

		Complet.
1. Nocturne op. 9. N° 1.	B-moll	
2. " " " " " " " "	2. Es-dur	
3. " " " " " " " "	3. H-dur	
4. " " " " " " " "	op. 15. N° 1.	F-dur
5. " " " " " " " "	" " " " " " " "	2. Fis-dur
6. " " " " " " " "	" " " " " " " "	3. G-moll
7. " " " " " " " "	op. 27. N° 1.	Cis-moll
8. " " " " " " " "	" " " " " " " "	2. Des-dur
9. " " " " " " " "	op. 32. N° 1.	H-dur
10. " " " " " " " "	" " " " " " " "	2. As-dur
11. " " " " " " " "	op. 37. N° 1.	G-moll
12. " " " " " " " "	" " " " " " " "	2. G-dur
13. " " " " " " " "	op. 48. N° 1.	C-moll
14. " " " " " " " "	" " " " " " " "	2. Fis-moll
15. " " " " " " " "	op. 55. N° 1.	F-moll
16. " " " " " " " "	" " " " " " " "	2. Es-dur
17. " " " " " " " "	op. 62. N° 1.	H-dur
18. " " " " " " " "	" " " " " " " "	2. E-dur
19. " " " " " " " "	op. 72. N° 1.	E-moll. Oeuv. Posthume

## Vol. VII.<sup>A</sup> Préludes.

		Complet.
1. Prélude op. 28. N° 1.	C-dur	
2. " " " " " " " "	2. A-moll	
3. " " " " " " " "	3. G-dur	
4. " " " " " " " "	4. E-moll	
5. " " " " " " " "	5. D-dur	
6. " " " " " " " "	6. H-moll	
7. " " " " " " " "	7. A-dur. N° 20.	C-moll
8. " " " " " " " "	8. Fis-moll	
9. " " " " " " " "	9. E-dur	
10. " " " " " " " "	10. Cis-moll	
11. " " " " " " " "	11. H-dur	
12. " " " " " " " "	12. Gis-moll	
13. " " " " " " " "	13. Fis-dur	
14. " " " " " " " "	14. Es-moll	
15. " " " " " " " "	15. Des-dur	
16. " " " " " " " "	16. B-moll	
17. " " " " " " " "	17. As-dur	
18. " " " " " " " "	18. F-moll	
19. " " " " " " " "	19. Es-dur	
20. " " " " " " " "	20. C-moll. N° 7.	A-dur
21. " " " " " " " "	21. B-dur	
22. " " " " " " " "	22. G-moll	
23. " " " " " " " "	23. F-dur	
24. " " " " " " " "	24. D-moll	
25. " " " " " " " "	op. 45. Cis-moll	

## Vol. VII.<sup>B</sup> Scherzos.

		Complet.
1. Scherzo op. 20.	H-moll	
2. " " " " " " " "	31. B-moll	
3. " " " " " " " "	39. Cis-moll	
4. " " " " " " " "	54. E-dur	

## Vol. VIII. Sonates et Concerts.

		Complet.
<b>Sonates:</b>		
1. Sonate op. 4.	C-moll. Oeuv. Posth.	
2. " " " " " " " "	35. B-moll	
2a. Marche funèbre op. 35 bis		
3. Sonate op. 58.	H-moll	
<b>Concerts:</b>		
1. Concert op. 11.	E-moll	
2. " " " " " " " "	21. F-moll	
3. Allegro de Concert op. 46.	A-dur	

## Vol. IX. Fantaisies, Variations et Rondeaux.

		Complet.
<b>Fantaisies:</b>		
1. Grande Fantaisie op. 13.	A-dur	
2. Fantaisie op. 49.	F-moll	
<b>Variations:</b>		
1. Variations (La ci darem la mano) op. 2.	B-dur	
2. Variations brillantes op. 12.	B-dur	
3. Variations sur un air allemand.	E-dur	Oeuv. posthume
<b>Rondeaux:</b>		
1. Rondeau op. 1.	C-moll	
2. Rondeau à la Mazourka op. 5.	F-dur	
3. Krakowiak. Grand Rondeau de Concert op. 14.	F-dur	
4. Rondeau op. 16.	Es-dur	
5. " " " " " " " "	73. C-dur (pour deux Pianos).	Oeuv. Posthume

## Vol. X. Oeuvres diverses.

		Complet.
1. Bolero op. 19.	C-dur	
2. Tarentelle op. 43.	As-dur	
3. Berceuse op. 57.	Des-dur	
4. Barcarolle op. 60.	Fis-dur	
5. Marche funèbre op. 72. N° 2.	C-moll. Posthume	
6. Trois Ecossaises op. 72. N° 3.	D-dur; op. 72. N° 4. G-dur; op. 72. N° 5. Des-dur	Oeuv. Posthume

## Vol. I. Valses.

		Complet.
1. Grande valse brillante op. 18.	Es-dur	
2. Valse brillante op. 34.	1. As-dur	
3. " " " " " " " "	2. A-moll	
4. " " " " " " " "	3. F-dur	
5. Valse op. 42.	As-dur	
6. " " " " " " " "	64. N° 1.	Des-dur
7. " " " " " " " "	" " " " " " " "	2. Cis-moll
8. " " " " " " " "	" " " " " " " "	3. As-dur
9. " " " " " " " "	69. N° 1.	As-dur. Oeuv. posth.
10. " " " " " " " "	" " " " " " " "	2. H-moll
11. " " " " " " " "	70. N° 1.	Ges-dur
12. " " " " " " " "	" " " " " " " "	2. F-moll
13. " " " " " " " "	" " " " " " " "	3. Des-dur
14. Valse op. 69.	E-moll. Oeuv. posthume	
15. " " " " " " " "	E-dur	
16. " " " " " " " "	Es-dur	
17. " " " " " " " "	As-dur	

## Vol. II. Ballades et Impromptus.

		Complet.
<b>A. Ballades:</b>		
1. Ballade op. 23.	G-moll	
2. " " " " " " " "	38. F-dur	
3. " " " " " " " "	47. As-dur	
4. " " " " " " " "	52. F-moll	
<b>B. Impromptus:</b>		Complet.
1. Impromptu op. 29.	As-dur	
2. " " " " " " " "	36. Fis-dur	
3. " " " " " " " "	51. Ges-dur	
4. Fantaisie-Impromptu op. 66.	Cis-moll. posthume	

## Vol. III. Polonaises.

		Complet.
1. Introduction et Polonaise brillante op. 3.	C-dur	
2. Grande Polonaise op. 22.	Es-dur	
3. Polonaise op. 26. N° 1.	Cis-moll	
4. " " " " " " " "	2. Es-moll	
5. " " " " " " " "	op. 40. N° 1.	A-dur
6. " " " " " " " "	" " " " " " " "	2. C-moll
7. " " " " " " " "	op. 44.	Fis-moll
8. " " " " " " " "	op. 53.	As-dur
9. Polonaise-Fantaisie op. 61.	As-dur	
10. Polonaise op. 71. N° 1.	D-moll. Oeuv. posth.	
11. " " " " " " " "	2. B-dur	
12. " " " " " " " "	3. F-moll	
13. " " " " " " " "	Gis-moll. Oeuv. posthume	
14. " " " " " " " "	Ges-dur	
15. " " " " " " " "	B-moll	

## Vol. IV. Études.

		Complet.
1. Étude op. 10. N° 1.	C-dur	
2. " " " " " " " "	2. A-moll	
3. " " " " " " " "	3. E-dur	
4. " " " " " " " "	4. Cis-moll	
5. " " " " " " " "	5. Ges-dur	
6. " " " " " " " "	6. Es-moll	
7. " " " " " " " "	7. C-dur	
8. " " " " " " " "	8. F-dur	
9. " " " " " " " "	9. F-moll	
10. " " " " " " " "	10. As-dur	
11. " " " " " " " "	11. Es-dur	
12. " " " " " " " "	12. C-moll	
13. " " " " " " " "	op. 25. N° 1.	As-dur
14. " " " " " " " "	" " " " " " " "	2. F-moll
15. " " " " " " " "	" " " " " " " "	3. F-dur
16. " " " " " " " "	" " " " " " " "	4. A-moll
17. " " " " " " " "	" " " " " " " "	5. E-moll
18. " " " " " " " "	" " " " " " " "	6. Gis-moll
19. " " " " " " " "	" " " " " " " "	7. Cis-moll
20. " " " " " " " "	" " " " " " " "	8. Des-dur
21. " " " " " " " "	" " " " " " " "	9. Ges-dur
22. " " " " " " " "	" " " " " " " "	10. H-moll
23. " " " " " " " "	" " " " " " " "	11. A-moll
24. " " " " " " " "	" " " " " " " "	12. C-moll
25. Étude op. 10.	F-moll	
26. " " " " " " " "	As-dur	
27. " " " " " " " "	Des-dur	

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