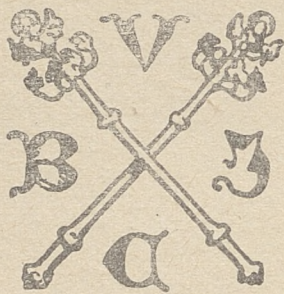
 <p>BIBLIOTEKA UNIW. JAGIELL. KRACOWIENSIS</p>	<p>10497 1/1</p> <p>musicalia III</p>
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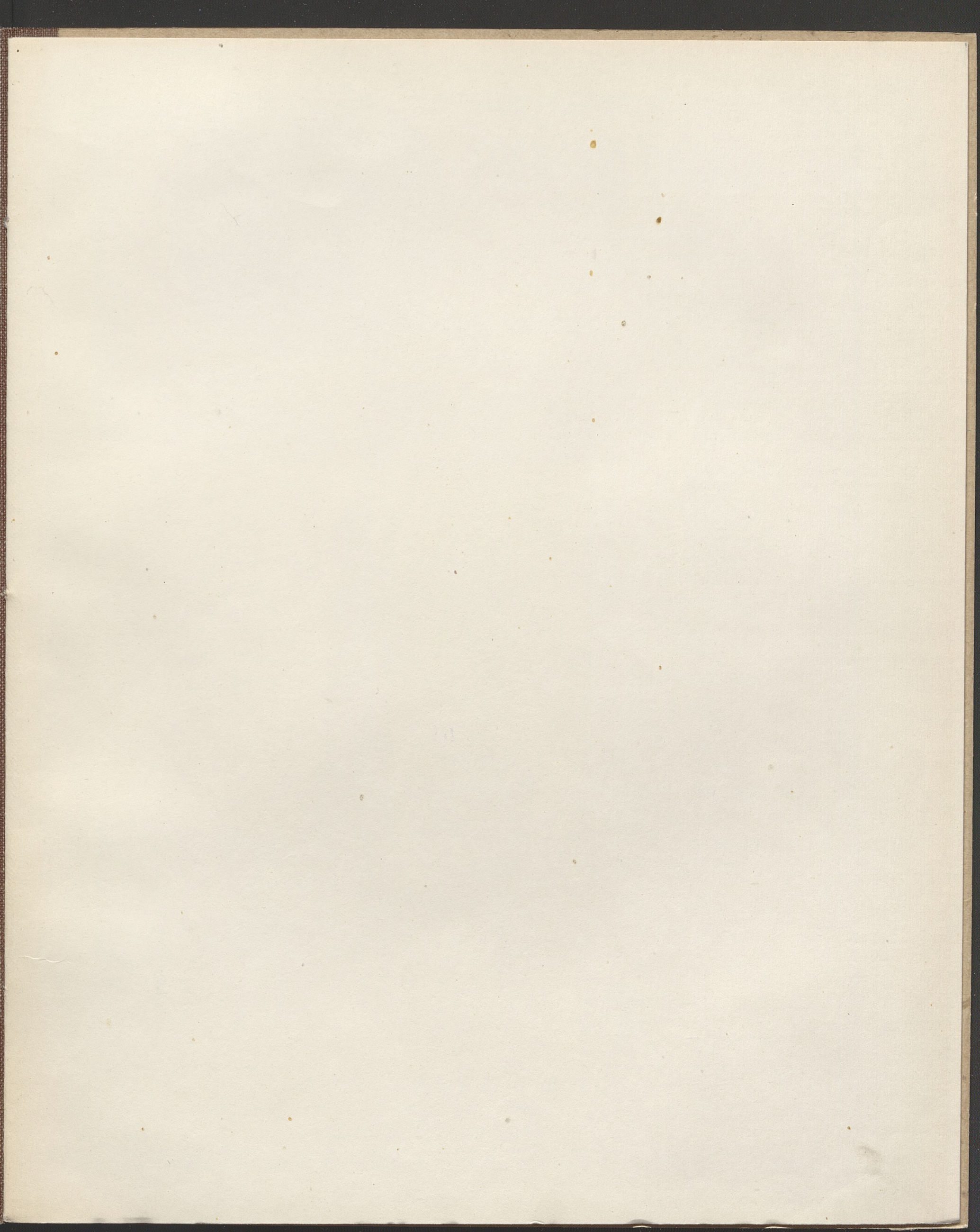




10497 III

musicalia







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10497

musicalia



## FRÉDÉRIC CHOPIN

OEUVRES DE PIANO

Édition de JEAN KLECZYŃSKI

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

Par RODOLPHE STROBL.

## Vol. I. Valses.

- Complet.
- Grande valse brillante op. 18. Es-dur
  - Valse brillante op. 34. 1. As-dur
  - " " " " 2. A-moll
  - " " " " 3. F-dur.
  - Valse op. 42. As-dur
  - " " " " 64. N° 1. Des-dur
  - " " " " 2. Cis-moll
  - " " " " 3. As-dur
  - " " " " 69. N° 1. As-dur Oeuv. posth.
  - " " " " 2. H-moll
  - " " " " 70. N° 1. Ges-dur
  - " " " " 2. F-moll
  - " " " " 3. Des-dur
  - Valse E-moll. Oeuv. posthume
  - " E-dur
  - " Es-dur
  - " As-dur

## Vol. II. Ballades et Impromptus.

- Ballades: Complet.
- Ballade op. 23. G-moll
  - " op. 38. F-dur
  - " op. 47. As-dur
  - " op. 52. F-moll
- Impromptus:
- Impromptu op. 29. As-dur
  - " op. 36. Fis-dur
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## Vol. III. Polonaises.

- Complet.
- Introduction et Polonaise brillante op. 3. C-dur
  - Grande Polonaise op. 22. Es-dur
  - Polonaise op. 26. N° 1. Cis-moll.
  - " " " " 2. Es-moll
  - " " " " op. 40. N° 1. A-dur
  - " " " " 2. C-moll
  - " " " " op. 44. Fis-moll
  - " " " " op. 53. As-dur
  - Polonaise-Fantaisie op. 61. As-dur
  - Polonaise op. 71. N° 1. D-moll. Oeuv. posth.
  - " " " " 2. B-dur
  - " " " " 3. F-moll
  - " " " " Cis-moll. Oeuv. posthume
  - " " " " Ges-dur
  - " " " " B-moll

## Vol. IV. Études.

- Complet
- Étude op. 10. N° 1. C-dur
  - " " " " 2. A-moll
  - " " " " 3. E-dur
  - " " " " 4. Cis-moll
  - " " " " 5. Ges-dur
  - " " " " 6. Es-moll
  - " " " " 7. C-dur
  - " " " " 8. F-dur
  - " " " " 9. F-moll
  - " " " " 10. As-dur
  - " " " " 11. Es-dur
  - " " " " 12. C-moll
  - op. 25. N° 1. As-dur
  - " " " " 2. F-moll
  - " " " " 3. F-dur
  - " " " " 4. A-moll
  - " " " " 5. E-moll
  - " " " " 6. Cis-moll
  - " " " " 7. Cis-moll
  - " " " " 8. Des-dur
  - " " " " 9. Ges-dur
  - " " " " 10. H-moll
  - " " " " 11. A-moll
  - " " " " 12. C-moll
  - Étude F-moll
  - " As-dur
  - " Des-dur

## Vol. V. Mazourkas.

- Complet.
- Mazourka op. 6. N° 1. Fis-moll
  - " " " " 2. Cis-moll
  - " " " " 3. E-dur
  - " " " " 4. Es-moll
  - op. 7. N° 1. B-dur
  - " " " " 2. A-moll
  - " " " " 3. F-moll
  - " " " " 4. As-dur
  - " " " " 5. C-dur
  - op. 17. N° 1. B-dur
  - " " " " 2. E-moll
  - " " " " 3. As-dur
  - " " " " 4. A-moll
  - op. 24. N° 1. G-moll
  - " " " " 2. C-dur
  - " " " " 3. As-dur
  - " " " " 4. B-moll
  - op. 30. N° 1. C-moll
  - " " " " 2. H-moll
  - " " " " 3. Des-dur
  - " " " " 4. Cis-moll
  - op. 33. N° 1. Gis-moll
  - " " " " 2. D-dur
  - " " " " 3. C-dur
  - " " " " 4. H-moll
  - op. 41. N° 1. Cis-moll
  - " " " " 2. E-moll
  - " " " " 3. H-dur
  - " " " " 4. As-dur
  - op. 50. N° 1. G-dur
  - " " " " 2. As-dur
  - " " " " 3. Cis-moll
  - op. 56. N° 1. H-dur
  - " " " " 2. C-dur
  - " " " " 3. C-moll
  - op. 59. N° 1. A-moll
  - " " " " 2. As-dur
  - " " " " 3. Fis-moll
  - op. 63. N° 1. H-dur
  - " " " " 2. F-moll
  - " " " " 3. Cis-moll
  - op. 67. N° 1. G-dur. Oeuv. Posth.
  - " " " " 2. G-moll
  - " " " " 3. C-dur
  - " " " " 4. A-moll
  - op. 68. N° 1. C-dur
  - " " " " 2. A-moll
  - " " " " 3. F-dur
  - " " " " 4. F-moll
  - A-moll. Oeuv. Posthume
  - A-moll
  - B-dur
  - D-dur
  - C-dur
  - G-dur

## Vol. VI. Nocturnes.

- Complet.
- Nocturne op. 9. N° 1. B-moll
  - " " " " 2. Es-dur
  - " " " " 3. H-dur
  - op. 15. N° 1. F-dur
  - " " " " 2. Fis-dur
  - " " " " 3. G-moll
  - op. 27. N° 1. Cis-moll
  - " " " " 2. Des-dur
  - op. 32. N° 1. H-dur
  - " " " " 2. As-dur
  - op. 37. N° 1. G-moll
  - " " " " 2. G-dur
  - op. 48. N° 1. C-moll
  - " " " " 2. Fis-moll
  - op. 55. N° 1. F-moll
  - " " " " 2. Es-dur
  - op. 62. N° 1. H-dur
  - " " " " 2. E-dur
  - op. 72. N° 1. E-moll. Oeuv. Posthume

## Vol. VII. A Préludes.

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

## Vol. VII. B Scherzos.

- Complet.
- Scherzo op. 20. H-moll
  - " " " " 31. B-moll
  - " " " " 32. Cis-moll
  - " " " " 54. E-dur

## Vol. VIII. Sonates et Concerts.

- Sonates: Complet.
- Sonate op. 4. C-moll. Oeuv. Posth.
  - " " " " 35. B-moll.
  - Marche funèbre op. 35 bis
  - Sonate op. 58. H-moll
- Concerts:
- Concert op. 11. E-moll
  - " " " " 21. F-moll
  - Allegro de Concert op. 46. A-dur

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

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

## Vol. X. Oeuvres diverses.

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

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10497  
III Mrs.  
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Ded.ée à  
Melle LAURA HARSFORD.

# Grande Valse Brillante.

N°1.

Fr. Chopin, Op. 18.

Vivo.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat major). The time signature is 3/4. The first system includes fingerings (1, 3, 2, 1) and a first ending bracket. The second system features a forte (f) dynamic and a first ending bracket. The third system includes a sforzando (sf) dynamic and a first ending bracket. The fourth system concludes with a first ending bracket and a repeat sign. Pedaling instructions (Ped.) and asterisks are used throughout to indicate where to use the sustain pedal.



Bibl. Jagiell.  
Ms. 19.80. K 644/2  
(151)







Op. 10, No. 3

The first system of musical notation for Op. 10, No. 3, showing the beginning of the piece with treble and bass staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a treble clef and a bass clef. The right hand starts with a series of eighth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

The second system of musical notation, including dynamic markings like *(f)* and *Ped.*. The right hand continues with eighth-note patterns, and the left hand features a more active accompaniment. A forte *(f)* dynamic marking is present in the middle of the system. Pedal points are indicated with *Ped.* and an asterisk symbol.

The third system of musical notation, featuring various fingerings and dynamic markings. The right hand has several measures with fingerings (1-5) and slurs. The left hand continues with chords and moving lines. Dynamic markings include *(f)* and *Ped.*.

The fourth system of musical notation, showing a first and second ending. The right hand has a first ending with a repeat sign and a second ending. The left hand continues with accompaniment. Dynamic markings include *(p)*, *f*, and *ff*.

The fifth system of musical notation, including dynamic markings like *p* and *f*. The right hand features a melodic line with slurs and fingerings. The left hand provides a steady accompaniment. Dynamic markings include *p* and *f*.

The sixth system of musical notation, ending with *dolce* and *poco riten.* markings. The right hand concludes with a melodic phrase marked *dolce*. The left hand continues with accompaniment. The piece ends with a *poco riten.* marking.







First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the right hand with many slurs and ornaments, and a more rhythmic accompaniment in the left hand. The key signature has two flats.

Second system of musical notation, continuing the piece. It shows further development of the melodic and harmonic material. The right hand has intricate fingerings and slurs, while the left hand provides a steady accompaniment.

Third system of musical notation, marked *(poco più Lento)* and *dolce*. The tempo and mood change, with a more relaxed and sweet character. The melodic line is smoother and more legato.

Fourth system of musical notation, featuring more complex rhythmic patterns and slurs in the right hand. The left hand continues with a consistent accompaniment.

Fifth system of musical notation, marked *(Tempo I?)*. The tempo returns to the original speed. The music becomes more active and rhythmic again.

Sixth system of musical notation, the final system on the page. It concludes the piece with a series of chords and a final melodic flourish in the right hand.



Handwritten musical notation for the first system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music with notes, rests, and dynamic markings such as *f* and *sf*. The bass staff contains notes and rests. There are some handwritten annotations, including a circled '2' and a circled '1'.

Handwritten musical notation for the second system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music with notes, rests, and dynamic markings such as *f* and *sf*. The bass staff contains notes and rests.

Handwritten musical notation for the third system. It starts with the instruction *leggieramente* and a dynamic marking *p*. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music with notes, rests, and dynamic markings such as *p* and *sf*. The bass staff contains notes and rests.

Handwritten musical notation for the fourth system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music with notes, rests, and dynamic markings such as *f* and *sf*. The bass staff contains notes and rests.

Handwritten musical notation for the fifth system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music with notes, rests, and dynamic markings such as *f* and *sf*. The bass staff contains notes and rests.

Handwritten musical notation for the sixth system. It consists of two staves: a treble staff and a bass staff. The treble staff contains several measures of music with notes, rests, and dynamic markings such as *f* and *sf*. The bass staff contains notes and rests.



The image shows a handwritten musical score for piano, consisting of six systems of staves. Each system has a treble and bass clef staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the staves.

*p*  
(poco ritenuto - - - - -)

*p* (A) (A) (A)

*poco a poco cre*

*cen* - - - - - *do*

*f* *ff*

*f*



(Mikol.) 5 4 3 2 1 4 5 4 3 2 1 2 1  
(Chopin.) 5 3 2 1 3 2 5 4 3 2 1 2 1 *dimin.*

First system of musical notation with treble and bass staves, including fingerings and dynamics.

Second system of musical notation with treble and bass staves, including fingerings and dynamics like *cresc.*

Third system of musical notation with treble and bass staves, including fingerings and dynamics like *ff*.

Fourth system of musical notation with treble and bass staves, including fingerings and dynamics like *accel.* and *cresc.*

Fifth system of musical notation with treble and bass staves, including fingerings and dynamics like *dimin.*

Sixth system of musical notation with treble and bass staves, including fingerings and dynamics like *smorz.*, *sf*, *ff*, and *(poco rit.)*.







MÉLODIES POLONAISES  
DE  
STANISLAS MONIUSZKO

TRANSCRITES ET PARAPHRASÉES

es POUR PIANO. es

Marek.

- 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 uludnych snów). (V. 127) . . . . .
- " 4b — Air de l'opéra „Halka”. Arja z Halki. (Gdyby rannem słonkiem). (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) . . . . .
- " { — 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 Quatuor } de l'opéra „Le Château, mystérieux” . . . . .
- " 13. — „ 52. Le Carillon. Arja z kurantem. } Straszny dwór (IV. 10) . . . . .
- " 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 Dzidzi. Romance et Scherzo. } de l'opéra „La Comtesse” . . . . .
- " 18 NOWAKOWSKI J. Op. 59. „Szemrze strumyk pod jaworem”. } (III. 224) Hrabina . . . . .
- " 19 — „ 52. „Szumią jodły na gór szczyt”. Romance de l'opéra „Halka”. (V. 272) . . . . .
- " 20. KRÜGER W. Op. 123. Le Cosaque. Kozak. (V. 273) . . . . .
- " 21. MONCZYŃSKI R. La Fileuse. Prząśniczka. Le Rossignol. Słowiczek. (J. Czeczota). (IV. 254) . . . . .
- " 22. ADAMOWSKI WINC. Cracovienne. Krakowiaczek. (Wesół i 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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