

# Compositions des Auteurs polonais

## Pour Piano à deux mains.

	Rub.		Rub.		Rub.
<b>Adolf, R.</b> Op. 8. La frivole. Mazourka de salon . . . . .	—60	<b>Duval, L.</b> Op. 14. Valse de Salon . . . . .	—45	<b>Kraszewski, J. I.</b> Fantazyjka z ulubionej śpiewki . . . . .	—75
— Op. 9. Deux nocturnes . . . . .	—80	— La Coquette. Polka de Salon . . . . .	—25	<b>Kraszewski, K.</b> Op. 104. L'Absence. Valse caractéristique . . . . .	—30
— Op. 10. Rêverie . . . . .	—40	<b>Gawroński, W.</b> Op. 3. No. 2. Menuet . . . . .	—45	— Op. 119 i 120. Dwa Polonezy na fis-harmonię lub fortepian . . . . .	—30
— Op. 11. Valse de Salon . . . . .	—60	<b>Grossmann, L.</b> Op. 32. Elégie . . . . .	—45	— Le Tourbillon. Valse . . . . .	—30
— Op. 12. Portefeuille des jeunes pianistes.		— Op. 33. Tristesse. Chant sans paroles	—40	<b>Kratzer, K.</b> Chanson Polonaise . . . . .	—40
No. 1. Halka de Moniuszko . . . . .	—40	— Trot de Cavallerie . . . . .	—30	— Dwa krakowiaki . . . . .	—30
" 2. Chants polonais . . . . .	—40	<b>Gruberski, E.</b> Mazourka de Salon . . . . .	—40	— Dwie Piosnki (Piosneczka krakowska i Mazurek) . . . . .	—40
" 3. Chants bohémiens . . . . .	—40	<b>Grüneberg, W. A.</b> Op. 40. Mazourka de Salon . . . . .	—30	— Polonaise . . . . .	—25
" 4. Chants d'Oukraïne I . . . . .	—40	— Op. 52. Kujawiak, composé pour violon et piano par C. Łada transcrit. pour le piano . . . . .	—80	<b>Krogulski, W.</b> Op. 21. Sendziewicy. Marzenie	—50
" 5. Chants Cracoviens . . . . .	—40	— Op. 69. Souvenir de Marylin à Nowe Miasto. Mazourka de Salon . . . . .	—40	— Op. 23. Minor. Walc. . . . .	—50
" 6. Chanson d'Oukraïne II . . . . .	—40	<b>Horbowski, M.</b> Chante toujours. Valse de Salon . . . . .	—30	— Op. 26. Dwa Mazurki Salonowe . . . . .	—30
" 7. Verbum Nobile de St. Moniuszko . . . . .	—40	<b>Horejszo, W.</b> Op. 84. Rapsodie polonaise sur mélodies nationales et populaires . . . . .	1.—	— Op. 27. Dwa Mazurki Salonowe . . . . .	—30
" 8. Paria de St. Moniuszko . . . . .	—40	<b>Janotha, J.</b> Gavotte . . . . .	—50	— Op. 28. Dwa Mazurki Salonowe . . . . .	—30
" 9. Rokiczana . . . . .	—40	<b>Jaroński, F.</b> Op. 4. Deux Mazourkas . . . . .	—50	— Op. 29. Dwa Mazurki Salonowe . . . . .	—40
" 10. Jawnuta . . . . .	—40	— Dumki (Airs d'Oukraïne):		— Dwa mazurki salonowe . . . . .	—40
— Op. 17. Souvenir de Varsovie. Vingt morceaux agréables.		No. 1. Gdzie człowiek drzemie, a natura kwitnie . . . . .	—50	— Dwa walczyki salonowe . . . . .	—40
No. 1. Canzonetta . . . . .	—20	" 2. Nie chodź, Hryciu, na wieczornicę . . . . .	—50	— Mélodies populaires d'Italie:	
" 2. Barcarolle . . . . .	—40	" 3. Jechał kozak za Dunaj . . . . .	—60	No. 1. La Serenata . . . . .	—20
" 3. Le papillon . . . . .	—40	" 4. Ach, ja nieszczęsny, co mam czynić . . . . .	—80	No. 2. La Marinarella . . . . .	—20
" 4. Berceuse . . . . .	—20	" 5. Mówią ludzie, że szczęśliwa . . . . .	—60	— Polonez . . . . .	—40
" 5. Invitation . . . . .	—20	" 6. Kalinka: „Czerwona kalineczka“ . . . . .	—60	<b>Krzyżanowski, I.</b> Op. 12. Impromptu en forme de Romance . . . . .	—60
" 6. Mélancolie . . . . .	—40	" 7. Ukrainka: „Z Ukrainy tu przychodzę“ . . . . .	—80	— Op. 13. Deux Mazourkas . . . . .	—45
" 7. Le petit Soldat . . . . .	—40	" 8. Burlacy: „I zesłi się Burlacy“ . . . . .	—80	— Op. 15. Deux Mazourkas . . . . .	—75
" 8. Le Rêve . . . . .	—40	" 9. Nadzieja . . . . .	—60	— Op. 17. Andante cantabile . . . . .	—70
" 9. La Cascade . . . . .	—40	— Szumka (Nuż do harfy!...) . . . . .	—80	— Op. 18. Romance . . . . .	—60
" 10. Arlequinade . . . . .	—40	<b>Kania, E.</b> Op. 6. Trois études caractéristiques:		— Op. 19. Andante dramatique . . . . .	—70
" 11. Chant montagnard . . . . .	—40	No. 1. Le Soir. Romance . . . . .	—30	— Op. 20. Polonaise à la Commémoration de Charles Kurpiński . . . . .	—60
" 12. Polonaise . . . . .	—40	" 2. La Nuit. Ballade . . . . .	—40	— Op. 21. Hommage à St. Moniuszko. Scherzo . . . . .	1.05
" 13. Prière d'un pèlerin . . . . .	—40	" 3. Le Matin. Chanson . . . . .	—45	— Op. 22. No. 3. Nocturne . . . . .	—60
" 14. Adieu . . . . .	—40	— Op. 7. La Graziosa. Polka de Salon . . . . .	—40	— Op. 23. Chansons Polonaises. Deux Krakowiaks No. 1 . . . . .	—75
" 15. Rondino quasi una Polka . . . . .	—40	— Op. 9. Trzy zadumki wieczorne . . . . .	—55	" 2 . . . . .	—60
" 16. Les gouttes d'eaux . . . . .	—40	— Op. 26. Troisième Valse de Salon . . . . .	—55	— Op. 28. Deux chant sans paroles No. 1 . . . . .	—60
" 17. La vie enfantine . . . . .	—40	— Op. 35. Illustrations sur l'opéra Le château mystérieux „Straszny dwór“ de St. Moniuszko . . . . .	—80	" 2 . . . . .	—60
" 18. La belle Tyrolienne . . . . .	—40	— Op. 37. Fantaisie de concert sur l'opéra „Paria“ de St. Moniuszko . . . . .	—75	" 3 . . . . .	—75
" 19. Petite fantaisie suisse . . . . .	—40	— Op. 40. Valse-Impromptu . . . . .	—40	— Six Bagatelles Cah. I . . . . .	—60
" 20. Mazourka de salon . . . . .	—40	— Op. 44. Quatrième Nocturne . . . . .	—40	— Six Bagatelles Cah. II . . . . .	—80
— Op. 18. Récitations instructives. 13. Morceaux faciles et mélodiques Livre I, II . . . . .	à —60	— Op. 49. L'Insouciant. 2-me Valse impromptu . . . . .	—60	— Sobieski. Marsz . . . . .	—30
<b>Becker, Fr.</b> Op. 7. Caprice élégant . . . . .	—60	<b>Karliński, K.</b> Deux polkas de salon:		<b>Kunicki, L.</b> Mazurek wiosenny . . . . .	—20
<b>Biernacki, M.</b> Valse (B-dur) . . . . .	—50	No. 1. Rose . . . . .	—40	<b>Kurpiński, K.</b> Dwie pieśni polskie, ułożył na fortepian Józef Brzowski. (Warszawianka. Litwinka) . . . . .	—30
<b>Bilecki, Ed.</b> Op. 12. Chanson polonaise . . . . .	—55	" 2. Ninette . . . . .	—40	— Piętnaście polonezów . . . . .	2.—
<b>Brzowski, J.</b> Esquisse d'une Impression pathétique. Impromptu-Etude . . . . .	—60	<b>Kontski, Ant.</b> Op. 151. Souvenir de Carlsbad. Valse . . . . .	—60	" 1 oddzielnie . . . . .	—40
<b>Dietrich, M.</b> Op. 19. Chant sans paroles	—40	— Op. 152. Ne m'oubliez pas. Romance sans paroles . . . . .	—40	" 14 oddzielnie . . . . .	—30
— Op. 20. Valse brillante . . . . .	—60	— Op. 153. Le Carnaval de Varsovie. Mazourka . . . . .	—60	— Polonez „Witaj, królu!“ . . . . .	—30
— Op. 21. Tarentelle . . . . .	—60	— Op. 158. La dolce Rimembranza. Mazourka . . . . .	—60	— Zamek na Czorsztynie. Wyjątki . . . . .	—90
— Op. 22. Choeur des Matelots . . . . .	—60	— Op. 159. Souvenir de Varsovie. Polka . . . . .	—60	<b>Lemoch, J. N.</b> Op. 8. Fantaisie sur un air polonais „O gwiazdeczko“ (Mon étoile) . . . . .	—70
— Op. 23. 2-me Valse brillante . . . . .	—55	— Op. 175. Le rêve d'une jeune fille. Mazourka . . . . .	—60	<b>Lewandowski, L.</b> Wiochna. Mazurek sielankowy . . . . .	—30
— Op. 24. Marche . . . . .	—55	<b>Kontski, Apol.</b> Op. 4. Mazourka champêtre. Mazur sielankowy . . . . .	—50	<b>Lubomirski, K.</b> Op. 19. Odgłos z nad Horynia. Quatre Mazourkas . . . . .	—75
— Op. 25. Talisman. Romance populaire . . . . .	—40	— Op. 7. Souvenir de Léopol. Mazur . . . . .	—60	— Op. 24. Trois marches . . . . .	—55
— Op. 26. Thème d'Oukraïne . . . . .	—60	— Op. 8. Souvenir de Posen. Mazur . . . . .	—60	— Op. 30. Deux Mazourkas . . . . .	—55
— Op. 27. Cascade. Etude de Salon . . . . .	—60	— Op. 9. Djabeł. Mazur . . . . .	—60	— Op. 39. Mazurek harmonijny . . . . .	—30
— Op. 28. Polka de bravoure . . . . .	—30	— Op. 10. Wanda. Mazur . . . . .	—60	— Op. 40. Wspomnienie chwili w Warszawie. Mazurek harmonijny . . . . .	—30
— Op. 29. Paraphrase de l'op. Rigoletto . . . . .	—75	— Op. 11. Le Départ du Chevalier. Morceau caractéristique . . . . .	—55	— Op. 44. Głos do brzegu Słuczy. 2 mazurki harmonijne . . . . .	—45
— Op. 30. Sicilienne. Morceau de Salon . . . . .	—55	— Op. 12. Stefan Batory. Mazur . . . . .	—60	<b>Lubowski, J.</b> Op. 2. Trois Nocturnes . . . . .	—90
— Op. 31. Le bluet. Morceau de Salon . . . . .	—55	— Op. 13. Obertas . . . . .	—60	— Op. 4. La cascade. Nocturne . . . . .	—45
— Op. 32. Nocturne . . . . .	—45	— Op. 14. Souvenir de Vilno. Mazourka . . . . .	—85		
— Op. 33. Valse gracieuse . . . . .	—55				
— Op. 35. Humoresque . . . . .	—40				
— Op. 36. Galop militaire . . . . .	—90				
— Op. 37. Une Violette de Parme. Valse . . . . .	—50				
— Op. 38. Polonaise brillante . . . . .	—40				
— Op. 39. Hanka. Chanson d'Oukraïne . . . . .	—60				
— Apollo Polka . . . . .	—25				
— La Havanaise. Danse nationale . . . . .	—45				
— Linda di Chamonix de G. Donizetti. Ballade . . . . .	—45				
— Deux Mazourkas . . . . .	—60				
— Polonaise de l'op. Mignon de A. Thomas . . . . .	—50				
<b>Długosz, F.</b> Souvenir de Posen. Mazourka . . . . .	—30				

CRACOVIE, A. Piwarski & Co.  
LEMBERG, Gubrynowicz & Fils,  
B. Połonecki.  
POZNAŃ, M. Niemierkiewicz.  
PRAHA, Mojmir Urbánek.  
VIENNE, Alb. Gutman.  
VILNO: W. Makowski, J. Zawadzki.

PROPRIÉTÉ DES ÉDITEURS POUR TOUS PAYS  
VARSOVIE | CRACOVIE  
**GEBETHNER & WOLFF** | **G. GEBETHNER & Co.**  
Succursales: Lublin — Lodz.  
Fournisseurs du Conservatoire de Varsovie, fournisseurs et commissionnaires de la Société de Musique de Varsovie.  
MOSCOU, J. H. Zimmermann, A. Guthell. RIGA, P. Neldner, J. Deubner. PETERSBOURG, A. Johansen, J. H. Zimmermann, N. H. Dawinghoff.

EKATERINOSLAW, G. A. Krygier.  
ODESSA, E. Ostrowski.  
KIEFF, L. Idzikowski.  
BERLIN, Albert Stahl.  
PARIS, Al. Rouart, Lerolle et C<sup>ie</sup>.  
LONDON, Breitkopf & Härtel.  
NEW-YORK, The Polish Book Importing Co. Inc.

3465

# RÉPONSE À FRANÇOIS.

## CÉLÈBRE VALSE.

*Mus.*

INTRODUCTION.

A. KARASIŃSKI.

Moderato.

Piano.

First system of musical notation for the introduction, featuring piano accompaniment in 3/4 time with a key signature of one sharp (F#). The notation includes treble and bass staves with various notes, rests, and dynamic markings like *p* and *pw*.

Second system of musical notation for the introduction, continuing the piano accompaniment with similar notation and dynamic markings.

Valse.

First system of musical notation for the waltz section, featuring a more melodic line in the treble staff and accompaniment in the bass staff.

Second system of musical notation for the waltz section, including markings for *a tempo* and *riten.* (ritardando).

Third system of musical notation for the waltz section, including a *presto p* marking and a triplet of notes.

G. 4619 W.



Akc. Nr. 1098/48  
C.

First system of musical notation, consisting of a treble and bass staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a supporting bass line with chords and single notes.

Second system of musical notation, consisting of a treble and bass staff. It includes first and second endings, marked "1." and "2.". Performance directions include "rall." and "poco rallent.".

Third system of musical notation, consisting of a treble and bass staff. It begins with the tempo marking "a tempo". The music continues with a melodic line and a bass line with chords.

Fourth system of musical notation, consisting of a treble and bass staff. The melodic line in the treble staff features a long, flowing phrase with many notes.

Fifth system of musical notation, consisting of a treble and bass staff. The music continues with a melodic line and a bass line with chords.

Sixth system of musical notation, consisting of a treble and bass staff. It includes first and second endings, marked "1." and "2.". The music concludes with a melodic line and a bass line.

Bibl. Jau

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a repeat sign and a dynamic marking of *p*. The bass line consists of chords, while the treble line has a melodic line with slurs.

Second system of musical notation, continuing the piece. The bass line features chords with slurs, and the treble line has a melodic line with slurs.

Third system of musical notation. The bass line has chords with slurs, and the treble line has a melodic line with slurs. A dynamic marking of *p* appears in the middle of the system.

Fourth system of musical notation. The bass line has chords with slurs, and the treble line has a melodic line with slurs. A dynamic marking of *cresc.* is present in the first measure.

Fifth system of musical notation, ending with a double bar line. The bass line has chords with slurs, and the treble line has a melodic line with slurs. A first ending bracket labeled "1." is present.

23



First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The system includes a first ending bracket labeled '23' over the first two measures. The music consists of eighth and sixteenth notes in the treble and chords in the bass.




Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal accompaniment.



Third system of musical notation, showing a continuation of the melodic and harmonic development.



Fourth system of musical notation, featuring a 'V.' marking above the treble staff in the third measure, possibly indicating a breath mark or a specific performance instruction.



Fifth system of musical notation, concluding the page with a final cadence and a double bar line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a rhythmic accompaniment. A dynamic marking *p* is present in the first measure.

Second system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamic markings include *rit.* and *allegro*.

Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. A dynamic marking *p presto* is present.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. There are several accents (*>*) over notes in both staves.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. A dynamic marking *riten.* is present.

*a tempo*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble clef with slurs and accents, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with slurs and accents.

Third system of musical notation. The treble clef line includes a *Viv* marking above a slur. The bass line continues with chords and melodic fragments.

Fourth system of musical notation. The bass line includes a *pp* (pianissimo) marking. The system concludes with a double bar line.

Fifth system of musical notation, the final system on the page. It includes a first ending bracket with a repeat sign and a first ending mark (1). The piece ends with a double bar line.

# Compositions des Auteurs polonais

Karasinski A. Réponse à François. Valse.

Op. 5. Etude . . . . . 30	Op. 10. Mazurka . . . . . 45	Op. 11. Adagio et Rondo . . . . . 75	Op. 12. Mazurka de salon . . . . . 30	Op. 13. Valse . . . . . 45	Op. 14. Nocturne . . . . . 45	Op. 15. Nocturne . . . . . 45	Op. 16. L'aurora. Mélodie . . . . . 45	Op. 17. Nocturne . . . . . 45	Op. 18. L'inquiétude. Réverie . . . . . 45	Op. 19. Mazurka champêtre . . . . . 40	Op. 20. Mazurka . . . . . 40	Op. 21. Mazurka . . . . . 40	Op. 22. Mazurka . . . . . 40	Op. 23. Mazurka . . . . . 40	Op. 24. Mazurka . . . . . 40	Op. 25. Mazurka . . . . . 40	Op. 26. Mazurka . . . . . 40	Op. 27. Mazurka . . . . . 40	Op. 28. Mazurka . . . . . 40	Op. 29. Mazurka . . . . . 40	Op. 30. Mazurka . . . . . 40	Op. 31. Mazurka . . . . . 40	Op. 32. Mazurka . . . . . 40	Op. 33. Mazurka . . . . . 40	Op. 34. Mazurka . . . . . 40	Op. 35. Mazurka . . . . . 40	Op. 36. Mazurka . . . . . 40	Op. 37. Mazurka . . . . . 40	Op. 38. Mazurka . . . . . 40	Op. 39. Mazurka . . . . . 40	Op. 40. Mazurka . . . . . 40	Op. 41. Mazurka . . . . . 40	Op. 42. Mazurka . . . . . 40	Op. 43. Mazurka . . . . . 40	Op. 44. Mazurka . . . . . 40	Op. 45. Mazurka . . . . . 40	Op. 46. Mazurka . . . . . 40	Op. 47. Mazurka . . . . . 40	Op. 48. Mazurka . . . . . 40	Op. 49. Mazurka . . . . . 40	Op. 50. Mazurka . . . . . 40	Op. 51. Mazurka . . . . . 40	Op. 52. Mazurka . . . . . 40	Op. 53. Mazurka . . . . . 40	Op. 54. Mazurka . . . . . 40	Op. 55. Mazurka . . . . . 40	Op. 56. Mazurka . . . . . 40	Op. 57. Mazurka . . . . . 40	Op. 58. Mazurka . . . . . 40	Op. 59. Mazurka . . . . . 40	Op. 60. Mazurka . . . . . 40	Op. 61. Mazurka . . . . . 40	Op. 62. Mazurka . . . . . 40	Op. 63. Mazurka . . . . . 40	Op. 64. Mazurka . . . . . 40	Op. 65. Mazurka . . . . . 40	Op. 66. Mazurka . . . . . 40	Op. 67. Mazurka . . . . . 40	Op. 68. Mazurka . . . . . 40	Op. 69. Mazurka . . . . . 40	Op. 70. Mazurka . . . . . 40	Op. 71. Mazurka . . . . . 40	Op. 72. Mazurka . . . . . 40	Op. 73. Mazurka . . . . . 40	Op. 74. Mazurka . . . . . 40	Op. 75. Mazurka . . . . . 40	Op. 76. Mazurka . . . . . 40	Op. 77. Mazurka . . . . . 40	Op. 78. Mazurka . . . . . 40	Op. 79. Mazurka . . . . . 40	Op. 80. Mazurka . . . . . 40	Op. 81. Mazurka . . . . . 40	Op. 82. Mazurka . . . . . 40	Op. 83. Mazurka . . . . . 40	Op. 84. Mazurka . . . . . 40	Op. 85. Mazurka . . . . . 40	Op. 86. Mazurka . . . . . 40	Op. 87. Mazurka . . . . . 40	Op. 88. Mazurka . . . . . 40	Op. 89. Mazurka . . . . . 40	Op. 90. Mazurka . . . . . 40	Op. 91. Mazurka . . . . . 40	Op. 92. Mazurka . . . . . 40	Op. 93. Mazurka . . . . . 40	Op. 94. Mazurka . . . . . 40	Op. 95. Mazurka . . . . . 40	Op. 96. Mazurka . . . . . 40	Op. 97. Mazurka . . . . . 40	Op. 98. Mazurka . . . . . 40	Op. 99. Mazurka . . . . . 40	Op. 100. Mazurka . . . . . 40
---------------------------	------------------------------	--------------------------------------	---------------------------------------	----------------------------	-------------------------------	-------------------------------	--	-------------------------------	--	--	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	------------------------------	-------------------------------

## Pour Piano à deux mains.

CRACOVIE, A. Pivarski & Co.  
 LEMBERG, Gubrynowicz & Fils.  
 POZNAN, M. Niemierkiewicz.  
 PRAHA, Mojmir Urbanek.  
 VIENNE, Alb. Gutman.  
 VILNO: W. Makowski, J. Zawadzki.  
 CRACOVIE, A. Pivarski & Co.  
 LEMBERG, Gubrynowicz & Fils.  
 POZNAN, M. Niemierkiewicz.  
 PRAHA, Mojmir Urbanek.  
 VIENNE, Alb. Gutman.  
 VILNO: W. Makowski, J. Zawadzki.  
 MOSCOW, J. H. Zimmermann.  
 SUCOURSALLES: Lublin - Lodz.  
 Fournisseurs du Conservatoire de Varsovie, fournisseurs et commissionnaires de la Société de Musique de Varsovie.  
 PETERSBURG, A. Johansen, J. H. Zimmermann, N. H. Dawinghoff.  
 RIGA, P. Neldner, J. Deubner.  
 EKATERINOSLAW, G. A. Krygier.  
 ODESSA, E. Ostrowski.  
 KIEFF, L. Izdzikowski.  
 BERLIN, Albert Stahl.  
 PARIS, Al. Rouart, Lerolle et C<sup>ie</sup>.  
 LONDON, Breitkopf & Härtel.  
 NEW-YORK, The Polish Book Importing Co. Inc.