

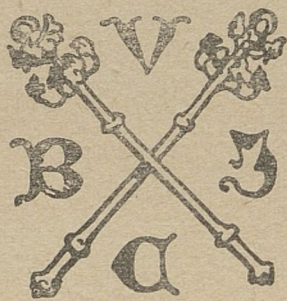


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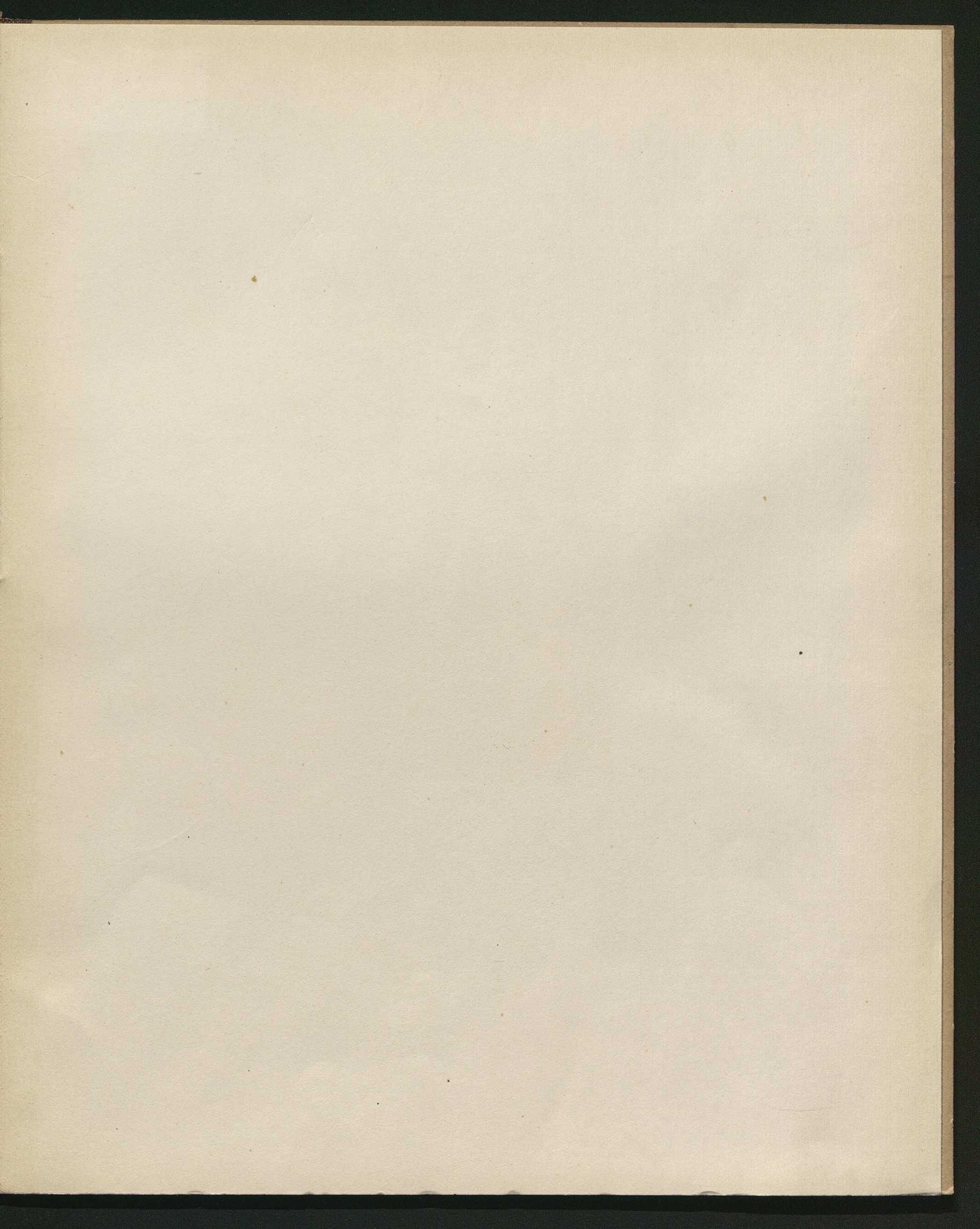
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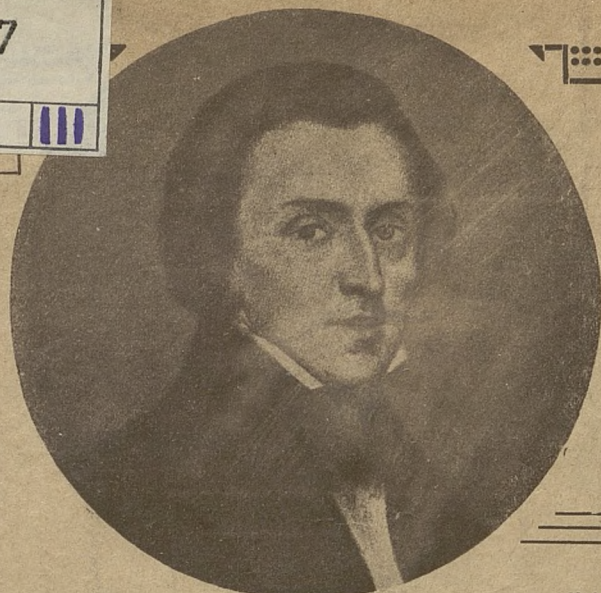






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FRÉDÉRIC CHOPIN

OEUVRES DE PIANO

Edition de JEAN KLECZYŃSKI

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

Pas RODOLPHE STROBL.

Vol. V. Mazourkas.

Complet.

1. Mazourka op. 6. № 1. Fis-moll
2. " " " 2. Cis-moll
3. " " " 3. E-dur
4. " " " 4. Es-moll
5. " op. 7. № 1. B-dur
6. " " " 2. A-moll
7. " " " 3. F-moll
8. " " " 4. As-dur
9. " " " 5. C-dur
10. " op. 17. № 1. B-dur
11. " " " 2. E-moll
12. " " " 3. As-dur
13. " " " 4. A-moll
14. " op. 24. № 1. G-moll
15. " " " 2. C-dur
16. " " " 3. As-dur
17. " " " 4. B-moll
18. " op. 30. № 1. C-moll
19. " " " 2. H-moll
20. " " " 3. Des-dur
21. " " " 4. Cis-moll
22. " op. 33. № 1. Gis-moll
23. " " " 2. D-dur
24. " " " 3. C-dur
25. " " " 4. H-moll
26. " op. 41. № 1. Cis-moll
27. " " " 2. E-moll
28. " " " 3. H-dur
29. " " " 4. As-dur
30. " op. 50. № 1. G-dur
31. " " " 2. As-dur
32. " " " 3. Cis-moll
33. " op. 56. № 1. H-dur
34. " " " 2. C-dur
35. " " " 3. C-moll
36. " op. 59. № 1. A-moll
37. " " " 2. As-dur
38. " " " 3. Fis-moll
39. " op. 63. № 1. H-dur
40. " " " 2. F-moll
41. " " " 3. Cis-moll
42. " op. 67. № 1. G-dur, Oeuv. Posth.
43. " " " 2. G-moll
44. " " " 3. C-dur
45. " " " 4. A-moll
46. " op. 68. № 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. № 1. B-moll
2. " " " 2. Es-dur
3. " " " 3. H-dur
4. " op. 15. № 1. F-dur
5. " " " 2. Fis-dur
6. " " " 3. G-moll
7. " op. 27. № 1. Cis-moll
8. " " " 2. Des-dur
9. " op. 32. № 1. H-dur
10. " " " 2. As-dur
11. " op. 37. № 1. G-moll
12. " " " 2. G-dur
13. " op. 48. № 1. C-moll
14. " " " 2. Fis-moll
15. " op. 55. № 1. F-moll
16. " " " 2. Es-dur
17. " op. 62. № 1. H-dur
18. " " " 2. E-dur
19. " op. 72. № 1. E-moll, 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. № 1. Des-dur
7. " " " 2. Cis-moll
8. " " " 3. As-dur
9. " " " 69. № 1. As-dur Oeuv. posth.
10. " " " 2. H-moll
11. " " " 70. № 1. Ges-dur
12. " " " 2. F-moll
13. " " " 3. Des-dur
14. Valse E-moll, Oeuv. posthume
15. " E-dur
16. " Es-dur
17. " As-dur

Vol. II. Ballades et Impromptus.

A. Ballades: Complet.

1. Ballade op. 23. G-moll
2. " op. 38. F-dur
3. " op. 47. As-dur
4. " op. 52. F-moll

B. Impromptus: Complet.

1. Impromptu op. 29. As-dur
2. " op. 36. Fis-dur
3. " op. 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. № 1. Cis-moll
4. " " " 2. Es-moll
5. " op. 40. № 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 № 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. № 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. № 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 F-moll
26. " As-dur
27. " Des-dur

Vol. VII.^A Préludes.

Complet.

1. Prélude op. 28. № 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, № 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, № 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.^B 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.

Sonates: Complet.

1. Sonate op. 4. C-moll, Oeuv. Posth.
2. " " " 35. B-moll
- 2a. Marche funèbre op. 35 bis
3. Sonate op. 58. H-moll

Concerts:

1. Concert op. 11. E-moll
2. " " " 21. F-moll
3. Allegro de Concert op. 46. A-dur

Vol. IX. Fantaisies, Variations et Rondeaux.

Fantaisies: Complet.

1. Grande Fantaisie op. 13. A-dur
2. Fantaisie op. 49. F-moll

Variations:

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

Rondeaux:

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

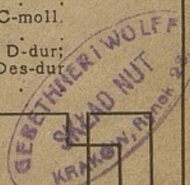
Vol. X. Oeuvres diverses.

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. № 2. C-moll, Posthume
6. Trois Ecossaises op. 72. № 3. D-dur; op. 72. № 4. G-dur; op. 72. № 5. Des-dur, Oeuv. Posthume

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MARCHE FUNÈBRE.

Marche funèbre.

The musical score is written for piano and includes the following elements:

- Staff 1:** Treble and Bass clefs, key signature of three flats (E-flat major/C minor), common time signature. Dynamics include *p* (piano) and *ped.* (pedal). Fingerings are indicated with numbers 1-5.
- Staff 2:** Continuation of the piano part with various articulations and dynamics.
- Staff 3:** Introduction of *sfz* (sforzando) dynamics. Includes *trm* (trumpet) parts with asterisks and *ped.* markings.
- Staff 4:** Features *sempre f* (sempre forte) dynamics and *trm* parts. Includes a list of fingerings: 1 2 3, 1 2 4, 1 2 4, 1 2 5.
- Staff 5:** Features *ff* (fortissimo) dynamics and *trm* parts.
- Staff 6:** Returns to *p* (piano) dynamics and includes *trm* parts.
- Staff 7:** Features *sempre f* dynamics and *trm* parts.

Sib. J&P.

Handwritten musical notation, first system. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*. Includes fingerings (3, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and pedal markings (*). A blue handwritten note "Sib. J&P." is in the top left.

Handwritten musical notation, second system. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*, *cresc.*. Includes fingerings (2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and pedal markings (*). A blue handwritten note "Sib. J&P." is in the top left.

Handwritten musical notation, third system. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*. Includes fingerings (3, 4, 3, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and pedal markings (*).

Handwritten musical notation, fourth system. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*. Includes fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and pedal markings (*).

Handwritten musical notation, fifth system. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*. Includes fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and pedal markings (*). Includes first and second endings.

Handwritten musical notation, sixth system. Treble clef, bass clef. Key signature: three flats. Dynamics: *p*. Includes fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and pedal markings (*).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features a series of chords and melodic lines in both hands.

Second system of musical notation. The right hand has a dynamic marking of *ff* (fortissimo) and a slur over several notes. The left hand continues with chords. A fermata is present at the end of the system.

Third system of musical notation. The right hand has a dynamic marking of *f* (forte). The left hand has several notes marked with an asterisk and the word "Lead". The system ends with a fermata and the word "sem-" (sempre).

Fourth system of musical notation. The right hand starts with a dynamic marking of *pre f* (pre-forte) and ends with *ff*. The left hand has notes marked with an asterisk and "trun" (truncation) and "Lead".

Fifth system of musical notation. The right hand has a dynamic marking of *f*. The left hand has notes marked with an asterisk and "Lead". The system ends with a fermata and the word "sem-".

Sixth system of musical notation. The right hand starts with a dynamic marking of *pre f* and ends with *p* (piano). The left hand has notes marked with an asterisk and "trun" and "Lead".



MÉLODIES POLONAISES
DE
STANISLAS MONIUSZKO

TRANSCRITES ET PARAPHRASÉES

POUR PIANO.



- N^o 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).
„ 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 } de l'opéra
„ 12. — „ 51. Duettino et mélodie du Quatour } „Le Château“
„ 13. — „ 52. Le Carillon. Arja z kurantem. } mystérieux
„ 14. — „ 64. Chant du soir. Pieśń wieczorna. (IV. 8) } Straszny dwór (IV. 10)
„ 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 Dzdzi. Romance et Scherzo. } de l'opéra „La Comtesse“
„ 18. NOWAKOWSKI J. Op. 59. „Szmerze strumyk pod jaworem“. } (III. 224) Hrabina
„ 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 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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