

## 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.

1. Grande valse brillante op. 18.	Es-dur	— 40
2. Valse brillante op. 34. N. 1.	As-dur	— 45
3. " " " " " 2.	A-moll	— 35
4. " " " " " 3.	F-dur	— 30
5. Valse op. 42.	As-dur	— 40
6. " op. 64. N. 1.	Des-dur	— 25
7. " " " " 2.	Cis-moll	— 30
8. " " " " 3.	As-dur	— 30
9. " op. 69. N. 1.	F-moll. Oeuv. posth.	— 25
10. " " " " 2.	H-moll	— 30
11. " op. 70. N. 1.	Ges-dur	— 25
12. " " " " 2.	F-moll	— 25
13. " " " " 3.	Des-dur	— 15
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4. " op. 52.	F-moll	— 60

## Impromptus:

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2. " op. 36.	Fis-dur	— 50
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2. Grande Polonaise op. 22.	Es-dur	— 90
3. Polonaise op. 26. N. 1.	Cis-moll	— 50
4. " " " " N. 2.	Es-moll	— 45
5. " op. 40. N. 1.	A-dur	— 50
6. " " " " N. 2.	C-moll	— 50
7. " op. 44.	Fis-moll	— 60
8. " op. 53.	As-dur	— 50
9. Polonaise-Fantaisie op. 61.	As-dur	— 65
10. Polonaise op. 71. N. 1.	D-moll. Oeuv. posth.	— 40
11. " " " " N. 2.	B-dur	— 40
12. " " " " N. 3.	F-moll	— 40
13. " " " " Gis-moll.	Oeuv. posthume	— 25
14. " " " " Ges-dur	"	— 45
15. " " " " B-moll	"	— 50

## Vol. IV. Études.

1. Étude op. 10. N. 1.	C-dur	— 50
2. " " " " 2.	A-moll	— 25
3. " " " " 3.	E-dur	— 25
4. " " " " 4.	Cis-moll.	— 50
5. " " " " 5.	Ges-dur	— 50
6. " " " " 6.	Es-moll	— 25
7. " " " " 7.	C-dur	— 25
8. " " " " 8.	F-dur	— 50
9. " " " " 9.	F-moll	— 25
10. " " " " 10.	As-dur	— 25
11. " " " " 11.	Es-dur	— 25
12. " " " " 12.	C-moll	— 50
13. " op. 25. N. 1.	As-dur	— 30
14. " " " " 2.	F-moll	— 25
15. " " " " 3.	F-dur	— 50
16. " " " " 4.	A-moll	— 25
17. " " " " 5.	E-moll	— 50
18. " " " " 6.	Gis-moll.	— 50
19. " " " " 7.	Cis-moll.	— 25
20. " " " " 8.	Des-dur	— 15
21. " " " " 9.	Ges-dur	— 15
22. " " " " 10.	H-moll	— 50
23. " " " " 11.	A-moll	— 40
24. " " " " 12.	C-moll	— 55
25. Étude F-moll.	"	— 25
26. " As-dur.	"	— 15
27. " Des-dur	"	— 25

## Vol. V. Mazourkas.

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

## Vol. VI. Nocturnes.

1. Nocturne op. 9. N. 1.	B-moll	— 25
2. " " " " 2.	Es-dur	— 15
3. " " " " 3.	H-dur	— 30
4. " op. 15. N. 1.	F-dur	— 25
5. " " " " 2.	Fis-dur	— 25
6. " " " " 3.	G-moll	— 25
7. " op. 27. N. 1.	Cis-moll	— 30
8. " " " " 2.	Des-dur	— 30
9. " op. 32. N. 1.	H-dur	— 25
10. " " " " 2.	As-dur	— 30
11. " op. 37. N. 1.	G-moll	— 25
12. " " " " 2.	G-dur	— 30
13. " op. 48. N. 1.	C-moll	— 30
14. " " " " 2.	Fis-moll	— 30
15. " op. 55. N. 1.	F-moll	— 30
16. " " " " 2.	Es-dur	— 25
17. " op. 62. N. 1.	H-dur	— 30
18. " " " " 2.	E-dur	— 30
19. " op. 72. N. 1.	E-moll. Oeuv. posthume	— 25

## Vol. VII. Préludes et Scherzos.

## Préludes:

1. Prélude op. 23. N. 1.	C-dur	— 15
2. " " " " 2.	A-moll	— 15
3. " " " " 3.	G-dur	— 15
4. " " " " 4.	E-moll	— 15
5. " " " " 5.	D-dur	— 15
6. " " " " 6.	H-moll	— 15
7. " " " " 7.	A-dur. N. 20.	— 15
	C-moll	— 15
8. " " " " 8.	Fis-moll	— 25
9. " " " " 9.	E-dur	— 15
10. " " " " 10.	Cis-moll	— 15
11. " " " " 11.	H-dur	— 15
12. " " " " 12.	Gis-moll	— 15
13. " " " " 13.	Fis-dur	— 15
14. " " " " 14.	Es-moll	— 25
15. " " " " 15.	Des-dur	— 25
16. " " " " 16.	B-moll	— 25
17. " " " " 17.	As-dur	— 25
18. " " " " 18.	F-moll	— 15
19. " " " " 19.	Es-dur	— 15
20. " " " " 20.	C-moll. N. 7.	— 30
	A-dur	— 15
21. " " " " 21.	B-dur	— 15
22. " " " " 22.	G-moll	— 15
23. " " " " 23.	F-dur	— 15
24. " " " " 24.	D-moll	— 25
25. " op. 45.	Cis-moll	— 30

## Scherzos:

1. Scherzo op. 20.	H-moll	— 70
2. " " " " 31.	B-moll	— 80
3. " " " " 39.	Cis-moll.	— 60
4. " " " " 54.	E-dur	— 75

## Vol. VIII. Sonates et Concerts.

## Sonates:

1. Sonate op. 4.	C-moll. Oeuv. posth.	— 15
2. " " " " 55.	B-moll	— 90
2a. Marche funèbre op. 35 bis		— 25
3. Sonate op. 58.	H-moll	— 120

## Concerts:

1. Concert op. 11.	E-moll	— 2
2. " " " " 21.	F-moll	— 15
3. Allegro de Concert op. 46.	A-dur.	— 75

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

## Fantaisies:

1. Grande Fantaisie op. 13.	A-dur	— 75
2. Fantaisie op. 49.	F-moll	— 70

## Variations:

1. Variations (La ci darem la mano) op. 2.	B-dur	— 1
2. Variations brillantes op. 12.	B-dur	— 50
3. Variations sur un air allemand. E-dur.	Oeuv. posthume	— 40

## Rondeaux:

1. Rondeau op. 1.	C-moll	— 45
2. Rondeau à la Mazourka op. 5.	F-dur	— 55
3. Krakowiak. Grand Rondeau de Concert op. 14.	F-dur	— 90
4. Rondeau op. 16.	Es-dur	— 75
5. " " " " 75.	C-dur (pour deux Pianos). Oeuv. Posthume	— 105

## Vol. X. Oeuvres diverses.

1. Bolero op. 19.	C-dur	— 50
2. Tarentelle op. 43.	As-dur.	— 40
3. Berceuse op. 57.	Des-dur.	— 50
4. Barcarolle op. 60.	Fis-dur	— 15
5. Marche funèbre op. 72. N. 2.	C-moll. Oeuv. Posthume	— 25
6. Trois Ecossaises op. 72. N. 3.	D-dur; op. 72. N. 4. G-dur; op. 72. N. 5. Des-dur. Oeuv. Posthume	— 25

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## N° 8.

Allegro.  $\text{♩} = 88.$ 

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo is marked "Allegro" with a quarter note equal to 88 beats per minute. The score includes various musical notations such as trills (tr), slurs, and dynamics like *veloce*, *f*, and *cresc.*. Fingerings are indicated by numbers 1 through 5. The score is numbered "N° 8." in the top left corner. The page number "2" is at the top center, and the composer and opus information "Fr. Chopin, Op.10. N° 8." is at the top right. The publisher's code "G. 325 W." is at the bottom center.

This page of musical notation consists of five systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes. The bass staff has a simpler accompaniment. A *Ped.* marking is present in the bass staff, and a flower-like symbol is at the end of the system.
- System 2:** Continues the melodic development. A *Ped.* marking is in the bass staff, and a flower-like symbol is at the end.
- System 3:** Includes a *cresc.* (crescendo) marking in the treble staff and a *f* (forte) marking in the bass staff. A flower-like symbol is at the end.
- System 4:** Shows more complex fingerings (e.g., 1 3, 1 4, 4 2) in the treble staff. A *Ped.* marking is in the bass staff, and a flower-like symbol is at the end.
- System 5:** The final system on the page, featuring intricate fingerings (e.g., 4 5 4 3 2, 1 4 2, 5 4 2, 1 3 4 2, 1 3 4 2) in the treble staff. A *Ped.* marking is in the bass staff, and a flower-like symbol is at the end.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes a variety of musical elements:

- System 1:** Features a complex melodic line in the treble with many beamed sixteenth and thirty-second notes, and a more rhythmic bass line. Dynamics include *ped.* (pedal) and *8* (octave).
- System 2:** Continues the intricate melodic patterns. Dynamics include *ped.* and *8*.
- System 3:** Shows a shift in texture with more sustained chords and moving lines. Dynamics include *8* and *4*.
- System 4:** Marked with *f* (forte) and *marcato* (marked). It features a strong, driving melody in the treble. Dynamics include *f* and *4*.
- System 5:** Marked with *f* and *dimin.* (diminuendo). The melody in the treble is highly ornamented with grace notes and slurs. Dynamics include *f* and *4*.
- System 6:** The final system on the page, marked with *cresc.* (crescendo). It builds to a powerful conclusion with dense chordal textures and rapid melodic runs. Dynamics include *cresc.* and *1 1 2* (fingerings).

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. The treble staff has a *cresc.* marking. The bass staff has a *Ped.* marking.
- System 2:** Continues the melodic and supporting lines. The treble staff has a *cresc.* marking. The bass staff has a *Ped.* marking.
- System 3:** Continues the melodic and supporting lines. The treble staff has a *cresc.* marking. The bass staff has a *Ped.* marking.
- System 4:** Continues the melodic and supporting lines. The treble staff has a *poco rallent.* marking. The bass staff has a *pp* marking.
- System 5:** Continues the melodic and supporting lines. The treble staff has a *cre* marking. The bass staff has a *scen* marking.
- System 6:** Continues the melodic and supporting lines. The treble staff has a *do* marking. The bass staff has a *Ped.* marking.

This page of piano sheet music contains six systems of staves. The music is written in G major and 3/4 time. The first system begins with a treble clef and a key signature of one sharp (F#). The music features complex fingerings, slurs, and various musical markings such as "Ped.", "cresc.", and "p". The page is numbered 6 at the top center.

The first system consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has a supporting line with slurs and fingerings. The system ends with a "Ped." marking and an asterisk.

The second system also consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has a supporting line with slurs and fingerings. The system ends with a "Ped." marking and an asterisk.

The third system consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has a supporting line with slurs and fingerings. The system ends with a "Ped." marking and an asterisk.

The fourth system consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has a supporting line with slurs and fingerings. The system ends with a "Ped." marking and an asterisk.

The fifth system consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has a supporting line with slurs and fingerings. The system ends with a "Ped." marking and an asterisk.

The sixth system consists of two staves. The treble staff has a melodic line with slurs and fingerings. The bass staff has a supporting line with slurs and fingerings. The system ends with a "Ped." marking and an asterisk.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a single key signature (one flat) and includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. The piece features several slurs and accents, suggesting a flowing and expressive performance. The dynamic markings include *sempre legatissimo*, *p*, *pp*, *f*, and *ff*. The notation is complex, with many beamed notes and intricate fingerings, particularly in the right hand. The left hand provides a steady accompaniment with chords and moving lines. The piece concludes with a final chord marked *ff* and a fermata.

# Mélodies Polonaises

DE

## Stanislas Moniuszko

transcrites et paraphrasées



### POUR PIANO

		Roubles
N <sup>o</sup> 1.	<b>WOLFF BERNH.</b> L'aurore et la jeune fille. <b>Dwie zorze</b> (IV. 89).	—50
„ 2.	— Mignon. <b>Znasz li ten kraj</b> (IV. 90)	—50
„ 3.	— Doumka. <b>Dumka.</b> (Przychodź miły dzień już biały) (IV. 102)	—40
„ 4.	— Le Ménétrier. <b>Grajek.</b> (IV. 103).	—40
„ 4 <sup>a</sup> .	— Air de l'opéra „La Comtesse”. <b>Arya z Hrabiny</b> (Zbudzić się z utudnych snów) (V. 127)	—50
„ 4 <sup>b</sup> .	— Air de l'opéra „Halka”. <b>Arya z Halki.</b> (Gdyby rannem słonkiem). (V. 128)	—60
„ 5.	<b>PACHULSKI H.</b> Mia Madre. <b>O Matko moja</b>	—40
6.	<b>WESTH EUG.</b> Op. 2. L'Alouette. <b>Skowronek.</b> (V. 101)	—40
7.	<b>CRAMER A.</b> Cracovienne. <b>Krakowiak.</b> (Poleć pieśni z miasta). (I. 83)	—50
„	<b>BIERNACKI MICH.</b> Doumka D-moll. <b>Dumka.</b> (Nie śpię, nie jem) (IV. 120)	—40
„	— La fille menaçante. <b>Groźna dziewczyna.</b> (IV. 120)	—40
„	— Mia Madre. <b>O Matko moja.</b> (V. 104)	—40
„	— <b>Zosia</b> (z Dziadów). (V. 104)	—40
„	— Doumka de l'opéra „Le Batelier”. <b>Dumka Zosi</b> z „Flisa” (V. 105)	—50
„	— Le Chanteur loin du pays. <b>Śpiewak w obcej stronie</b> (V. 105)	—50
„	<b>M.</b> Op. 50. Cantilène militaire et air de congé	—60
„ 12.	„ 51. Duettino et mélodie du Quatuor	—60
„ 13.	„ 52. Le Carillon. <b>Arya z kurantem</b>	—60
„ 14.	„ 54. Chant du soir. <b>Pieśń wieczorna</b> (IV. 8)	—50
„ 15.	„ La Fileuse. <b>Prząśniczka.</b> Le poisson d'or. <b>Złota rybka</b> (IV. 9)	—50
„ 16.	<b>KANIA EM.</b> Chœur de Brahmines de l'opéra „Paria”	—75
„ 17.	„ Bronia i Dzidzi. Romance et Scherzo	—60
„ 18.	<b>NOWAKOWSKI J.</b> Op. 59. „Szemrze strumyk pod jaworem”	—60
„ 19.	„ 52. „Szumią jodły na gór szczycie”. Romance de l'opéra „Halka”	—60
„ 20.	<b>KRÜGER W.</b> Op. 125. Le Cosaque. <b>Kozak</b>	—70
„ 21.	<b>MONCZYŃSKI R.</b> La Fileuse. <b>Prząśniczka.</b> Le Rossignol. <b>Słowiczek.</b> (J. Czeczota).	—60
„ 22.	<b>ADAMOWSKI WINC.</b> Cracovienne. <b>Krakowiaczek</b> (Wesół i szczęśliwy) (IV. 142)	—40
„ 23.	<b>WOLFF BERNH.</b> Le Cosaque. <b>Kozak.</b> (IV. 186).	—50
„ 24.	— L'Étoile. <b>Gwiazdka.</b> (IV. 187)	—50
„ 25.	— Une Fleur. <b>Kwiatek.</b> Oh, mon coeur. <b>Serce moje.</b> (IV. 188).	—50

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