



# Mélodies Polonaises

D E

## STANISLAS MONIUSZKO

transcrites et paraphrasées

### POUR PIANO



		Cop.
N <sup>o</sup> 1.	WOLFF BERNH. L'aurore et la jeune fille. Dwie zorze. (IV. 89)	—50
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# UNE FLEUR.

## KWIATEK.

4) arr. par. B. Wolff.

Moderato.

First system of musical notation for 'UNE FLEUR.' It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic and a 'Ped' (pedal) marking. The melody features several slurs and fingerings (e.g., 3 4 2 1, 4 5 3). The system concludes with a *rit.* (ritardando) marking.

Second system of musical notation. It continues the piece with a piano (*p*) dynamic and 'a tempo' markings. The bass line includes a *rall.* (ritardando) section. Fingerings and slurs are clearly indicated throughout the system.

Un poco più Allegro. ♩ = 88.

Third system of musical notation, marked 'Un poco più Allegro' with a tempo of ♩ = 88. The key signature changes to two sharps (F# and C#). The piece includes 'Ped' and 'Ped simile' markings. The melody is more rhythmic and features complex fingerings.

Fourth system of musical notation. It includes a 'senza Ped' (without pedal) instruction for the first part of the system, followed by 'Ped' and 'Ped simile' markings. The music continues with intricate fingerings and slurs.

Fifth and final system of musical notation. It concludes the piece with various fingerings and slurs. The key signature remains two sharps.

4) Propriete des Editeurs.  
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Tempo I.

The first system of musical notation for 'Tempo I.' consists of two staves. The right-hand staff (treble clef) contains a melodic line with various fingerings indicated by numbers 1-5. The left-hand staff (bass clef) contains a bass line with fingerings 3, 4, 5, 5, 5, 5, 3, 2, 1. The key signature has two sharps (F# and C#).

The second system of musical notation for 'Tempo I.' continues the two-staff format. It includes dynamic markings: *cresc.* (crescendo) in the first measure, *f* (forte) in the third measure, and *rall.* (rallentando) in the fifth measure. Fingerings are provided for both hands throughout the system.

Un poco più Allegro.

The third system of musical notation for 'Un poco più Allegro.' features a more rhythmic and complex texture. It includes the dynamic marking *p* (piano) in the first measure. The notation includes many beamed notes and slurs. Fingerings are indicated for both hands.

*Red Red simile*

The fourth system of musical notation for 'Un poco più Allegro.' continues the complex texture. It includes the dynamic marking *pp* (pianissimo) in the first measure. The notation is dense with many beamed notes and slurs. Fingerings are indicated for both hands.

*Red Red simile*

The fifth system of musical notation for 'Un poco più Allegro.' continues the complex texture. It includes the dynamic marking *p* (piano) in the first measure. The notation is dense with many beamed notes and slurs. Fingerings are indicated for both hands.

*Red Red Red Red Red Red Red Red*

The sixth system of musical notation for 'Un poco più Allegro.' concludes the piece. It includes the dynamic marking *cresc.* (crescendo) in the first measure, *f* (forte) in the third measure, and *lento* (ritardando) in the fifth measure. The notation includes many beamed notes and slurs. Fingerings are indicated for both hands.

*Red Red Red Red Red Red Red Red*

# OH! MON COEUR.

## SERCE MOJE.

\*) arr. par. B. Wolff.

*Ad libitum.*

*p* *rall.* *f* *più mosso*

Ped

*Allegretto.*

*rall.* *p* *mf*

Ped

*mf*

Ped

*un poco più animato*

*rall.* *mf*

Ped

*f*

*più lento*  
*ppp*  
*rall.*

$\text{♩} = 120$   
*mf*  
*Ped*

*poco rit.*

*un poco più animato*  
*mf*  
*Ped*

*f rall.*

*più lento*  
*p*  
*f*  
*rall.*  
*Ped*

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10.11.1911

FRÉDÉRIC

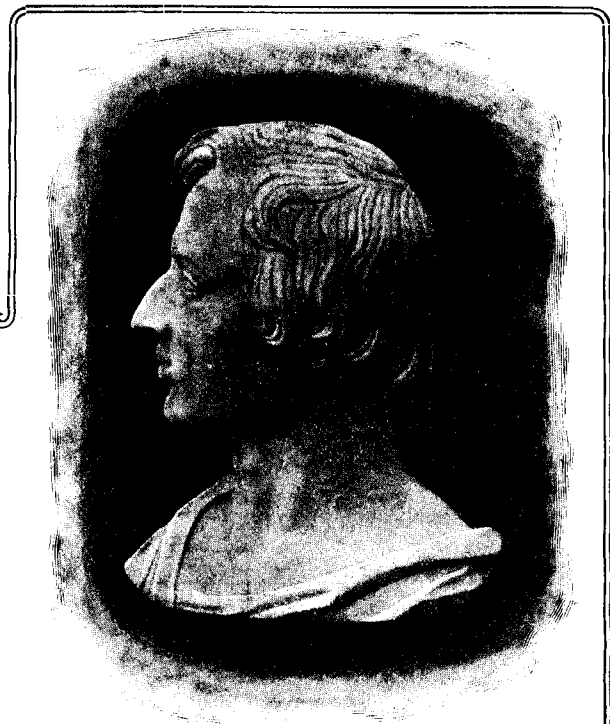
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**Vol. I. Valses.**

Complet n. 1 20

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

**Vol. II. Ballades et Impromptus.**

**Ballades:**

Complet n. 1 20

1. Ballade op. 23.	G-moll	— 55
2. " op. 38.	F-dur	— 45
3. " op. 47.	As-dur	— 45
4. " op. 52.	F-moll	— 60

**Impromptus:**

1. Impromptu op. 29.	As-dur	— 30
2. " op. 36.	Fis-dur	— 30
3. " op. 51.	Ges-dur	— 35
4. Fantaisie-Impromptu op. 66.	Cis-moll. Oeuv. posthume	— 40

**Vol. III. Polonaises.**

Complet n. 1 80

1. Introduction et Polonaise brillante op. 3.	C-dur.	— 55
2. Grande Polonaise op. 22.	Es-dur	— 90
3. Polonaise op. 26. N° 1.	Cis-moll	— 30
4. " " " " N° 2.	Es-moll	— 45
5. " " op. 40. N° 1.	A-dur	— 30
6. " " " " N° 2.	C-moll	— 30
7. " " op. 44.	Fis-moll	— 60
8. " " op. 53.	As-dur	— 50
9. Polonaise-Fantaisie op. 61.	As-dur.	— 55
10. Polonaise op. 71. N° 1.	D-moll. Oeuv. posth.	— 40
11. " " " " N° 2.	B-dur	— 40
12. " " " " N° 3.	F-moll	— 40
13. " " " " N° 3.	F-moll	— 40
14. " " " " Oeuv. posthume	Gis-moll.	— 25
15. " " " " Oeuv. posthume	Ges-dur	— 45
16. " " " " Oeuv. posthume	B-moll	— 30

**Vol. IV. Études.**

Complet n. 1 50

1. Étude op. 10. N° 1.	C-dur	— 30
2. " " " " N° 2.	A-moll	— 25
3. " " " " N° 3.	E-dur	— 25
4. " " " " N° 4.	Cis-moll	— 30
5. " " " " N° 5.	Ges-dur	— 30
6. " " " " N° 6.	Es-moll	— 25
7. " " " " N° 7.	C-dur	— 25
8. " " " " N° 8.	F-dur	— 30
9. " " " " N° 9.	F-moll	— 25
10. " " " " N° 10.	As-dur	— 25
11. " " " " N° 11.	Es-dur	— 25
12. " " " " N° 12.	C-moll	— 30
13. " " op. 25. N° 1.	As-dur	— 30
14. " " " " N° 2.	F-moll	— 25
15. " " " " N° 3.	F-dur	— 30
16. " " " " N° 4.	A-moll	— 25
17. " " " " N° 5.	E-moll	— 30
18. " " " " N° 6.	Gis-moll	— 30
19. " " " " N° 7.	Cis-moll	— 25
20. " " " " N° 8.	Des-dur.	— 15
21. " " " " N° 9.	Ges-dur.	— 15
22. " " " " N° 10.	H-moll	— 30
23. " " " " N° 11.	A-moll	— 40
24. " " " " N° 12.	C-moll	— 35
25. Étude F-moll		— 25
26. " As-dur		— 15
27. " Des-dur		— 25

**Vol. V. Mazourkas.**

Complet n. 2 —

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

**Vol. VI. Nocturnes.**

Complet n. 1 —

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

**Vol. VII. Préludes et Scherzos.**

Complet n. 1 50

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1. Prélude op. 28. N° 1.	C-dur	— 15
2. " " " " N° 2.	A-moll	— 15
3. " " " " N° 3.	G-dur.	— 15
4. " " " " N° 4.	E-moll	— 15
5. " " " " N° 5.	D-dur	— 15
6. " " " " N° 6.	H-moll	— 15
7. " " " " N° 7.	A-dur. N° 20. C-moll.	— 15
8. " " " " N° 8.	Fis-moll	— 25
9. " " " " N° 9.	E-dur	— 15
10. " " " " N° 10.	Cis-moll	— 15
11. " " " " N° 11.	H-dur	— 15
12. " " " " N° 12.	Gis-moll	— 15
13. " " " " N° 13.	Fis-dur	— 15
14. " " " " N° 14.	Es-moll	— 25
15. " " " " N° 15.	Des-dur	— 25
16. " " " " N° 16.	B-moll	— 25
17. " " " " N° 17.	As-dur	— 25
18. " " " " N° 18.	F-moll	— 15
19. " " " " N° 19.	Es-dur	— 15
20. " " " " N° 20.	C-moll. N° 7. A-dur.	— 15
21. " " " " N° 21.	B-dur.	— 15
22. " " " " N° 22.	G-moll	— 15
23. " " " " N° 23.	F-dur	— 15
24. " " " " N° 24.	D-moll	— 25
25. " " op. 45.	Cis-moll	— 30
Vol. VIIA Préludes		— 75

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

**Vol. VIII. Sonates et Concerts.**

**Sonates:**

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2a. Marche funèbre op. 35 bis.		— 25
3. Sonate op. 58.	H-moll	— 120

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2. " " " " N° 21.	F-moll	— 145
3. Allegro de Concert op. 46.	A-dur	— 75

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

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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. Oeuv. posthume	E-dur.	— 40

**Rondeaux:**

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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. Marche funèbre op. 72. N° 2. Oeuv. Posthume	C-dur. (pour deux Pianos).	— 105

**Vol. X. Oeuvres diverses.**

Complet n. 1 —

1. Bolero op. 19.	C-dur.	— 50
2. Tarentelle op. 43.	As-dur.	— 40
3. Berceuse op. 57.	Des-dur.	— 30
4. Barcarolle op. 60.	Fis-dur.	— 45
5. Marche funèbre op. 72. N° 2. Oeuv. Posthume	C-moll.	— 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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