

COMPOSITIONS DES AUTEURS POLONAIS

POUR PIANO À DEUX MAINS.

	Rb. K.
BIERNACKI A. Op. 22. № 3 Mazourka . . .	— 60
— Op. 23. Marche cérémonielle . . .	— 30
BIERNACKI M. Trottonella . . .	— 60
— Valse (B-dur) . . .	— 50
FRIEDMAN J. Op. 15. № 1. 3. Deux mazourkas . . .	— 40
— Op. 15. № 2. Mazourka . . .	— 40
— Op. 15. № 4. Mazourka . . .	— 40
— Op. 15. Quatre mazourkas. Complet . . .	— 90
GAWROŃSKI W. Op. 2. № 6. Mazourka . . .	— 30
— Op. 3. № 2. Menuet . . .	— 45
— Op. 9. № 1. Au bord de la mer. (Nad morzem) . . .	— 60
— Op. 10. № 2. Mazourka . . .	— 60
GROSSMAN L. Op. 32. Élégie . . .	— 45
— Op. 33. Tristesse. Chant sans paroles . . .	— 40
— Trot de Cavallerie . . .	— 30
GRUBERSKI E. Mazourka de Salon . . .	— 40
HOREJSZO W. Op. 29. № 1. Chant religieux . . .	— 30
— Op. 29. № 2. Chorale . . .	— 30
— Op. 29. № 3. Prière . . .	— 30
— Op. 84. Rapsodie polonaise sur des mélodies nationales et populaires . . .	1.—
LANDOWSKA W. Op. 4. En Route . . .	— 60
— Valse . . .	— 45
ŁOPUSKA H. Op. 2. Chanson sans paroles . . .	— 60
— Op. 4. Le soir . . .	— 45
— Op. 5. Matinée printanière . . .	— 45
— Op. 6. Question . . .	— 30
MARCEWSKI L. Never More. Valse . . .	— 50
MASZYŃSKI P. Op. 4. Trois morceaux lyriques: № 1. G-dur . . .	— 40
№ 2. B-dur . . .	— 40
№ 3. Fis-dur . . .	— 40
— Op. 24. Feuillet d'album . . .	— 40
— Op. 33. Berceuse . . .	— 30
— Op. 34. Polonaise ancienne. (Polonez dawnej daty) . . .	— 50
— Op. 35. Mélodie C-dur . . .	— 40
— Bagatelle . . .	— 40
— Echo koncertów Lutni . . .	— 80
— Polka de bal . . .	— 40
— Minuetto . . .	— 40

	Rb. K.
MELCER H. Trois pensées musicales:	
— № 1. Prélude . . .	— 45
— № 2. Quasi Mazourka . . .	— 30
— № 3. Nocturne . . .	— 45
— Valse à la Chopin . . .	— 45
ROMASZKO P. Op. 6. № 2. Bourrée . . .	— 30
— Op. 7. Petite Valse . . .	— 50
— À la Gavotte. Oeuvre couronnée d'un prix au Concours de la Société musicale de Varsovie en 1886 . . .	— 50
— Etude . . .	— 60
— Feuilles volantes . . .	— 40
— Romanesque . . .	— 40
— Tarentelle . . .	— 40
— Toccata . . .	— 40
STOJOWSKI S. Op. 8. № 3. Sérénade. (Doigtée par le prof. A. Michałowski) . . .	— 60
— Op. 17. № 1. Doumka . . .	— 45
ŚWIERZYŃSKI M. Cracovienne . . .	— 30
TISSERANT L. Cieniom Mickiewicza. Nokturn . . .	— 60
WERTHEIM J. Op. 2. Quatre préludes . . .	— 75
ZELEŃSKI WŁAD. Op. 45. Gavotte . . .	— 70
— Op. 48. Rêverie . . .	— 60

COMPOSITIONS

d'autres auteurs — choisies, interprétées et doigtées
par le Professeur

A. Michałowski

(Adoptées par les professeurs du Conservatoire de Musique à Varsovie).

CLEMENTI M. Gradus ad Parnassum . . .	1.50
CRAMER J. B. Etudes. Cah. I. II. III. IV. à . . .	1.—
Sonatinas Classiques et Modernes:	
Cah. I . . .	1.—
Cah. II . . .	1.—
Cah. III . . .	— 75
STOJOWSKI S. Op. 8. № 3. Sérénade . . .	— 60
ZAREMSKI J. Op. 13. № 4. Allegro molto . . .	— 50
— Op. 27. № 4. Conte . . .	— 40

CRACOVIE, A. Piwarski & Co.
ODESSA, E. Ostrowski.
St.-PETERSBOURG, A. Johansen. — J. H. Zimmermann.
LONDON, Breitkopf & Härtel.
LWÓW, Gubrynowicz & Fils.
B. Połoniecki.

PROPRIÉTÉ DES ÉDITEURS POUR TOUTS LES PAYS
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SUCCURSALE à LUBLIN.

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MOSCOU, J. H. Zimmermann. — A. Gutheil.
PARIS, Al. Rouart, Lerolle & Co.

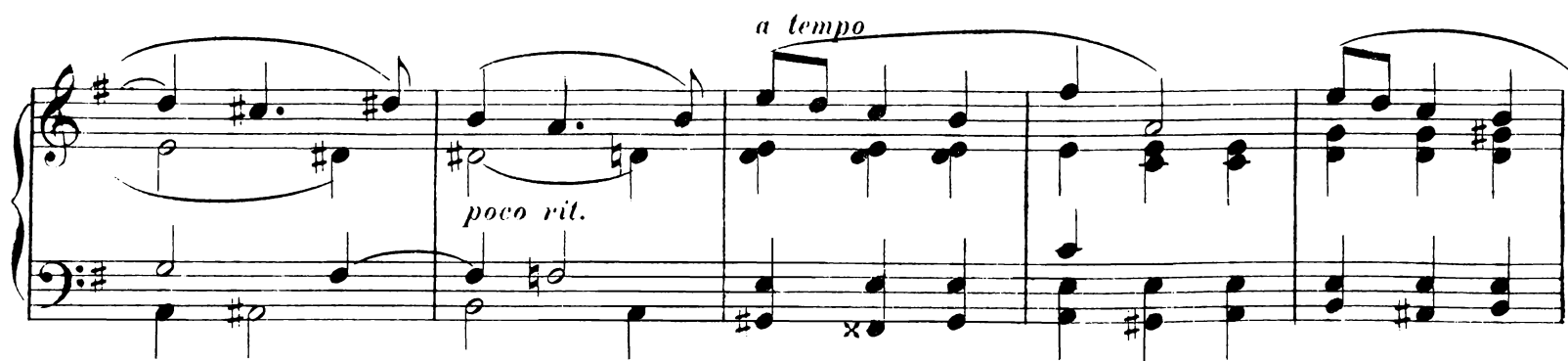
NEW-YORK, The Polish Book
Importing Co. Dr. J. Vorzimer & Co.
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KIEFF, L. Idzikowski.
RIGA, P. Neldner.
PRAHA, Fr. Chadim.
WIEN, Alb. Guttman.

QUASI MAZURKA.

H. Melcer.

Allegretto.

Piano.

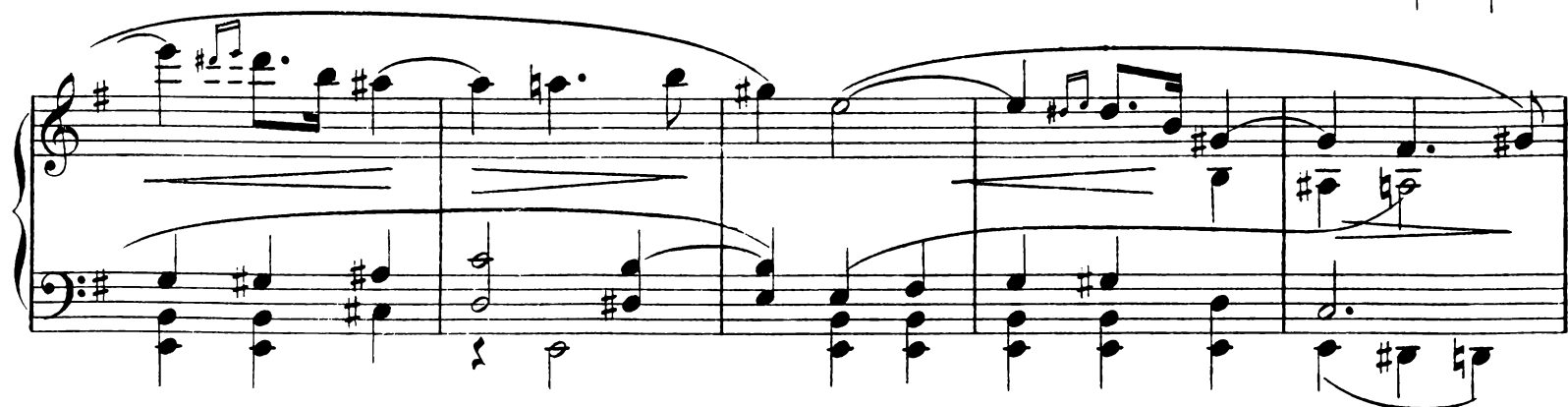




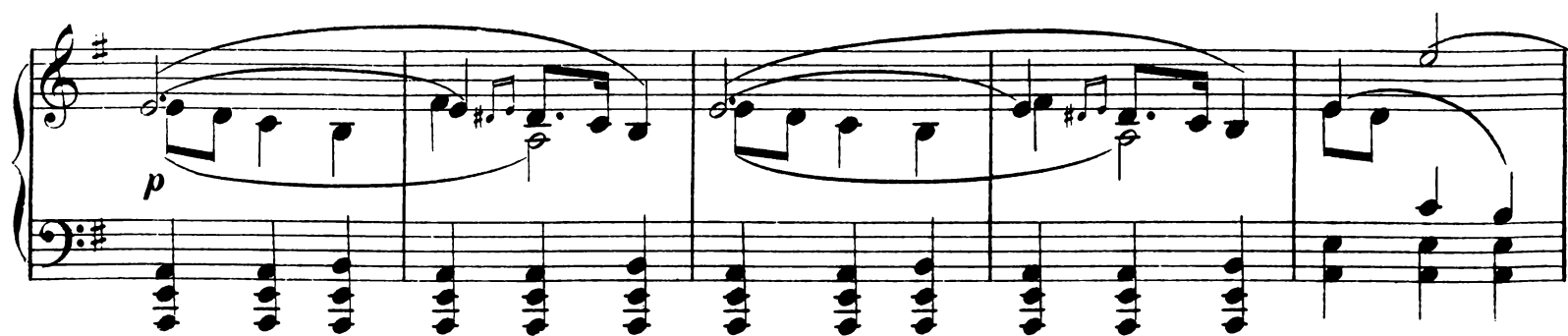
First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dotted quarter note in the fifth measure. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has one sharp (F#). The tempo/mood marking *espress.* is written below the bass staff. The instruction *marcato il tema* is written above the bass staff in the second measure.



Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dotted quarter note in the fifth measure. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has one sharp (F#). The dynamic marking *pp* is written above the bass staff in the fifth measure.



Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dotted quarter note in the fifth measure. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has one sharp (F#).



Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dotted quarter note in the fifth measure. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has one sharp (F#). The dynamic marking *p* is written above the bass staff in the first measure.



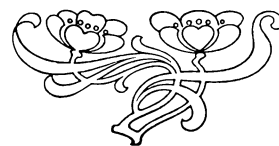
Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a dotted quarter note in the fifth measure. The bass clef staff contains a bass line with a slur over the first two measures. The key signature has one sharp (F#). The instruction *dimin. e morendo* is written above the bass staff in the first measure. The dynamic marking *pp* is written above the bass staff in the fifth measure.

A. MICHAŁOWSKI

Compositions
pour le Piano.



Nº	Kop.
1. Berceuse	75
2. Étude d'après l'Impromptu La bémol majeur de Fr. Chopin op. 29	75
3. Feuille d'album	30
4. Gavotte	50
5. Mazourka № 1. Fis-moll	60
6. Mazourka № 2. Cis-moll	40
7. Mazourka № 3. F-moll	60
8. Menuet	60
9. Prélude	50
10. Romance	60
11. Valse triste	60



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