

1392

MUSICALIA

Édition Gebethner & Wolff

No. 149

A. Michałowski

Ćwiczenia przygotowawcze Exercices préparatoires
do etjud Fr. Chopina op. 25 aux études de Fr. Chopin op. 25



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III



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GEBETHNER & WOLFF

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Ćwiczenia przygotowawcze

DO ETJUD CHOPIN'A OP. 25.

EXERCICES PRÉPARATOIRES

AUX ÉTUDES DE CHOPIN OP. 25.

Opr. A. Michałowski.

1. (1-8)

simile

2.

Zastrzega się wszelkie prawa autorskie.
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G. 6634 W.

Akc. Nr. 3712
A. 29

3.

The first system of exercise 3 consists of two staves. The treble staff contains a series of eighth-note chords with accents, while the bass staff provides a rhythmic accompaniment with eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

The second system continues the exercise with similar rhythmic structures. The treble staff features more complex chordal textures, and the bass staff maintains a steady eighth-note accompaniment.

The third system introduces more varied rhythmic patterns, including some sixteenth-note runs in the treble staff. The bass staff continues with eighth-note accompaniment.

4.

The first system of exercise 4 features a more melodic approach in the treble staff, with eighth-note lines and slurs. The bass staff provides a simple eighth-note accompaniment.

The second system of exercise 4 continues the melodic development in the treble staff, with the bass staff providing a consistent accompaniment.

The third system of exercise 4 concludes the piece with a variety of rhythmic patterns and chordal textures in both staves.

4

5.

simile

6.

7.

8.

9.

10.

11.

12.

7.

Exercise 7: Treble clef, common time, key signature of three flats. The piece consists of three measures. The first measure has a treble staff with a descending eighth-note scale (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2) and a bass staff with a similar ascending scale. The second measure continues the scales with a different fingering (5, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2). The third measure concludes with a final chord and the word "etc." to the right.

8.

Exercise 8: Treble clef, common time, key signature of three flats. The piece consists of three measures. The first measure has a treble staff with a descending eighth-note scale (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4) and a bass staff with a similar ascending scale. The second measure continues the scales with a different fingering (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4). The third measure concludes with a final chord and the word "etc." to the right.

9.

Exercise 9: Treble clef, common time, key signature of three flats. The piece consists of three measures. The first measure has a treble staff with a descending eighth-note scale (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2) and a bass staff with a similar ascending scale. The second measure continues the scales with a different fingering (5, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2). The third measure concludes with a final chord and the word "etc." to the right.

10.

Exercise 10: Treble clef, common time, key signature of three flats. The piece consists of three measures. The first measure has a treble staff with a descending eighth-note scale (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4) and a bass staff with a similar ascending scale. The second measure continues the scales with a different fingering (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4). The third measure concludes with a final chord and the word "etc." to the right.

11.

Exercise 11: Treble clef, common time, key signature of three flats. The piece consists of three measures. The first measure has a treble staff with a descending eighth-note scale (4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2) and a bass staff with a similar ascending scale. The second measure continues the scales with a different fingering (5, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 2). The third measure concludes with a final chord and the word "etc." to the right.

12.

Exercise 12: Treble clef, common time, key signature of three flats. The piece consists of three measures. The first measure has a treble staff with a descending eighth-note scale (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4) and a bass staff with a similar ascending scale. The second measure continues the scales with a different fingering (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4). The third measure concludes with a final chord and the word "etc." to the right.

13.

14.

15. *legato*

16.

17.

18.

19.

20. *legato*

21. *legato*

22. *m. d.*

Musical staff with treble clef, key signature of three flats, and various fingerings (3, 3, 4, 3, 3, 2).

Musical staff with treble clef, key signature of three flats, and various fingerings (1, 3, 5, 3, 5, 2, 3, 2, 4, 2).

8. Musical staff with treble clef, key signature of three flats, 2/4 time signature, and various fingerings (2, 3, 1, 4).

Musical staff with treble clef, key signature of three flats, featuring a series of eighth notes.

Musical staff with treble clef, key signature of three flats, featuring a series of eighth notes.

Musical staff with treble clef, key signature of three flats, featuring a series of eighth notes.

Musical staff with treble clef, key signature of three flats, featuring a series of eighth notes.

9. Musical staff with treble clef, key signature of three flats, 3/4 time signature, and performance instructions: *poignet (z przedręcza).* and *simile*.

Musical staff with treble clef, key signature of three flats, featuring a series of eighth notes.

Musical staff with treble clef, key signature of three flats, featuring a series of eighth notes.

10. Musical staff with treble clef, key signature of three flats, performance instructions: *staccato* and *simile*, ending with *etc.*

11. *legato*

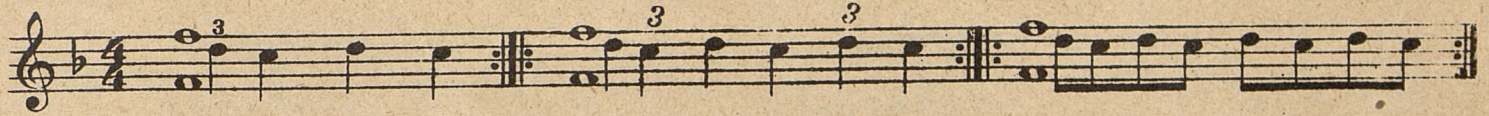
12.


13. *simile*


14. *simile*


Étuda III.


ÉTUDE III.


1. 


2. 


3. 

4. 

5. 

6. 

7. 

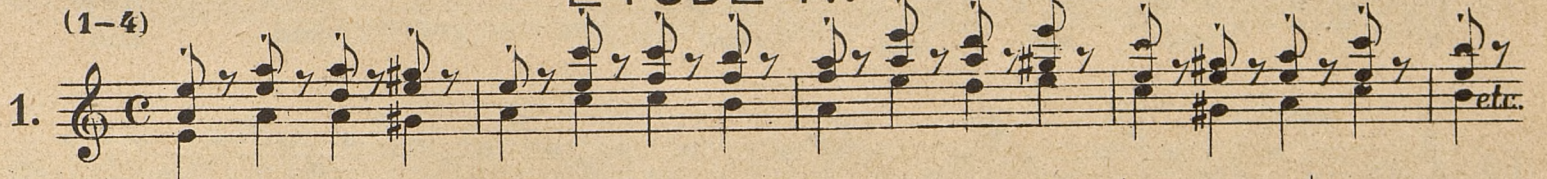
8. 

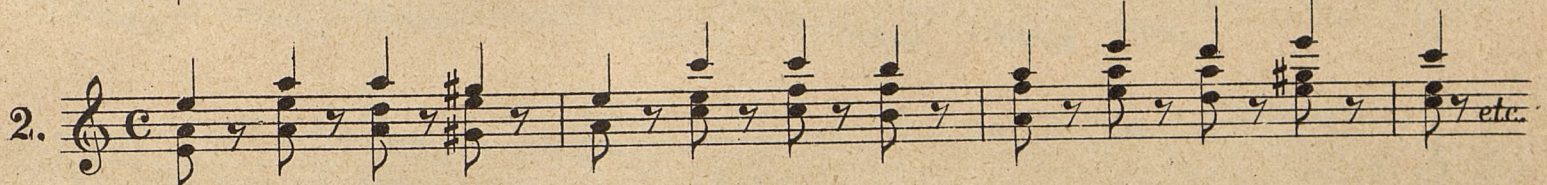
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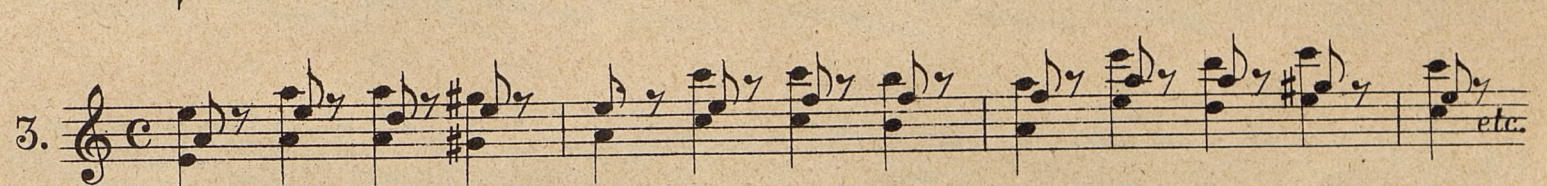
Étuda IV.


ÉTUDE IV.


(1-4)


1.  etc.


2.  etc.


3.  etc.


4.  etc.


5.  etc.

6.  etc.

7.  etc.

8.  etc.

9.  etc.

10.  etc.

11. Musical staff 11: Treble clef, common time, eighth-note chords with grace notes. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

12. Musical staff 12: Treble clef, common time, eighth-note chords. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

13. Musical staff 13: Treble clef, common time, eighth-note chords with accents. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

14. Musical staff 14: Treble clef, common time, eighth-note chords with accents. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

15. Musical staff 15: Treble clef, common time, eighth-note chords. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

16. Musical staff 16: Treble clef, common time, eighth-note chords. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

17. Musical staff 17: Treble clef, common time, eighth-note chords. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

18. Musical staff 18: Treble clef, common time, eighth-note chords. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

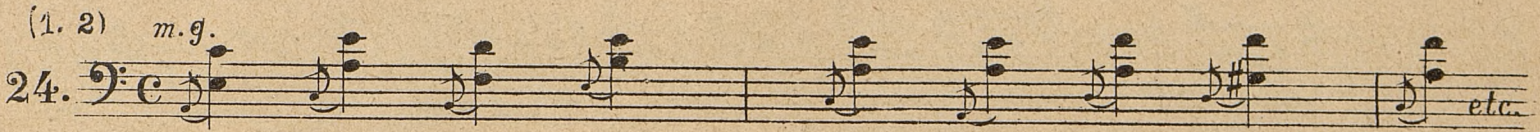
19. Musical staff 19: Treble clef, common time, eighth-note chords with triplets. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

20. Musical staff 20: Treble clef, common time, eighth-note chords with triplets. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

21. Musical staff 21: Treble clef, common time, eighth-note chords with grace notes. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

22. Musical staff 22: Treble clef, common time, eighth-note chords. The melody starts on G4, moves to A4, B4, C5, and then descends. The piece ends with "etc."

23.  etc.

(1. 2) *m.g.*
 24.  etc.

25.  etc.

26.  etc.


27.  etc.

Étuda V.

ÉTUDE V.

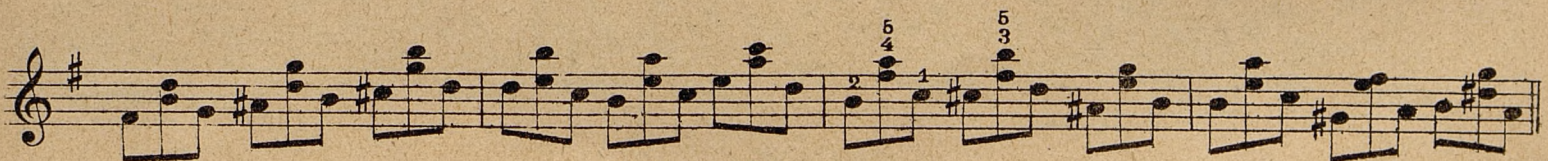
(1-8) *legato* *simile*
 1. 



2. 



(98-105)
 3. 



4.

5.

6.

7.

8.

9.

10. Musical notation for exercise 10, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

Musical notation for exercise 10, second staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

11. Musical notation for exercise 11, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

Musical notation for exercise 11, second staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

12. Musical notation for exercise 12, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

Musical notation for exercise 12, second staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

13. Musical notation for exercise 13, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

Musical notation for exercise 13, second staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

14. Musical notation for exercise 14, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

Musical notation for exercise 14, second staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

14^a. Musical notation for exercise 14^a, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

Musical notation for exercise 14^a, second staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals.

14.^b

14.^c 14.^d

15.

16.

17.

18.

19.

20.

21.

22.

23. (29-86)

24. *simile*

25. (99)

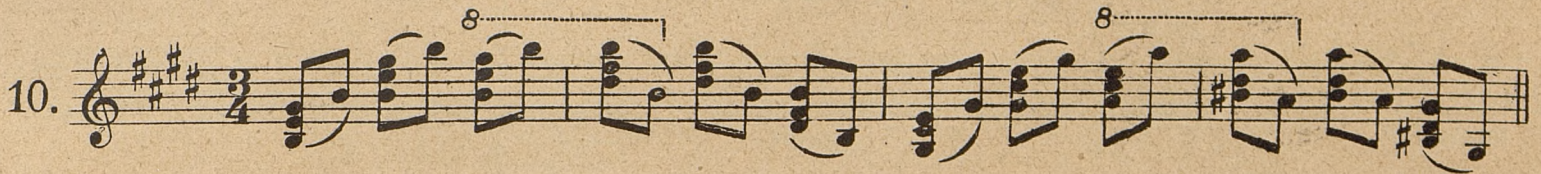
26.


1. (45-48)

This page contains eight numbered musical exercises for guitar, all in 3/4 time and the key of D major (indicated by two sharps). The exercises are as follows:

- Exercise 2:** Features a melodic line with a sequence of eighth notes and quarter notes. It includes a first ending bracket with a double bar line and a repeat sign. Fingering numbers 1, 2, 5, 5, 2, 3, 1 are shown.
- Exercise 3:** Similar to exercise 2, with a first ending bracket. Fingering numbers 1, 5, 2, 3, 1, 5 are shown.
- Exercise 4:** Features a melodic line with a first ending bracket. The word "etc." is written below the staff.
- Exercise 5:** Features a melodic line with a first ending bracket. The word "etc." is written below the staff. Fingering numbers 1, 3, 5 are shown.
- Exercise 6:** Features a melodic line with a first ending bracket. Fingering numbers 1, 3, 5 are shown.
- Exercise 7:** Features a melodic line with a first ending bracket. Fingering numbers 1, 3, 5 are shown.
- Exercise 8:** Features a melodic line with a first ending bracket. Fingering numbers 1, 3, 5 are shown.


9. 

10. 

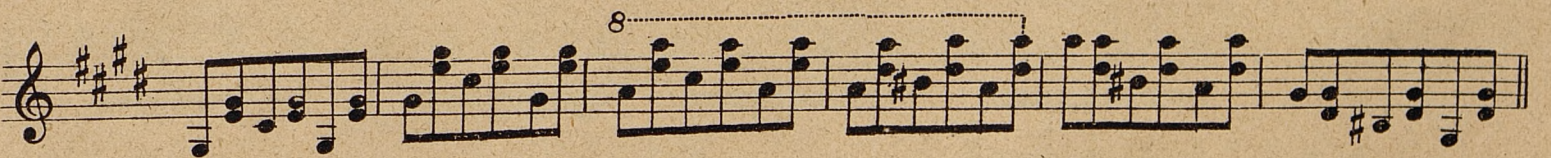
11. 

12. 




13. 

14. 



15. 

16. 

17. 



simile etc. *simile* etc. etc.

11. (5) *m.g.* 3 3 3 3 1 1 2 3 2 1 4 1 5 3 3 3 2 1 1 2

12. *m.g.* 1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 *m.g.* 5 4 2 5

13.

14.

15.

16.

17.

18. a) b)

c) d) e)

19. C dur. *m.d.* 3 4 5 4 20. 4 5 4 21. 1 4 5 4

- simile*
- | | | | | |
|----|---|---|---|---|
| a. | 1 | 2 | 3 | 2 |
| b. | 2 | 1 | 2 | 1 |
| c. | 2 | 1 | 2 | 1 |
| d. | 2 | 1 | 3 | 1 |
| e. | 2 | 1 | 2 | 1 |
| f. | 1 | 2 | 1 | 2 |

10. *simile*

11. *simile*

12. a) *simile*

b) *simile*

13. *simile*

14. *legato*

15. (1.3.4.)

16. (82) a) *simile*

b) *simile*

c) 1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
d) 2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1
e) 3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
f) 4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5

17. (1) m.g. 2

Etjuda IX.

ÉTUDE IX.

This musical score consists of 12 numbered staves of music. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 2/4. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1 through 5 above the notes. The word *simile* appears above the staves for measures 11, 12, 13, 14, 15, 16, 17, and 18, indicating that the phrasing and articulation should be similar to the preceding measures. The score concludes with a double bar line at the end of the 12th staff.

13.

1.

2.

3.

4.

5.

6.

8.

9.

Etjuda X.

ÉTUDE X.

1. *m. d.* (1-4)

4 # 5 4 5 4 5 4 5 4 5 4 5 4 5 4

2. *m. g.*

4 # 5 4 5 4 5 4 5 4 5 4 3 4 5 4 3 5 4

3.

4 # 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 3 4

4.

4 # 5 4 5 4 5 4 5 4 5 4 5 4 5 4 3 4 etc.

5.

4 # 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 3 etc.

6.

4 # 5 4 5 4 5 4 5 4 5 4 5 4 5 3 etc.

simile

7.

4 # 5 4 5 4 5 4 5 4 5 4 5 4 5 4 etc.

4 5 4 5 4 5 4 4 4 4 etc. etc.

8. etc.

9. etc.

10. *legato* etc. etc.

4 5 4 5 4 5 4 5 4 5 4 5 4 5 3 4 5 4

11. etc. etc.

12. (31-32) etc.

etc.

etc.

10. a) 5 4 1 4 5 4 1 4 b) 5 4 5 4 1 4 5 4 5 4 1 4

c) 5 4 1 4 5 4 1 4 5 4 1 4 d) 5 4 1 4 1 4 5 1 4 1 4

11. (15)

12. (17) a) a) 5 4 1 5 4 1 5 4 1 5 4 1 5 4 1 5 4 1 b) 5 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 etc.

(18) c) c) 5 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 d) 5 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 etc.

e) e) 5 2 1 4 5 2 1 3 5 f) 5 2 1 4 5 2 1 3 5 etc.

13. a) a) 2 1 5 4 simile

b) b) 2 1 5 4 etc.

14. (17) (17) (18)

15.

16. (45)

Etjuda XII.

ÉTUDE XII.

bardzo trudne
très difficile

4	3	4	3	4
1	2	1	2	1
5	4	5	4	5
1	2	1	2	1
3	4	5	4	3
2	1	2	1	2
4	5	4	5	4
2	1	2	1	2
4	3	4	3	4
2	1	2	1	2

1.

2.

3.

4.

5.

6.

7.

8.

9.

etc.

10.

a) b)

etc. etc.

11.

etc.

12.

etc.

13.

etc.

14.

a) b)

etc. etc.

15.

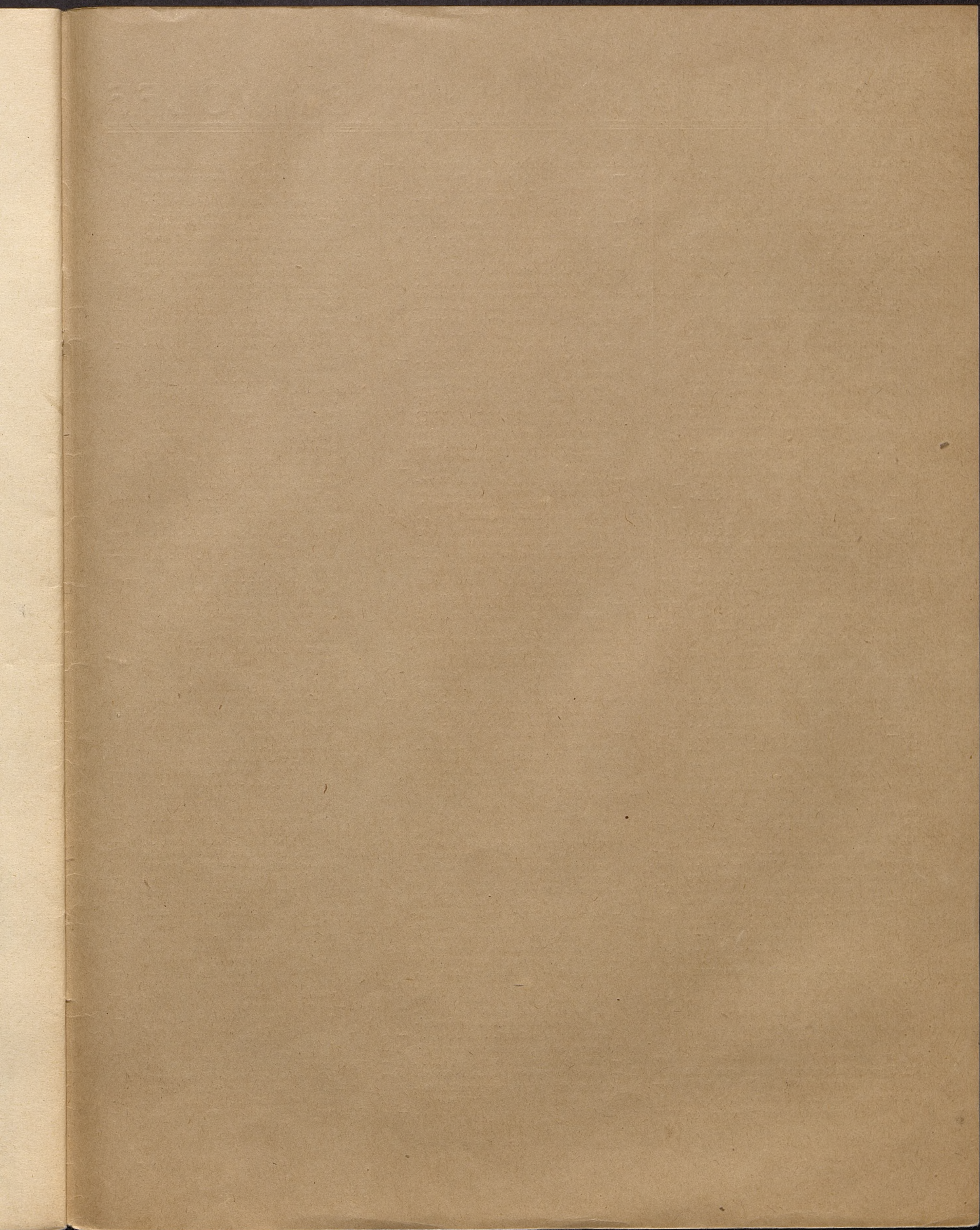
16.

17.

18.

19.





ÉDITION GEBETHNER ET WOLFF

	zł. gr.		zł. gr.		zł. gr.
1. Moniuszko St. Halka. Opera w 4 aktach, partycja do śpiewu (tekst polski i włoski)	16.—	44. Różycki Lud. Op. 2. 5 préludes pour piano	3.—	74. Moniuszko St. Trzeci śpiewnik domowy, do śpiewu z towarzyszeniem fortepianu	4.—
2. — Straszny dwór. Opera w 4 aktach z prologiem, partycja do śpiewu.	—	45. — Op. 3. 2 préludes et 2 nocturnes pour piano	2.—	75. — Siódmy śpiewnik domowy do śpiewu z towarzyszeniem fortepianu	4.—
3. — Halka. Partycja na fortepian à 2/ms	—	46. — Op. 4. Im Spiel der Wellen (d'après Böcklin) pour piano	3.—	76. — Widma. Sceny liryczne z poematu Adama Mickiewicza „Dziady”. Partycja fortepianowa à 2/ms	6.—
4. — Straszny dwór. Partycja na fortepian à 2/ms	12.—	47. — Op. 6. 4 impromptus pour piano	3.—	77. — Widma. Sceny liryczne z poematu Adama Mickiewicza „Dziady”. Partycja fortepianowa à 4/ms	12.—
5. — Hrabina. Opera w 3 aktach, partycja na fortepian à 2/ms	—	48. — Op. 11. Fantaisie pour piano	3.—	78. Friedman S. Op. 15. Quatre mazourkas pour piano à 2/ms	2.50
6. — Verbum nobile. Opera w 1 akcie. Partycja na fortepian à 2/ms	5.—	49. — Op. 26. Contes d'une horloge pour piano	3.—	79. Werthelm J. Op. 16. Siedem pieśni solowych, zeszyt I, cztery pieśni (tekst polski i francuski)	4.—
Chopin Fr. Oeuvres pour piano:		50. — Op. 5. Deux mélodies pour violon ou violoncelle et piano	3.—	80. — Op. 16. Siedem pieśni solowych, zeszyt II, trzy pieśni (tekst polski i francuski)	4.—
7. — Volume I. Valses (opracował A. Michałowski)	4.—	51. — Op. 30. Deux nocturnes pour violon ou violoncelle et piano	3.—	81. Schmitt A. Op. 16. Exercices préparatoires pour piano	1.—
8. — II A. Ballades (opracował A. Michałowski)	6.—	52. Hanicki T. Codzienne ćwiczenia skrzypcowe	4.—	82. Szałowski B. Six caprices pour violon	2.50
9. — II B. Impromptus (opracował A. Michałowski)	3.—	53. Carulli. Szkoła na gitarę sześcioprężną (hiszpańską)	—	83. Chopin Fr. Op. 74. Zbiór pieśni (17 pieśni na głos solowy z towarzyszeniem fortepianu)	4.—
10. — III. Polonaises (opracował A. Michałowski)	—	54. Makowski H. i Surzyński M. Szkoła na organy, część I. (z dodaniem odpowiedzi w czasie Mszy Świętej podług melodij polskich)	7.—	84. Rzepko W. Praktyczna szkoła na melodykon (fisharmonje)	6.—
11. — IV. Etudes (oprac. A. Michałowski)	—	55. — Szkoła na organy, część II (z dodaniem wielu preludjów, postludjów i fug polskich kompozytorów, oraz przygrywek w trybach kościelnych, ze zbiorów prof. A. Polińskiego)	—	85. Rosen M. Gammes et exercices journaliers pour violon	4.50
12. — V. Mazourkas (opracował A. Michałowski)	—	56. — Szkoła na organy, część III. Towarzystwo organowe do psalmów nieśpornych według chorálu benedyktyńskiego (tradycyjnego)	3.—	86. Dobrzyński B. Monbar czyli Filibustjerowie. Opera w 3 aktach. Partycja do śpiewu	15.—
13. — VI. Nocturnes (opracował A. Michałowski)	—	57. Moniuszko St. Sokol. 22 melodje z oper i pieśni na melodykon (w tem 10 melodij z pieśni religijnych)	3.—	87. Minchejmer A. Mazepa. Op. w 4 aktach (tekst polski i włoski)	—
14. — VII A. Préludes (opracowali R. Strobl i J. Kleczyński)	—	58. Surzyński M. Op. 20. 55 łatwych preludj organowych. (Wydanie nowe, opalcowane)	3.—	88. Freyer A. Praktyczna szkoła na organy	—
15. — VII B. Scherzos (opracował A. Michałowski)	—	59. — Op. 41. 20 preludj na organy lub harmonjum (bez pedatu) od 2-głosowych do 4-głosowych. Wydanie opalcowane i przeznaczone dla kursu niższego klas organowych	2.—	89. Solecki X. A. Muzyka organowa. Zbiór preludj celniejszych autorów we wszystkich tonacjach, stopniowo ułożonych, z dodaniem psalmów Gomółki i Szamotulskiego. Wydanie nowe; przejrzał, poprawił i całkowicie opalcował Wład. Rzepko	6.—
16. — VIII A. Sonates (opracowali R. Strobl i J. Kleczyński)	5.—	60. — Op. 42. Rok w pieśni kościelnej. Preludja organowe. Zeszyt I. Na melodjach pieśni polskich adwentowych osnute	3.—	90. Sieja S. Postępowy organista. Zeszyt I.	—
17. — VIII B. Concerts (opracowali R. Strobl i J. Kleczyński)	—	61. — Zeszyt II. Na melodjach pieśni kolędowych osnute	4.—	91. Makowski H. 79 preludj na organy z pedatem we wszystkich tonacjach. Wydanie nowe, opalcowane	5.—
18. — IX A. Fantaisies et variations (opracował A. Michałowski)	—	62. — Zeszyt III. Na tematach pieśni wielkopostnych osnute	4.—	92. Minchejmer A. Pieśni ludowe polskie na jeden głos z towarzyszeniem fortepianu	3.60
19. — IX B. Rondaux (opracował A. Michałowski)	—	63. — Zeszyt IV. Na melodjach pieśni kościelnych osnute. Wielkanoc, Zielone Świątki, Trójca Św., Boże Ciało	3.—	93. Różycki L. Op. 49. Quatuor pour 2 Violons, alto et violoncelle, Partition	4.—
20. — X. Oeuvres diverses (opracowali R. Strobl i J. Kleczyński)	2.50	64. — Zeszyt V. Na melodjach pieśni kościelnych o Matce Boskiej i przygodnych osnute	4.—	94. — Parties	14.—
21. Kamleński Ł. Op. 17. Fantaisie sur des Noël's Polonais (Kolędy polskie) pour piano	2.—	Surzyński S. Preludja na organy. Utwory oryginalne i na tematy pieśni kościelnych dla użytku organistów, zakładów naukowych i miłośników muzyki kościelnej:		95. — Op. 50. Cah. I. Italie. (Deux mélodies simples) N° 1 Ave Maria, N° 2 Campo santo. Pour piano	3.—
22. — Op. 18. Sonate pour violon et piano	5.—	65. — Serja I. 50 preludj na organy	3.—	96. — Op. 50. Cah. II. Italie. N° 3 Dogarossa (Barcarolla). Pour piano	5.—
23. — Volume I. Wesele kujawskie	2.—	66. — Serja II. 15 preludj na organy	2.—	97. — Op. 51. Z erotyków. Trzy pieśni na głos solowy (słowa polskie, francuskie i niemieckie) N° 1. Baśń	4.—
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26. Malinowski I. Op. 12. Thema con variations pour piano	2.—	69. Żeleński W. Op. 38. 25 preludj 2, 3 i 4-głosowych na organ lub fisharmonję do użytku organistów i kształcącej się młodzieży	—	100. Exercices élémentaires pour chant. (Zasadnicze początkowe wprawy i ćwiczenia do nauki śpiewu solowego)	3.50
27. Michałowski A. Sonatines pour piano cah. I.	6.—	70. Troszel W. Szkoła śpiewu solowego, cz. I	3.—	101. Szymanowski K. Op. 20. Sześć pieśni do słów Micińskiego (słowa polskie, francuskie i niemieckie)	6.—
28. — Sonatines pour piano cah. II.	5.—	71. — Szkoła śpiewu solowego, cz. II.	3.—	102. Melcer H. Variations sur un thème populaire polonais pour piano	8.—
29. — Sonatines pour piano cah. III.	4.—	72. — Szkoła śpiewu solowego, komplet	5.—	103. — Dumka (Przychodź miły) de St. Moniuszko. Transcription pour piano	3.—
30. Walozyński Fr. Ks. Op. 5. Preludja organowe	2.—	73. Moniuszko St. Pierwszy śpiewnik domowy do śpiewu z towarzyszeniem fortepianu	—	104. — Fantaisie sur le „Vieux Caporal” (Stary kapral) de St. Moniuszko pour piano	5.—
31. — Op. 6. Postludja organowe	2.—			105. Różycki L. Op. 50 Cah. II. Italie N° 4. La mort de Beatrice Cenci pour piano	3.50
32. Henning. Krótka i praktyczna szkoła na skrzypce, część I. (oprac. W. Rzepko).	4.50			106. — Op. 50 Cah. II. Italie N° 5. Carneval. Pour piano	—
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36. Łatwa i praktyczna szkoła na klarnet	4.50				
37. Paschalski K. Szkoła na wiolonczelę, część I.	4.—				
38. Nowakowski. Szkoła na fortepian	8.—				
39. Hüntten. Szkoła na fortepian	—				
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