

# JENŐ HUBAY

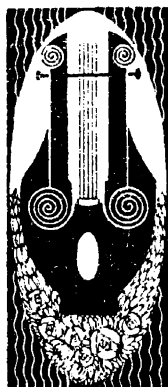
## 6 ETÜDEN

6 ÉTUDES

OP. 63

6 STUDIES

VIOLINO SOLO



UNIVERSAL-EDITION

No. 6970

# Les chef-d'oeuvres de l'art du Violon

pour étude et interprétation

par

JENÖ HUBAY

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446 Paganini, Concert I Mi b maj. Op. 6 (Violon et Piano)  
447 Paganini, Moto perpetuo (Violon et Piano)  
6978 Rode, 24 Caprices (Violon seul)  
6972 St. Lubin, 6 Caprices (Violon seul)  
6973 Vieuxtemps, 6 Etudes Op. 16 (Violon seul)  
6974 Vieuxtemps, 6 Etudes [Oeuvres posthumes] (Violon seul)

## COMPOSITIONS ORIGINALES

- 6970 Op. 63. 6 Etudes [technique d'archet] (Violon seul)  
6971 Op. 64. 6 Etudes [technique de doigts] (Violon seul)  
7294 Op. 115 5 Etudes de Concert (Violon et Piano)  
7474 Op. 117 Scène de la Csárda No. 14 (Violon et Piano)  
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### A jelek magyarázata:

- ▣ Lefelé.  
 ∨ Fölfelé.  
 ↔ Egész vonó.  
 ← Félvonó felül.  
 → Félvonó alúl.  
 † Vonó hegye.  
 □ Vonó közepe.  
 † Kápa.  
 I E húr.  
 II A húr.  
 III D húr.  
 IV G húr.  
 ’ nyugvóhely.



### Erklärung der Zeichen:

- ▣ *Herunterstrich.*  
 ∨ *Hinaufstrich.*  
 ↔ *Ganzer Bogen.*  
 ← *Halber Bogen oben.*  
 → *Halber Bogen unten.*  
 † *Spitze.*  
 □ *Mitte.*  
 † *Frosch.*  
 I *E Saite.*  
 II *A Saite.*  
 III *D Saite.*  
 IV *G Saite.*  
 ’ *Luftpause.*



### Explanation of the Signs:

- ▣ Down-bow.  
 ∨ Up-bow.  
 ↔ Whole bow.  
 ← Upper half bow.  
 → Lower half bow.  
 † Tip of the bow.  
 □ Middle of the bow.  
 † Heel of the bow.  
 I E string.  
 II A string.  
 III D string.  
 IV G string.  
 ’ Artificial pause.



### Explication des signes:

- ▣ *Tirez l'archet.*  
 ∨ *Poussez l'archet.*  
 ↔ *Tout l'archet.*  
 ← *La moitié de l'archet en haut.*  
 → *La moitié de l'archet en bas.*  
 † *De la pointe.*  
 □ *Au milieu.*  
 † *Du talon.*  
 I *Sur la chanterelle.*  
 II *Sur le la.*  
 III *Sur le ré.*  
 IV *Sur le sol.*  
 ’ *Pause factice*



## 1.

A vonót közepétől egyenlő erővel végig kihuzni; mérsékelt gyorsaság. A hurokon át a csuklóval könnyeden.

*Von der Mitte des Bogens bis zur Spitze gleichmäßig stark und nicht zu geschwind; über die Saiten geschmeidig mit dem Gelenk.*

Du milieu de l'archet jusqu' à la pointe avec une force égale et pas trop vite; sur les cordes avec le pognet souple.

The musical score consists of 14 staves of music. The first two staves are the upper and lower parts of a violin, featuring rhythmic patterns with '4' and '0' markings above the notes. The subsequent staves continue the piece with various rhythmic and melodic lines, including some with '8' and '3' markings below the notes. The score includes various accidentals (sharps, flats, naturals) and performance markings such as '4' and '0' above notes, and '8' and '3' below notes. The music is written in a key with one sharp (F#) and a 4/4 time signature.

This page of musical notation for guitar consists of 14 staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed above notes to indicate finger placement. Fret numbers (0-4) are placed below notes to indicate the fret position. Some notes are marked with a '0', indicating an open string. The piece concludes with a 'pizz.' (pizzicato) instruction and a final chord.

## 2.

A vono hegyén csak a csuklóval,  
gyors ütemben.

An der Spitze des Bogens mit ganz  
lockerem Handgelenk, in schnellem  
Tempo.

De la pointe, avec la poignet très  
souple d'un mouvement rapide.

The musical score is written for violin in G minor (three flats) and 3/4 time. It begins with a forte (f) dynamic and a tempo marking of 'Tempo'. The piece features a series of eighth-note patterns with various fingerings and accents. Key technical elements include:

- Staff 1: Accented eighth notes, starting with a bow hair mark (V) and a forte (f) dynamic.
- Staff 2: Fingerings 1, 3, 0, 1, 1, 2.
- Staff 3: Fingering 2.
- Staff 4: Fingering 3, 0.
- Staff 5: Fingerings 3, 4, 1.
- Staff 6: Slurs and accents, with a double-headed arrow indicating a bowing technique. Fingering 1.
- Staff 7: Slurs and accents, with a double-headed arrow. Fingering 3.
- Staff 8: Slurs and accents, with a double-headed arrow. Fingerings 1, 2.
- Staff 9: Slurs and accents, with a double-headed arrow. Fingerings 3, 2.
- Staff 10: Slurs and accents, with a double-headed arrow. Fingerings 1, 2.
- Staff 11: Slurs and accents, with a double-headed arrow. Fingerings 1, 2, 0.
- Staff 12: Slurs and accents, with a double-headed arrow. Fingerings 1, 0, 2, 0.

This page of musical notation is for guitar and consists of 12 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with accents (>) or slurs. The final measure of the piece is marked with 'pizz.' (pizzicato) and shows a sequence of chords. The notation includes various accidentals such as naturals, flats, and sharps.

E gyakorlatot kétféleképpen kell gyakorolni:

- 1.) A nyolczad kótát röviden kell lökni, a triolát széles vonóval mérsékelt ütemben kell játszani.
- 2.) Gyorsabb ütemben dobott vonóval (spiccato és saltando) könnyed csuklóval.

*Diese Etüde ist auf zweierlei Arten zu üben:*

- 1.) *ist die Achtelnote kurz abzustoßen, die Triole sehr breit in mäßigem Tempo zu spielen.*
- 2.) *ist sie mit geworfenem Bogen (Spiccato und Saltando) mit leichtem Handgelenk und in schnellerem Tempo zu üben.*

Cet exercice est à travailler de deux manières.

- 1.) La croche doit être jouée d'une manière très courte, le triolet largement, pas trop vite.
- 2.) Dans un mouvement plus vite, au moyen du spiccato et saltando, avec une grande souplesse du poignet.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a dynamic marking of *f* and a *pV* (pizzicato) instruction. The music features a mix of eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over a group of notes) and a 'segue' marking. The score includes various fingering numbers (1-4) and bowing techniques like 'V' (vibrato) and 'V' (vibrato) with a box around it. The piece concludes with a final cadence.



This musical score is for guitar, page 9, in G major. It consists of 12 staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings like *spiccato segue*. Fingerings are indicated by numbers 1-4 and 0 (open string). The piece concludes with a final chord and a fermata.

# 4.

E gyakorlat teljesen fesztelen  
csuklóval játszandó mérsékelt ü-  
temben.

*Diese Etüde ist durchwegs mit  
ganz losem Handgelenk zu üben, in  
nicht zu schnellem Tempo.*

Cet exercice doit être joué d'un  
poignet très souple, et pas trop vite.

The musical score consists of ten staves of music in the key of D major (two sharps) and common time (C). The piece begins with a mezzo-piano (*mp*) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (open string). Some notes are marked with an 'x', likely indicating a natural harmonium or a specific articulation. The score is divided into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall structure is a continuous melodic line with technical challenges in finger dexterity and control.

This page of musical notation is for guitar, written in G major (one sharp) and 4/4 time. It consists of ten staves of music, each containing a melodic line with various fingerings and techniques. The notation includes slurs, ties, and specific fingering numbers (1-5) placed above or below notes. The music is characterized by a flowing, melodic style with frequent use of slurs and ties to connect notes across measures. The key signature is G major, and the time signature is 4/4. The notation is presented in a standard staff format with a treble clef and a key signature of one sharp (F#).

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music. The notation includes various fret numbers (e.g., 1, 2, 3, 4, 0) and fingerings (e.g., 1, 2, 3, 4) to guide the player. Slurs and accents are used throughout to indicate phrasing and emphasis. The music is primarily composed of eighth and sixteenth notes, often beamed together. The final staff concludes with a double bar line and a repeat sign.

## 5.

A vonó közepén, könnyed csuklóval, a vonót erősen tartva, ugrasztva, magvasan és egyenlően, mérsékelt ütemben.

*In der Mitte des Bogens, mit ganz lockerem Handgelenk, den Bogen festhaltend, mit springendem Bogen, kernig und gleichmäßig in nicht zu schnellem Zeitmaß.*

Au milieu de l'archet, avec le poignet libre, mais en tenant l'archet fermement; avec une force égale et pas trop vite.

The musical score consists of ten staves of music in G major (one sharp) and 3/4 time. The first staff begins with a dynamic marking of *mf*. The music features a variety of rhythmic patterns, including sixteenth-note runs and slurs. Fingerings (1-4) and bowings (up/down) are indicated throughout. A *restez* instruction appears in the fourth staff. The score concludes with a final cadence on the tenth staff.

This page contains ten staves of musical notation for guitar. The key signature consists of three sharps (F#, C#, G#). The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0), and dynamic markings. A section labeled 'II' begins on the seventh staff.

The image displays a page of musical notation for guitar, consisting of ten staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A second ending bracket labeled 'II' spans the first two staves. The music concludes with a final chord and a fermata.

The image displays a page of musical notation for guitar, consisting of 12 staves. The music is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The notation includes various rhythmic patterns, fingerings (indicated by numbers 1-4), and articulation marks. The final staff ends with a 'pizz.' (pizzicato) instruction.



## 6.

A Staccato a vonó hegyén gyakorlandó az egyes kótákat erősen lökve lehetőleg a vonó hegyén, ne nagyon gyorsan.

*Das Staccato ist an der Spitze des Bogens zu üben, die einzelnen Noten stark und fest abgestoßen, doch mit so wenig Bogen als möglich, nicht zu rasch.*

Il faut faire le Staccato de la pointe, les notes seules bien fortes, d'un détaché ferme, mais avec peu d'archet, pas trop vite.

The musical score is written for a single violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by staccato bowing, indicated by slurs and accents (>). The first staff contains a sequence of eighth notes with slurs and accents. Subsequent staves introduce more complex rhythmic patterns, including sixteenth notes and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Bowing directions are shown with arrows and a '4' indicating a four-measure bow stroke. The exercise progresses from simple eighth-note patterns to more complex sixteenth-note runs and slurs. The final staff ends with a 'V' marking, indicating a forte dynamic.

This page of musical notation for guitar consists of ten staves of music. The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) placed above the notes. There are also articulation marks such as accents and slurs. A section marked 'III' with a '3' above it appears on the third staff. The music is written in a single system with ten staves, each containing a line of music. The notation is dense with notes and includes many slurs and accents.

The image displays a page of musical notation for guitar, consisting of ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-4. The piece concludes with a final chord and a fermata.

Weag.

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X op. 127 A-moll. 505 — Air varié, op. 2 D-dur. 506 — do. op. 7 E-dur. 507 — do. op. 12 A-dur. 508 — do. op. 15 E-dur. 509 — do. op. 42 D-dur. 510 — do. op. 67 D-dur. 511 — do. op. 79 A-dur. 512 — do. in G-dur (Auszug aus der Violinschule). 322 — Scène de Ballet, op. 100. 1866 — Album (Sitt). 2538 <b>Bizet-Drdla, Carmen-Phant. (op. 66)</b> 2151/52 <b>Bohm, G., Albumblätter, 2 Bde.</b> 2266 <b>Brahms, J., op. 49, Nr. 4, Wiegenlied (Hermann).</b> 2153 — op. 77, Violinkonzert, D-dur. 2154 — op. 78, Erste Sonate, G-dur. 2155 — op. 100, Zweite Sonate, A-dur. 2157 <b>Bruh, Max, op. 42, Romanze, A-moll.</b> 2158 — op. 44, Konzert Nr. 2, D-moll. 972 <b>Brühl, op. 97, IV. Souate C-dur.</b> 1897 <b>Blhlow, op. 27, Lacerta (Acht).</b> 2588 <b>Drdla, op. 66, Carmen-Phantasie.</b> 2975 — op. 73, Phantasie über „Hofmanns Erzählungen“. 1556 — (Kubelik-)Serenade Nr. 1. 2159 <b>Drofiák, op. 11, Romanze, F-moll.</b> 2283 — op. 53, Konzert, A-moll. 2160 — op. 100, Sonatine. 682 <b>Erb, M. J., op. 21, Sonate in E-moll.</b> 683 — op. 45, Suite (Menuet, Capricciotto, Arietta, Orientale). <b>Ernst, H. W., Ausgewählte Kompositionen (Professor Andreas Moser):</b> 1896 — op. 10, Elegie. 1897 — op. 11, O-hello-Phantasie. 1898 — op. 20, Rondo Papageno. 1899 — op. 22, Ungarische Melodien. 1900 — op. 23, Konzert Fis-moll. 2655 <b>Foerster, J. B., op. 10, Violin-Sonate H-moll.</b> 1886/87 <b>Fuchs, Rob., op. 74, 10 Phantasiestücke, Heft VII.</b> 1889 — op. 77, Violinsonate E-dur. 2161 <b>Goldmark, op. 43, Suite II E-dur.</b> 2407/08 <b>Hausser, M., Lieder ohne Worte, Heft I/III.</b> 1534 <b>Haydn, Sämtliche Sonaten (Sitt).</b> 581 <b>Heilmesserberger, J. sen., Ballade.</b> 584 — Gewitterszene. 2162 <b>Joachim, Jos., op. 12, Notturmo.</b> 456/57 <b>Klassische Duos, progressiv geordnet, 2 Bde.</b> 2761 <b>Korngold, E. W., Serenade aus der Pantomime: Der Schneemann.</b></p>	<p><b>Nr.</b> 1535/38 <b>Kreutzer, Konzerte, 13, 14, 18, 19 (Hans Sitt).</b> 592 <b>Lanner, Walzer-Album, 10 berühmte Walzer (J. Weiss).</b> 2478 <b>Laub, Ferd., op. 8, Polonaise (Nowotny).</b> 1843 <b>Lehár, Fr., Ungar. Phantasie.</b> 274 <b>Lipilsky, op. 21, Militärkonzert.</b> 41 <b>Mayseder, op. 38, A-dur Polonaise.</b> 191 — op. 58, II. Concertino in E-dur. <b>Melodien-Album.</b> 355 Volksmelodien. 175 Opermelodien. 441 Märsche und Tänze. 2844 <b>Mendelssohn, op. 4, Sonate (Nowotny).</b> 311 — op. 64, Konzert (A. Rose). 2465 <b>Meyer, Fritz, 25 Transkriptionen über berühmte Lieder.</b> 2163/64 <b>Hofrat, Meisterschule, Sammlung Klass. Violin-Sonaten, Bd. VIII.</b> 2352/53 — Die erste Lage, 8 leichte Stücke für 2 Viol. mit Klav.-Begl. Bd. I/II 626 <b>Mollque, op. 21, V. Konzert A-moll.</b> 144 <b>Mozart, Sämtl. Sonaten (Prüll).</b> Dieselben einzeln: 4730 B-dur Köchel-Nr. 570 4731 E-dur „ 302 4732 F-dur „ 377 4733 G-dur „ 391 4734 C-dur „ 306 4735 C-dur „ 296 4736 F-dur „ 376 4737 A-dur „ 305 4738 F-dur op. 116 „ 547 4739 A-dur op. 8, Nr. 2 „ 526 4740 A-dur „ 402 4741 C-dur „ 303 4742 G-dur „ 379 4743 E-dur „ 380 4744 B-dur „ 378 4745 E-dur op. 8, Nr. 1 „ 481 4746 E-moll „ 304 4747 E-dur op. 9 „ 454 793 — Konzert Nr. I B-dur. 794 — do. „ II D-dur. 795 — do. „ III G-dur. 796 — do. „ IV D-dur. 797 — do. „ V A-dur. 798 — do. „ VI E-dur. 2286 <b>Ondřík, Fr., op. 10, Barcarole.</b> 2837 — op. 17, Notturmo. 927/30 <b>Overtüren-Album (Nowotny). I/IV</b> 2757 — do. Band V. 446 <b>Paganini, op. 6, Konz. I (Hubay).</b> 447 — Moto perpetuo (Hubay). 2650 <b>Plek-Mangiagalli, Ricc., op. 8, Sonate.</b> 1203 <b>Reger, M., op. 41, Sonate III A-dur.</b> 1233/34 — op. 50, Zwei Romanzen. I. G-dur, 2. D-dur. 1940 — op. 72, Sonate in C-dur. 1968 — op. 84, Sonate in Fis-moll. 1969 — aus op. 84, Satz II Allegretto. 1978 — op. 93, Suite im alten Stil. 1979 — aus op. 93, Satz II Largo. 2668 — op. 103 a, 6 Vortragsstücke (Suite in A-moll). 2669/70 — op. 103 b, Zwei kleine Sonaten, Nr. 1, D-moll, Nr. 2, A-dur. 2672 — op. 107, Sonate, B dur. 1912/13 <b>Rieding, 6 Vortragsstücke, I/II</b> 1771 <b>Ries, F., op. 26, Suite.</b> 2499 <b>Rode, F., op. 10 und 16, Airs variés (Nowotny).</b> 2595 — Konzert I D-Moll (Nowotny). 42/46 — Konzerte Nr. IV, VI, VII, VIII, XI. 1788 <b>Saint-Saëns, op. 20, Konzertstück.</b> 2170 <b>Sarasate, F. de, op. 20, Zigeunerveisen.</b> 2171 — op. 21, Spanische Tänze I. 2172 — op. 22, Spanische Tänze II. 226 <b>Schubert, Franz, op. 137, Sonatinen.</b> 705 — op. 70, 159, 160, 162, Duos (Nowotny). 1506 <b>Schubert, François, op. 13, Bagatellen (Hans Sitt).</b> 1790 <b>Schumann, G., op. 12, Sonate Cism.</b> 60 <b>Schumann R., op. 113, Märchenbilder (Laforge).</b> 2177 <b>Schütt, Ed., op. 44, Erste Suite.</b> 2284 <b>Seybold-Album.</b> — (op. 84, Nr. 1/2 Ländler, Mazurka, op. 92, Hexentanz, op. 111, Nr. 5 Eine Fabel etc.)</p>	<p><b>Nr.</b> 2100 <b>Simon, A., op. 28, Nr. 1 Berceuse (Nowotny).</b> 2510/11 <b>Sinding, Chr., op. 81, Vier Stücke, 2 Hfte. I (Air, Albumblatt), II (Romance, Vivace).</b> <b>Singelée, J. B., Phantasien, revidiert von Henri Petří.</b> 981 — op. 14, Lucia. 982 — op. 29, Prophet. 983 — op. 30, Regimentsvchter. 984 — op. 31, Hugenotten. 985 — op. 33, Norma. 986 — op. 34, Lucrezia Borgia. 987 — op. 39, Nachtwandlerin. 988 — op. 56, Phantasie pastorale. 989 — op. 69, Barbier v. Sevilla. 990 — op. 71, Stumme v. Portici. 991 — op. 97, Freischütz. 995 — op. 117, Wilhelm Tell. 976 — op. 119, Fra Diavolo. 977 — op. 120, Robert der Teu. 1725 — op. 121, Lohengrin-Phantasie (Hofmann). 978 — op. 125, Postillon. 979 — op. 135, Die weiße Dame. 980 — op. 138, Die Jidin. 2838 <b>Smetana, Chant du Solr.</b> 232/37 <b>Spohr, Konzerte Nr. II VI, VII, VIII, IX, XI (H. Petří).</b> 275 — Konzert Nr. XII (H. Petří). 593 <b>Strauss, Vater, 12 der beliebtesten Tänze (J. Weiss).</b> 1010 <b>Strauss, Joh., op. 7, Serenade für Blasinstr. u. Klav.</b> 1012 — op. 8, Konzert D-moll. 1013 — Lento ma non troppo (aus op. 8). 1394 — Träumerei aus op. 9, Stimmungsbilder Nr. 4 (H. Sitt). 1047 — op. 18, Sonate Es-dur. 1028 — Improvisation (aus op. 18). 1171 <b>Suppé, Franz v., Overtüren-Album (Dichter und Bauer etc.).</b> — Overtüren einzeln: 1171 a Dichter und Bauer. 1171 b Schöne Galatée. 1171 c 10 Mädchen und kein Mann. 1171 d Platte Bursche. 1171 e Paraphras 3. 1171 f Isabella. 704 <b>Tschukowsky, op. 35, „Konzert in D-dur“ (H. Petří).</b> 893 <b>Vieuxtemps, H., op. 6, Air varié.</b> 894 — op. 15, Les Arpèges. 2515 <b>Violinmeister-Album. (Delibes, Le pas des fleurs [Saurat]; Wienlowski, Kuyawiak; Godard, Interozzo; Tschukowsky, Sérénade mélancolique [Hrtuwald]; Sarasate, Réverie; Ganz, Romance de Perse).</b> 47/50 <b>Viotti, Konzerte Nr. XXII, XXIII, XXVIII, XXIX.</b> 2598 <b>Walter, Br., Sonate A-dur.</b> 761 <b>Weber, Sonaten (Glossner u. Steffek).</b> 1365 <b>Weber, J. M., Konzert in G-moll.</b> <b>Wienlowski, H., Kompositionen.</b> 2864 — op. 3, Souvenir de Posen. 2848 — op. 4, Polonaise de Concert. 2846 — op. 5, Adagio élégiaque. 2859 — op. 6, Souvenir de Moscou. 2631 — op. 7, Capriccio-Valse. 2632 — op. 9, Romance sans Paroles et Rondo élégant. 2633 — op. 11, Le Carnaval russe. 2634 — op. 12, 2 Mazourkas de Salon: Sielanka k champêtre et Chanson polonoise. 985R — op. 14, I. Konzert in Fis-moll. 2635 — op. 16, Scherzo-Tarantelle. 2636 — op. 17, Légende. 2850 — op. 19, 2 Mazourkas caractéristiques: I. Oberlitas, II. Le Ménistrer. 2662 — op. 20, Faust-Phantasie. 2851 — op. 21, II. Polonaise brillante. 2852 — op. 22, II. Konzert in D-moll. 2853 — Daraus: Romanze. 2854 — „ Zingara. 2859 — op. 23, Gigue. 2865 — op. posth. Phantasie orientale. 2866 — Kuyawiak. 1366 <b>Wilm, N., v., op. 83, Sonate I D-dur.</b></p>
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