

Deux Préludes
et Etude
pour
PIANO
par
JOSEPH WITTOL.

Op. 19.

Cplt. Pr. $\frac{M. 1.50}{R. 75}$

Séparément :

- Nº 1. Prélude en Fa dièse mineur... Pr. $\frac{M. 1}{R. 50}$
 Nº 2. Prélude en Mi mineur..... Pr. $\frac{M. 60}{R. 30}$
 Nº 3. Etude en Ré majeur..... Pr. $\frac{M. 1}{R. 50}$

*Propriété de l'Éditeur pour tous Pays.
 Enregistré aux Archives de l'Union*

M. P. BELAIEFF, LEIPZIG.

1895.

1174

1175 — 1177.

Verl. von G. & P. Peters Leipzig

1413

✓

Prélude.

Appassionato. M. M. ♩ = 138.

Joseph Wihtol, Op. 19. N°1.

PIANO.

f

sf

poco dimin.

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic marking.

Second system of musical notation, continuing the piece. It features a *sf* (sforzando) dynamic marking.

Third system of musical notation, continuing the piece.

Fourth system of musical notation, featuring a *sf* (sforzando) dynamic marking.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, featuring a *dimin.* (diminuendo) marking and a *poco rit.* (poco ritardando) marking.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano). The bass clef staff contains a rhythmic accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. The key signature has two sharps.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. The key signature has two sharps.

Fourth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *f* (forte). The bass clef staff contains a rhythmic accompaniment. The key signature has two sharps. A *cresc.* (crescendo) marking is present in the first measure of the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *ff* (fortissimo). The bass clef staff contains a rhythmic accompaniment. The key signature has two sharps. A *cresc.* (crescendo) marking is present in the first measure of the treble staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features complex chordal textures in the right hand and a rhythmic bass line in the left hand.

Second system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic pattern with slurs. The dynamic marking *sempre ff* is present in the first measure.

Third system of musical notation. The right hand continues with complex chords and some melodic fragments. The left hand maintains the rhythmic pattern.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic pattern. The dynamic marking *poco dim.* is present in the fourth measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic pattern. The dynamic marking *sf* is present in the final measure.

Prélude.

Tranquillo. M.M. $\text{♩} = 40$.

Joseph Wihtol, Op. 19. N° 2.

PIANO.

3
dimin.
rit.
p
a tempo

3
3
cresc.

3
più f

3
dim.
sempre dim.

pp

3
3
3
3
3
3
dim.
morendo

Etude.

Vivace. M. M. ♩ = 150.

Joseph Wihtol, Op. 19. N°3.

PIANO.

mf leggiero ma legato

rit.
a tempo

f
p

rit.
a tempo

First system of musical notation. The right hand (treble clef) plays a complex, multi-measure rhythmic pattern. The left hand (bass clef) plays a simpler accompaniment. Dynamics include *cresc.* and *f*. A *mf* dynamic is also present in the right hand.

Second system of musical notation. The right hand continues with complex patterns. Dynamics include *f* and *mf*.

Third system of musical notation. The right hand features complex patterns. Dynamics include *f*, *dim.*, *p*, and *cresc.*

Fourth system of musical notation. The right hand continues with complex patterns. Dynamics include *f* and *cresc.*. An 8-measure rest is indicated in the right hand.

Fifth system of musical notation. The right hand continues with complex patterns. Dynamics include *ff* and *f*. An 8-measure rest is indicated in the right hand.

Sixth system of musical notation. The right hand continues with complex patterns. Dynamics include *rit.*

First system of musical notation, consisting of two staves (treble and bass clefs) with various notes, rests, and accidentals. The key signature has two sharps (F# and C#).

Second system of musical notation, consisting of two staves. It includes dynamic markings *mf* and *f*.

Third system of musical notation, consisting of two staves. It includes a dynamic marking *mf*.

Fourth system of musical notation, consisting of two staves. It includes dynamic markings *cresc.*, *f*, and *mf*.

Fifth system of musical notation, consisting of two staves. It includes a dynamic marking *cresc.*.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. A dynamic marking *più f* is placed above the second measure. A slur with the number 8 is positioned above the final measure of the system.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The music continues with complex textures. Dynamic markings *ff* and *sempre ff* are present. A slur with the number 8 is positioned above the first measure of the system.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The music continues with complex textures. A slur with the number 8 is positioned above the first measure of the system.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The music continues with complex textures. Dynamic markings *rit.* and *a tempo* are present.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The music continues with complex textures. A dynamic marking *ff* is present. A slur with the number 8 is positioned above the first measure of the system.

Compositions pour Piano

publiées par

M. P. BELAIEFF

à LEIPZIG.



A. Gretchaninow.			M.	R.
Op. 3. Pastels. 5 Morceaux miniatures. Complet			2.—	1.—
<i>Séparément.</i>				
No. 1. Plainte			—80	—40
No. 2. Méditation			—60	—30
No. 3. Chant d'automne			—60	—30
No. 4. Orage			—80	—40
No. 5. Nocturne			—80	—40

A. Kopylow.			M.	R.
Op. 3. 2 Mazurkas. Complet			2.—	1.—
<i>Séparément.</i>				
No. 1 en MI mineur			1.20	—60
No. 2 en SOL mineur			1.20	—60
Op. 6. Valse			1.50	—75
Op. 8. Mazurka			2.—	1.—
Op. 9. Etude			1.50	—75
Op. 12. 3 Fugues (C moll — D moll — H moll). Complet			2.—	1.—
<i>Séparément.</i>				
No. 1. UT mineur			—80	—40
No. 2. RE mineur			—80	—40
No. 3. SI mineur			—80	—40

Op. 13. 4 petits Morceaux. Complet			2.—	1.—
<i>Séparément.</i>				
No. 1. Songerie			—60	—30
No. 2. Récit			1.—	—50
No. 3. Chansonnette			—60	—30
No. 4. Une goutte de pluie			—60	—30
Op. 16. Polka de salon sur le thème B-la-f			1.50	—75
Op. 17. 4 Miniatures. Complet			2.50	1.25
<i>Séparément.</i>				
No. 1. Danse			—80	—40
No. 2. Valse			1.—	—50
No. 3. Polka			1.—	—50
No. 4. Près de la chapelle			—60	—30
Op. 20. 5 Morceaux. Complet			2.—	1.—
<i>Séparément.</i>				
No. 1. Feuillet d'Album			—60	—30
No. 2. Chansonnette			—60	—30
No. 3. Une petite Mazurka			—60	—30
No. 4. Jeu au cheval			—60	—30
No. 5. Rêve d'enfant			—60	—30
Op. 26. 3 Feuilles d'Album. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. RE majeur			—60	—30
No. 2. SOL majeur			—60	—30
No. 3. UT mineur			1.—	—50

A. Liadow et A. Glazounow.

Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow

I. Allegretto, d'A. Liadow.	1.—	—50
II. Moderato, d'A. Liadow.		
III. Moderato, d'A. Glazounow.		
IV. Allegretto, d'A. Liadow.		
V. Moderato (Thème russe) arrangé par A. Glazounow.		

S. Liapounow.

Op. 1. 3 Morceaux. Complet			4.—	2.—
<i>Séparément.</i>				
No. 1. Etude			1.20	—60
No. 2. Intermezzo			1.50	—75
No. 3. Valse			1.50	—75

M. Moussorgsky.

2 Clavierstücke.				
No. 1. Ein Kinderscherz			1.—	—50
No. 2. Intermezzo			—80	—40

A. Scriabine.

Op. 4. Allegro appassionato			2.50	1.25
Op. 6. Sonate (Fa mineur)			3.—	1.50
Op. 10. 2 Impromptus. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. FA dièse mineur			1.—	—50
No. 2. LA majeur			1.—	—50

Nicolas Rimsky-Korsakow.			M.	R.
Op. 10. Valse, Intermezzo, Scherzo, Nocturne, Prélude et Fugue (Six Variations) sur le thème B-A-C-H			3.—	1.50
Op. 11. 4 Morceaux. Complet			3.—	1.50
<i>Séparément.</i>				
No. 1. Impromptu			1.—	—50
No. 2. Novellette			1.—	—50
No. 3. Scherzino			—80	—40
No. 4. Etude			—80	—40

Op. 36. La Grande Pâque Russe. Ouverture sur des thèmes de l'Eglise Russe pour grand Orchestre. Réduction pour Piano à 2 mains par Paul Gilson			4.—	2.—
Die Mainacht. Oper in 3 Acten. Text nach einer Erzählung von Gogol. Clavierauszug zu 2 Händen von Theodor Herbert. <i>netto</i>			9.—	4.50
— Ouverture			2.50	1.25
Mlada. Opéra-Ballet féerique en 4 actes. Morceaux sép. de la Partition de Piano.				
No. 1. Introduction			—50	—25
No. 5. Rédowa			1.—	—50
No. 9. Danse lithuanienne			—80	—40
No. 10. Danse indienne			—80	—40

N. Stcherbatcheff.

Op. 8. Féeries et Pantomimes. Scènes et Morceaux détachés. Nouvelle Edition revue et corrigée par l'Auteur. Première Série. Complet			5.—	2.50
<i>Séparément.</i>				
No. 1. Prologue symphonique			1.—	—50
No. 2. Au jardin. Saynète			—80	—40
No. 3. Au rouet. Bluette			—80	—40
No. 4. Bouffonneries. Scherzo			1.30	—65
No. 5. Le mezzetin amoureux. Sérénade-Valse			—80	—40
No. 6. Le bourdon. Impromptu			—80	—40
No. 7. La fée mystérieuse. Apparition			—80	—40
No. 8. Danses caractérisées. Rondo pantomimique			1.50	—75
Deuxième Série. Complet			5.—	2.50
<i>Séparément.</i>				
No. 9. Papillons. Divertissement-Intermezzo			1.50	—75
No. 10. Chœur dansé			—80	—40
No. 11. Marguerite. Ballade			—80	—40
No. 12. Le géant. Fantasmagorie			—60	—30
No. 13. Concert de bergers. Pastorale			—80	—40
No. 14. Chinoiserie			—80	—40
No. 15. Cortège de moines. Scène de nuit			—60	—30
No. 16. Epilogue			1.—	—50

Op. 15. Mosaïque. Album pittoresque. Morceaux détachés. Complet			5.—	2.50
<i>Séparément.</i>				
No. 1. Rêverie-Prélude			—80	—40
No. 2. Orientale			—80	—40
No. 3. Elégie			—80	—40
No. 4. Guitare			1.30	—65
No. 5. Valse-Intermezzo			—80	—40
No. 6. Pervenche			—80	—40
No. 7. Marionnettes			1.50	—75
Op. 16. 5 Mazurkas. Complet			3.—	1.50
<i>Séparément.</i>				
No. 1, 2, 3, 4, 5			à	—80 —40
Op. 17. Scherzo-Caprice			2.—	1.—
Op. 18. Echos du passé. 2 Morceaux. Cplt.			2.—	1.—
<i>Séparément.</i>				
No. 1. Souvenance. Feuillet d'Album			1.—	—50
No. 2. Rondo joyeux			1.—	—50
Op. 19. Grande Etude en FA mineur			2.—	1.—
Op. 20. 2 Préludes en SI bém. mineur. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. Chasse neige			—60	—30
No. 2. Presto agitato			1.—	—50

Op. 21. Pages intimes. 3 Simili-Valses. Complet			2.50	1.25
<i>Séparément.</i>				
No. 1			—80	—40
No. 2, 3			à	1.— —50

N. Stcherbatcheff.			M.	R.
Op. 22. Allegro appassionato. Impromptu-Etude			1.50	—75
Op. 23. 3 Idylles. Complet			3.—	1.50
<i>Séparément.</i>				
No. 1. L'étoile du berger			1.—	—50
No. 2. En passant l'eau			1.50	—75
No. 3. Songerie dans les bois			1.—	—50
Op. 25. Les solitudes. 3 Andante-Interludia. Complet			3.—	1.50
<i>Séparément.</i>				
No. 1. Méditation			1.50	—75
No. 2. Soir d'été			—80	—40
No. 3. Clair de lune			—80	—40

Op. 26. Fantaisies-Etudes (formant suite)			6.—	3.—
Op. 27. Les orchidées. 2 Valses. Compl.			2.—	1.—
<i>Séparément.</i>				
No. 1 (en UT mineur)			1.50	—75
No. 2 (en SOL majeur)			1.50	—75
Op. 28. 2 Morceaux. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. Canzone			—80	—40
No. 2. Toccatina			1.—	—50
Op. 29. Impromptu-Caprice			1.50	—75
Op. 30. La chute des feuilles. Etude			1.—	—50
Op. 31. La mélancolie. Mouvement lent tiré d'un Quatuor pour instruments à cordes. Réduction pour Piano à 2 mains par l'auteur			1.—	—50
Op. 32. Première neige. Mélodie-Idylle			1.—	—50
Op. 33. Sérénade pour Orchestre. Version pour Piano à 2 mains par l'Auteur			1.—	—50
Op. 34. Valse-Entr'acte			1.50	—75
Op. 35. Barcarolle orientale. Chant-Nocturne			1.—	—50
Op. 36. Les adieux. 2 Impromptus mélodiques. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. FA mineur			1.—	—50
No. 2. MI mineur			1.—	—50
Op. 37. Preludio			1.—	—50
Op. 38. Impromptu-Villanelle			1.50	—75
Op. 39. Au soir tombant. Valse rêveuse			1.50	—75
Op. 40. Souvenir de Lithuanie. 2 Mazurkas. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. LA mineur			—80	—40
No. 2. LA majeur			1.—	—50
Op. 41. Nouvelles marionnettes. Rondo à la Valse			1.50	—75
Op. 42. Mazurka en MIb			1.50	—75

Joseph Wihtol.

Op. 1. Sonate			3.—	1.50
Op. 3. Humoresque			1.50	—75
Op. 6. Variations sur un thème lette			3.—	1.50
Op. 8. Berceuse			—60	—30
Op. 9. Mazurka et Valse. Complet			2.—	1.—
<i>Séparément.</i>				
No. 1. Mazurka			1.—	—50
No. 2. Valse			1.50	—75
Op. 10. 3 Préludes. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. SI majeur			—60	—30
No. 2. FA mineur			—60	—30
No. 3. SOLb majeur			1.—	—50
Op. 13. 3 Préludes. Complet			2.—	1.—
<i>Séparément.</i>				
No. 1. RE mineur			1.—	—50
No. 2. SOL mineur			1.—	—50
No. 3. LA majeur			—60	—30
Op. 16. 3 Préludes. Complet			2.—	1.—
<i>Séparément.</i>				
No. 1. REb majeur			1.—	—50
No. 2. SIb mineur			1.—	—50
No. 3. DO mineur			1.—	—50
Op. 17. 3 Morceaux. Complet			1.50	—75
<i>Séparément.</i>				
No. 1. Etude, en MIb majeur			—80	—40
No. 2. Prélude, en MI mineur			—60	—30
No. 3. Prélude, en SOL mineur			—80	—40