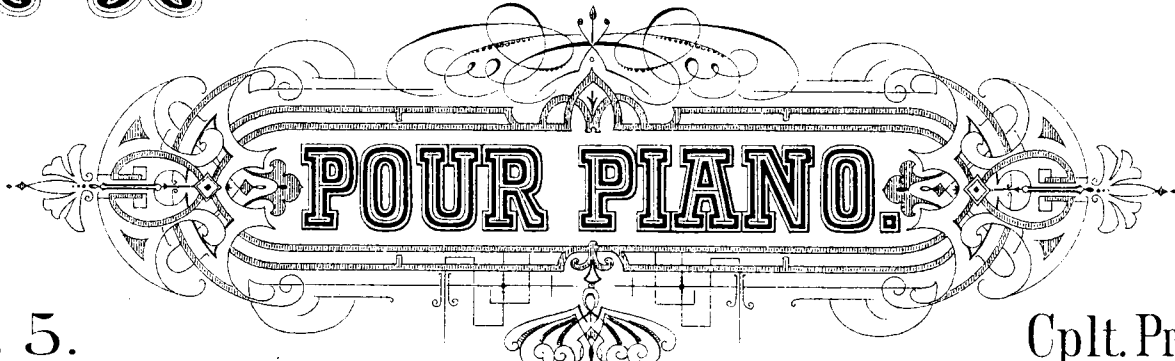


S. Hammoline
SIX
MORCEAUX



Op. 5.

Cplt. Pr. M.^2 50

Séparément

N^o 1. Pastorale Pr. R.^2 60

N^o 2. Minuetto Pr. R.^2 80

N^o 3. Berceuse Pr. R.^2 60

N^o 4. Valse mélancolique Pr. R.^2 80

N^o 5. Leggenda Pr. R.^2 35

N^o 6. Mazurka rustique Pr. R.^2 80

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2762
2763 — 2768

Inst Lith. de C.G. Röder, G.m.b.H., Leipzig.

Ивану Антоновичу ВИШНЕВСКОМУ.

Minuetto.

Moderato. M.M. ♩ = 104.

S. Barmotine, Op. 5 N^o 2.

The musical score is written for piano and consists of five systems. Each system contains a treble and a bass staff. The key signature has one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 104. The score includes various dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). It features several triplets and slurs across both staves. The piece concludes with a final cadence in the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The system contains four measures of music.

Second system of musical notation, continuing the piece. It includes dynamic markings: *p* (piano) in the first measure, *pp* (pianissimo) in the second measure, and *p* in the third measure. The notation includes various note values and rests.

Third system of musical notation, featuring a more active melodic line in the treble clef with some slurs and ties. The bass line continues to provide harmonic support.

Fourth system of musical notation, characterized by the presence of triplets in both the treble and bass clefs. A dynamic marking of *p* is present in the third measure.

Fifth system of musical notation, continuing the triplet patterns in both hands. The treble clef has a melodic line with some slurs, while the bass clef has a steady triplet accompaniment.

Sixth system of musical notation, the final system on the page. It includes dynamic markings: *mp* (mezzo-piano) in the first measure, *mf* (mezzo-forte) in the second measure, and *p* in the third measure. The piece concludes with a final chord in the treble clef.

Trio.
L'istesso tempo.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a repeat sign. The first measure has a piano (*p*) dynamic marking. The system contains five measures of music with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It features a repeat sign in the middle. The dynamic marking changes to mezzo-forte (*mf*) in the second half of the system. The notation includes complex chordal structures and melodic fragments.

Third system of musical notation, showing a dynamic shift to forte (*f*) in the first measure, followed by a return to piano (*p*) in the fourth measure. The music is characterized by dense chordal textures and intricate melodic lines.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking. The system contains five measures of music with complex harmonic structures and melodic patterns.

Fifth system of musical notation, concluding the page. It starts with a piano (*p*) dynamic marking and contains five measures of music with various chordal and melodic elements.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. It includes dynamic markings *dim.*, *p.*, *mp*, *poco rit.*, and *p*. The tempo marking **Tempo I.** is located at the end of the system.

Third system of musical notation, continuing the piece with various chordal textures and melodic fragments. Dynamic markings *mf* and *mp* are used.

Fourth system of musical notation, featuring a prominent triplet in the bass line. A dynamic marking of *p* is present.

Fifth system of musical notation, concluding the page with a final triplet in the bass line.

First system of musical notation. The treble clef staff contains chords and melodic fragments, with dynamics *mp*, *mf*, *f*, and *p*. The bass clef staff features a rhythmic pattern of eighth notes with triplets, indicated by a '3' below the notes.

Second system of musical notation. The treble clef staff continues with melodic lines and chords, marked with *mf*. The bass clef staff shows a continuation of the eighth-note triplet pattern.

Third system of musical notation. The treble clef staff features more complex melodic passages with slurs and accents. The bass clef staff continues with the eighth-note triplet pattern.

Fourth system of musical notation. The treble clef staff has chords and melodic lines, with dynamics *p* and *pp*. The bass clef staff continues with the eighth-note triplet pattern.

Fifth system of musical notation. The treble clef staff contains melodic lines and chords, marked with *p*. The bass clef staff continues with the eighth-note triplet pattern.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including triplets, and dynamic markings such as *p* (piano).

Second system of musical notation, continuing the piece with complex rhythmic structures and dynamic markings like *mp* (mezzo-piano).

Third system of musical notation, showing further development of the musical themes with dynamic markings such as *mf* (mezzo-forte).

Fourth system of musical notation, characterized by more intense passages with dynamic markings like *f* (forte) and *ff* (fortissimo).

Fifth system of musical notation, concluding the page with dynamic markings like *p* (piano) and *pp* (pianissimo), and a *rit.* (ritardando) marking.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipov.		Félix Blumenfeld.		Félix Blumenfeld.		
M.	R.	M.	R.	M.	R.	M.	R.	
Op. 16.	3 Morceaux. Complet. 1.40 — .50	Op. 1.	3 Etudes. Complet. 2. — .70	Op. 2.	4 Morceaux. Complet 2.50 — .90	Op. 17.	Préludes.	
	Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . . 2. — .70	
	No. 1. Chant d'automne . — .60 — .25		No. 1. La b 1. — .35		No. 1. Etude. La — .80 — .30		Séparément.	
	No. 2. Idylle — .40 — .15		No. 2. Fa # 1. — .35		No. 2. Souvenir douloureux . — .60 — .25		No. 19. Mi b — .60 — .25	
	No. 3. Valse 1. — .35		No. 3. La — .80 — .30		No. 3. Quasi Mazurka . — .80 — .30		No. 20. ut — .60 — .25	
	E. Alenoff.		Op. 2.	3 Valses. Complet 2. — .70		No. 4. Mazurka de concert 1. — .35		No. 21. Si b — .60 — .25
	Op. 7.	3 Morceaux. Complet 2. — .70		Séparément.				No. 22. sol — .60 — .25
		Séparément.		No. 1. mi — .80 — .30		Op. 3.	3 Etudes. Complet 2. — .70	
	No. 1. Valse-Improptu . 1. — .35			No. 2. ré # 1. — .35			Séparément.	
	No. 2. Mazurka rustique . — .80 — .30			No. 3. Si b 1.40 — .50			No. 1. Ré b 1.20 — .45	
	No. 3. Gavotte — .80 — .30			Op. 3.	Variations sur un thème original 1.80 — .65		No. 2. mi — .60 — .25	
	Op. 8.	2 Mazurkas. Complet 1.40 — .50		Op. 5.	5 Morceaux. Complet 1.80 — .65		No. 3. La — .80 — .30	
		Séparément.			Séparément.		Op. 3.	3 Etudes. Complet 2. — .70
	No. 1. Ré b — .80 — .30				No. 1. Romance — .60 — .25			Séparément.
	No. 2. Mi — .80 — .30				No. 2. Etude — .80 — .25			No. 1. Moment de désespoir — .60 — .25
	Op. 9.	5 Morceaux. Complet 2. — .70			No. 3. Burlesque — .60 — .25			No. 2. Le soir — .60 — .25
		Séparément.			No. 4. Prélude — .40 — .15			No. 3. Une course 1. — .35
	No. 1. Arabesque — .80 — .30				No. 5. Etude — .80 — .30			Op. 22.
	No. 2. Notturmo — .60 — .25				Op. 6.	4 Morceaux. Complet 1.80 — .65		2 Morceaux.
	No. 3. Improptu — .60 — .25					Séparément.		No. 1. Mazurka (en La b) . — .80 — .30
	No. 4. Burlesque — .60 — .25					No. 1. Valse. La — .80 — .30		No. 2. Valse brillante (en Si) 1.40 — .50
	No. 5. Novellette — .80 — .30					No. 2. Nocturne — .60 — .25		Op. 23.
	Op. 10.	4 Morceaux. Complet 2. — .70				No. 3. Intermezzo — .60 — .25		Suite polonaise. Complet 1.60 — .60
		Séparément.				No. 4. Impromptu — .60 — .25		Séparément.
	No. 1. Petites Variations . 1.20 — .45					Op. 8.	2 Préludes. Complet 1. — .35	
	No. 2. Valse — .60 — .25						Séparément.	
	No. 3. Intermezzo — .80 — .30						No. 1. Mi — .40 — .15	
	No. 4. Canzona — .80 — .30						No. 2. Ré b — .60 — .25	
	A. N. Alphéraky.						Op. 9.	Miniatures. Complet 1.60 — .60
	Op. 25.	3 Morceaux. Complet 1.40 — .50						Séparément.
		Séparément.						No. 1. Fugnette — .40 — .15
	No. 1. Introduction . . . — .60 — .25							No. 2. Mazurka — .60 — .25
	No. 2. Mazurka — .60 — .25							No. 3. Valse. Ré — .60 — .25
	No. 3. Sérénade levantine — .60 — .25							Op. 10.
	Op. 27.	3 Morceaux. Complet 1.40 — .50						Prélude — .60 — .25
		Séparément.						Op. 11.
	No. 1. Mazurka. ut . . . — .80 — .30							Valse et Etude. Complet 1.40 — .50
	No. 2. Mazurka. sol . . . — .60 — .25							Séparément.
	No. 3. Valse. Mi b . . . — .80 — .30							No. 1. Valse. Sol b . . . 1. — .35
	Op. 29.	3 Morceaux. Complet 1.40 — .50						No. 2. Etude — .80 — .30
		Séparément.						Op. 12.
	No. 1. Duo — .60 — .25							Nocturne — .80 — .30
	No. 2. Scherzo — .60 — .25							Op. 13.
	No. 3. Valse — .80 — .30							Impromptu et Valse. Complet 1.20 — .45
	Op. 30.	3 Morceaux. Complet 1.20 — .45						Séparément.
		Séparément.						No. 1. Impromptu . . . — .60 — .25
	No. 1. Etude. Sol b . . . — .40 — .15							No. 2. Valse. fa — .60 — .25
	No. 2. Menuet. ut . . . — .60 — .25							Nicolas Amani.
	No. 3. Etude. Fa . . . — .60 — .25							Op. 3.
	Nicolas Artciboucheff.							Tema con Variazioni . 1.60 — .60
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						Op. 4.
		Séparément.						Suite. Complet . . . 1.60 — .60
	No. 1. mi b — .80 — .30							Séparément.
	No. 2. La b 1.20 — .45							No. 1. Prélude — .40 — .15
	Op. 7.	2 Morceaux. Complet 1.20 — .45						No. 2. Minuetto — .80 — .30
		Séparément.						No. 3. Gigue — .60 — .25
	No. 1. Valse — .60 — .25							No. 4. Gavotte — .80 — .30
	No. 2. Mazurka — .60 — .25							Op. 5.
	Nicolas Artciboucheff.							2 Valses. Complet 1. — .35
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						Séparément.
		Séparément.						No. 1. Valse triste . . . — .60 — .25
	No. 1. mi b — .80 — .30							No. 2. Valse gracieuse . — .60 — .25
	No. 2. La b 1.20 — .45							Op. 7.
	Op. 7.	2 Morceaux. Complet 1.20 — .45						4 Pièces caractéristiques. Complet 1.40 — .50
		Séparément.						Séparément.
	No. 1. Valse — .60 — .25							No. 1. Souvenir lointain . — .60 — .25
	No. 2. Mazurka — .60 — .25							No. 2. Orientale — .60 — .25
	Nicolas Artciboucheff.							No. 3. Elégie — .60 — .25
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						No. 4. La pièce de maman — .60 — .25
		Séparément.						Op. 8.
	No. 1. mi b — .80 — .30							Préludes 1. — .35
	No. 2. La b 1.20 — .45							Félix Blumenfeld.
	Op. 7.	2 Morceaux. Complet 1.20 — .45						Op. 2.
		Séparément.						4 Morceaux. Complet 2.50 — .90
	No. 1. Valse — .60 — .25							Séparément.
	No. 2. Mazurka — .60 — .25							No. 1. Etude. La — .80 — .30
	Nicolas Artciboucheff.							No. 2. Souvenir douloureux . — .60 — .25
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						No. 3. Quasi Mazurka . — .80 — .30
		Séparément.						No. 4. Mazurka de concert 1. — .35
	No. 1. mi b — .80 — .30							Op. 3.
	No. 2. La b 1.20 — .45							3 Etudes. Complet 2. — .70
	Op. 7.	2 Morceaux. Complet 1.20 — .45						Séparément.
		Séparément.						No. 1. Ré b 1.20 — .45
	No. 1. Valse — .60 — .25							No. 2. mi — .60 — .25
	No. 2. Mazurka — .60 — .25							No. 3. La — .80 — .30
	Nicolas Artciboucheff.							Op. 4.
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						Valse-Etude 1.40 — .50
		Séparément.						Op. 6.
	No. 1. mi b — .80 — .30							2 Nocturnes. Complet 1.60 — .60
	No. 2. La b 1.20 — .45							Séparément.
	Op. 7.	2 Morceaux. Complet 1.20 — .45						No. 1. Une nuit à Magaratch (Crimée). Mi 1. — .35
		Séparément.						No. 2. mi b — .80 — .30
	No. 1. Valse — .60 — .25							Op. 8.
	No. 2. Mazurka — .60 — .25							Variations caractéristiques sur un thème original 2. — .70
	Nicolas Artciboucheff.							Op. 11.
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						Mazurka 1.60 — .60
		Séparément.						Op. 12.
	No. 1. mi b — .80 — .30							4 Préludes. Complet 1.60 — .60
	No. 2. La b 1.20 — .45							Séparément.
	Op. 7.	2 Morceaux. Complet 1.20 — .45						No. 1, en Sol — .60 — .25
		Séparément.						No. 2, en Mi — .60 — .25
	No. 1. Valse — .60 — .25							No. 3, en Ut # — .60 — .25
	No. 2. Mazurka — .60 — .25							No. 4, en Ré — .40 — .15
	Nicolas Artciboucheff.							Op. 13.
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						2 Impromptus. Complet 1.80 — .65
		Séparément.						Séparément.
	No. 1. mi b — .80 — .30							No. 1. La b 1.40 — .50
	No. 2. La b 1.20 — .45							No. 2. Sol b — .80 — .30
	Op. 7.	2 Morceaux. Complet 1.20 — .45						Op. 14.
		Séparément.						Sur mer. Etude . . . 1.60 — .60
	No. 1. Valse — .60 — .25							Op. 16.
	No. 2. Mazurka — .60 — .25							Valse-Improptu. . . 1.60 — .60
	Nicolas Artciboucheff.							Op. 17.
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						Préludes
		Séparément.						Cahier I. Complet. . . . 2. — .70
	No. 1. mi b — .80 — .30							Séparément.
	No. 2. La b 1.20 — .45							No. 1. Ut — .40 — .15
	Op. 7.	2 Morceaux. Complet 1.20 — .45						No. 2. la — .80 — .30
		Séparément.						No. 3. Sol — .40 — .15
	No. 1. Valse — .60 — .25							No. 4. mi — .80 — .30
	No. 2. Mazurka — .60 — .25							No. 5. Ré — .80 — .30
	Nicolas Artciboucheff.							No. 6. si — .60 — .25
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						Cahier II. Complet . . . 2. — .70
		Séparément.						Séparément.
	No. 1. mi b — .80 — .30							No. 7. La — .80 — .30
	No. 2. La b 1.20 — .45							No. 8. fa # — .40 — .15
	Op. 7.	2 Morceaux. Complet 1.20 — .45						No. 9. Mi — .40 — .15
		Séparément.						No. 10. ut # — .40 — .15
	No. 1. Valse — .60 — .25							No. 11. Si — .60 — .25
	No. 2. Mazurka — .60 — .25							No. 12. sol # — .80 — .30
	Nicolas Artciboucheff.							Cahier III. Complet . . . 2. — .70
	Op. 3.	2 Mazurkas. Complet 1.60 — .60						Séparément.
		Séparément.						No. 13. Fa # — .60 — .25
	No. 1. mi b — .80 — .30							No. 14. mi b — .40 — .15
	No. 2. La b 1.20 — .45							No. 15. Ré b — .80 — .30
	Op. 7.	2 Morceaux. Complet 1.20 — .45						No. 16. si b — .60 — .25
		Séparément.						No. 17. La b — .60 — .25
	No. 1. Valse — .60 — .25							No. 18. (Memento mori.) fa — .60 — .25
	No. 2. Mazurka — .60 — .25							Op. 17.
	Nicolas Artciboucheff.							Préludes.
	Op. 3.	2 Mazurkas. Complet						

S. Hammolina
SIX
MORCEAUX

POUR PIANO.

Op. 5.

Cplt. Pr. $\frac{M. 2.50}{R. 90}$

Séparément.

N^o 1. Pastorale Pr. $\frac{M. 60}{R. 25}$ N^o 4. Valse mélancolique Pr. $\frac{M. 80}{R. 30}$
N^o 2. Minuetto Pr. $\frac{M. 80}{R. 30}$ N^o 5. Leggenda Pr. $\frac{M. 1.35}{R. 50}$
N^o 3. Berceuse Pr. $\frac{M. 60}{R. 25}$ N^o 6. Mazurka rustique Pr. $\frac{M. 80}{R. 30}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2762

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Inst. Lith. de CG Röder, Gmb. H., Leipzig

1210



Георгію Владиміровичу РОДИМЦЕВУ.

Berceuse.

Andantino cantabile. M.M. ♩ = 92

S. Barmotine, Op. 5 № 3.

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is G major (two sharps) and the time signature is 3/4. The tempo is marked 'Andantino cantabile' with a metronome marking of quarter note = 92. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a treble clef and a common time signature. The second system has a piano (*p*) marking in the treble and a pianissimo (*pp*) marking in the bass. The fifth system concludes with a 'poco rit.' (ritardando) instruction.

Poco meno mosso.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords and melodic fragments, with dynamics markings of *pp* and *p*. The lower staff begins with a bass clef and contains a melodic line with dynamics markings of *p* and *p*.

The second system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material from the first system, with dynamics markings of *pp* and *mp*. The lower staff continues the melodic line with dynamics markings of *p* and *p*.

The third system of musical notation consists of two staves. The upper staff features more complex chordal textures and melodic lines, with dynamics markings of *p* and *p*. The lower staff continues the melodic line with dynamics markings of *p* and *p*.

The fourth system of musical notation consists of two staves. The upper staff shows a melodic line with dynamics markings of *p* and *pp*. The lower staff continues the melodic line with dynamics markings of *p* and *p*.

Tempo I.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with dynamics markings of *p* and *pp*. The lower staff contains a melodic line with dynamics markings of *p* and *pp*.

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 a melodic line in the treble clef and a bass line in the bass clef. There are dynamic markings 'p' and 'pp' at the end of the system.

Second system of musical notation, continuing the piece. It includes a dynamic marking 'p' in the middle of the system.

Third system of musical notation, featuring a dynamic marking 'pp' towards the end of the system.

Fourth system of musical notation, including a dynamic marking 'p' in the middle of the system.

Fifth system of musical notation, the final system on the page. It includes dynamic markings 'p', 'dim.', and 'pp'. A fermata is placed over the final chord. A bracket with the number '8' spans across the top of the system.

Compositions pour Piano

publiées par

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Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.		
	M. R.		M. R.		M. R.		M. R.	
Op. 16. 3 Morceaux. Complet.	1.40 — 50	Op. 1. 3 Etudes. Complet.	2. — 70	Op. 2. 4 Morceaux. Complet.	2.50 — 90	Op. 17. Préludes.		
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . .	2. — 70	
No. 1. Chant d'automne60 — 25	No. 1. La ♭	1. — 35	No. 1. Etude. La80 — 30	Séparément.		
No. 2. Idylle40 — 15	No. 2. Fa #	1. — 35	No. 2. Souvenir douloureux60 — 25	No. 19. Mi ♭60 — 25	
No. 3. Valse	1. — 35	No. 3. La80 — 30	No. 3. Quasi Mazurka80 — 30	No. 20. ut60 — 25	
E. Aleneff.		Op. 2. 3 Valses. Complet.	2. — 70	No. 4. Mazurka de concert	1. — 35	No. 21. Si ♭60 — 25	
Op. 7. 3 Morceaux. Complet.	2. — 70	Séparément.		Op. 3. 3 Etudes. Complet.	2. — 70	No. 22. sol60 — 25	
Séparément.		No. 1. mi80 — 30	Séparément.		No. 23. Fa60 — 25	
No. 1. Valse-Impromptu	1. — 35	No. 2. ré #	1. — 35	No. 1. Ré ♭	1.20 — 45	No. 24. ré60 — 25	
No. 2. Mazurka rustique80 — 30	No. 3. Si ♭	1.40 — 50	No. 2. mi60 — 25	Op. 20. Nocturne-Fantaisie en		
No. 3. Gavotte80 — 30	Op. 3. Variations sur un thème original	1.80 — 65	No. 3. La80 — 30	Mi	1.40 — 50	
Op. 8. 2 Mazurkas. Complet.	1.40 — 50	Op. 5. 5 Morceaux. Complet.	1.80 — 65	Op. 4. Valse-Etude		1.40 — 50	Op. 21. 3 Morceaux. Complet.	1.60 — 60
Séparément.		Séparément.		Op. 6. 2 Nocturnes. Complet.		1.60 — 60	Séparément.	
No. 1. Ré ♭80 — 30	No. 1. Romance60 — 25	No. 1. Une nuit à Magaratch (Crimée). Mi		1. — 35	No. 1. Moment de désespoir60 — 25
No. 2. Mi80 — 30	No. 2. Etude60 — 25	No. 2. mi ♭80 — 30	No. 2. Le soir60 — 25
Op. 9. 5 Morceaux. Complet.	2. — 70	No. 3. Burlesque60 — 25	Op. 8. Variations caractéristiques sur un thème original		2. — 70	No. 3. Une course	1. — 35
Séparément.		No. 4. Prélude40 — 15	Op. 11. Mazurka		1.60 — 60	Op. 22. 2 Morceaux.	
No. 1. Arabesque80 — 30	No. 5. Etude80 — 30	Op. 12. 4 Préludes. Complet.		1.60 — 60	No. 1. Mazurka (en La ♭)80 — 30
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No. 4. Burlesque60 — 25	No. 1. Valse. La80 — 30	No. 2. en Mi60 — 25	Séparément.	
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Op. 10. 4 Morceaux. Complet.	2. — 70	No. 3. Intermezzo60 — 25	No. 4. en Ré40 — 15	No. 2. Ala Mazurka (Kujawiak)80 — 30
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Séparément.		Séparément.		No. 4. mi80 — 30	Séparément.	
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Op. 7. 2 Morceaux. Complet.	1.20 — 45	No. 3. Elégie60 — 25					
Séparément.		No. 4. La pièce de maman60 — 25					
No. 1. Valse60 — 25	Op. 8. Préludes	1. — 35					
No. 2. Mazurka60 — 25							

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M. P. BELAÏEFF, LEIPZIG.

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Александръ Петровиъ РОДИМЦЕВОЙ.

Valse mélancolique.

S. Barmotine, Op. 5 N^o 4.

Allegretto con anima. M.M. $\text{♩} = 52$.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegretto con anima' with a metronome marking of quarter note = 52. The score includes various dynamics: *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The fifth system concludes with the instruction *poco rit.* (ritardando). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and accents.

a tempo

First system of musical notation, measures 1-4. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *p* (piano) in the right hand and *mp* (mezzo-piano) in the left hand.

Second system of musical notation, measures 5-8. The right hand continues with melodic patterns, including a trill-like figure in measure 7. The left hand accompaniment remains consistent. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

Third system of musical notation, measures 9-12. The right hand features a more active melodic line with slurs. The left hand accompaniment includes some longer note values. Dynamics include *mp*.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and some grace notes. The left hand accompaniment is steady. Dynamics include *pp*.

Poco più mosso.

Fifth system of musical notation, measures 17-20. The tempo is marked *Poco più mosso*. The right hand has a more rhythmic melodic line. The left hand accompaniment features chords and moving bass lines. Dynamics include *mp* and *p*.

Sixth system of musical notation, measures 21-24. The right hand continues with a rhythmic melodic line. The left hand accompaniment includes chords and moving bass lines. Dynamics include *p*.

8

p *mp*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a dynamic marking of *p* (piano) at the beginning, which changes to *mp* (mezzo-piano) towards the end. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

This system contains the third and fourth staves of music. The upper staff continues the melodic line with slurs. The lower staff features a series of chords, some with a fermata, and a bass line with a *pp* (pianissimo) dynamic marking.

pp

This system contains the fifth and sixth staves of music. The upper staff has a melodic line with slurs. The lower staff features chords and a bass line with a *pp* dynamic marking.

8

pp

This system contains the seventh and eighth staves of music. The upper staff has a melodic line with slurs and a dynamic marking of *pp*. The lower staff features chords and a bass line with a *pp* dynamic marking.

8

mp *poco rit.*

This system contains the ninth and tenth staves of music. The upper staff has a melodic line with slurs and a dynamic marking of *mp*, followed by a *poco rit.* (ritardando) instruction. The lower staff features chords and a bass line with a *mp* dynamic marking.

Tempo I.

mf p pp

The first system of music consists of four measures. The right hand plays a series of eighth-note chords, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *mf* at the beginning, *p* at the start of the third measure, and *pp* at the start of the fourth measure.

mf pp

The second system continues with four measures. The right hand features a melodic line with eighth-note chords, and the left hand maintains a consistent eighth-note accompaniment. Dynamic markings are *mf* at the start of the second measure and *pp* at the start of the fourth measure.

mp

The third system contains four measures. The right hand has a more active melodic line with eighth-note chords, and the left hand continues with eighth-note accompaniment. A dynamic marking of *mp* is placed at the beginning of the second measure.

pp

The fourth system consists of four measures. The right hand plays a melodic line with eighth-note chords, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *pp* is at the start of the second measure.

poco rit. a tempo pp

The fifth system has four measures. The right hand features a melodic line with eighth-note chords, and the left hand has a steady eighth-note accompaniment. Dynamic markings include *poco rit.* above the first measure, *a tempo* above the second measure, and *pp* at the start of the third measure.

tenuto ppp

The sixth system consists of four measures. The right hand has a melodic line with eighth-note chords, and the left hand has a steady eighth-note accompaniment. Dynamic markings include *tenuto* above the first measure and *ppp* at the start of the second measure.



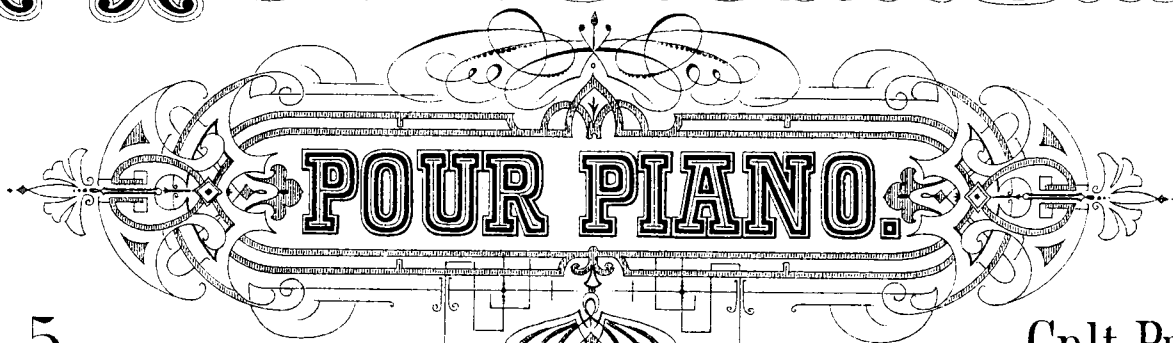
Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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Александр Александрович ВОЛКОВУ.

Leggenda.

S. Barmotine, Op. 5 N° 5.

Andantino con moto. M.M. ♩ = 60.

The musical score is written for piano and right hand. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The tempo is marked 'Andantino con moto' with a metronome marking of ♩ = 60. The score consists of five systems of two staves each. The first system starts with a piano (pp) dynamic. The second system features a piano (p) dynamic. The third system includes mezzo-piano (mp) and piano (p) dynamics. The fourth system reaches a forte (f) dynamic. The fifth system concludes with a piano (p) dynamic. The piece is characterized by flowing eighth-note patterns in the right hand and rhythmic accompaniment in the left hand.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. Dynamics include *pp* in the bass and *p* in the treble. There are some markings resembling '7' in the bass line.

Second system of musical notation, continuing the piece. It features similar complex textures with many beamed notes and slurs. Dynamics include *p* in both staves.

Third system of musical notation. Dynamics include *pp* in the bass and *mf* in the treble.

Fourth system of musical notation, showing a continuation of the complex textures and dynamics.

Fifth system of musical notation, featuring a *f* dynamic in the bass line.

Sixth system of musical notation, the final system on the page. It includes tempo markings *poco rit.* and *a tempo*. Dynamics include *mp* and *p*.

pp

rit. **Andantino cantabile. M.M. ♩ = 60.**

p

p *p*

p

p dolce

poco a poco rit. *a tempo*

f *mp* *p* *p*

p *p*

pp

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various note values and rests.

Second system of musical notation, including dynamic markings *p* and *mp*.

Third system of musical notation, including dynamic markings *mp* and *f*, and the instruction *poco a poco accel.*

Fourth system of musical notation, including the instruction *Piu mosso.* and dynamic marking *ff*.

Fifth system of musical notation, featuring complex rhythmic patterns and dynamic markings.

Sixth system of musical notation, including the instruction *f poco a poco rit.*

Tempo I.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and chords.

Second system of musical notation. It continues the piece with similar notation. The upper staff has a melodic line with some rests and slurs. The lower staff continues the accompaniment. The dynamics are consistent with the first system.

Third system of musical notation. The upper staff features a melodic line with a forte (*ff*) dynamic marking. The lower staff continues the accompaniment. The notation includes various note values and rests.

Fourth system of musical notation. The upper staff has a melodic line with a forte (*f*) dynamic marking. The lower staff continues the accompaniment. The notation includes various note values and rests.

Fifth system of musical notation. The upper staff has a melodic line with a mezzo-forte (*mf*) dynamic marking. The lower staff continues the accompaniment. The notation includes various note values and rests. The system concludes with a mezzo-piano (*mp*) dynamic marking.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a pianissimo (*pp*) dynamic marking.

The second system continues the piece. It starts with a *poco rit.* (slightly ritardando) marking. The upper staff has a melodic line with a repeat sign. The lower staff has a rhythmic accompaniment. The tempo then returns to *a tempo*. The system includes several *pp* (pianissimo) dynamic markings.

The third system shows further development of the melodic and harmonic material. The upper staff continues with a melodic line, and the lower staff maintains the rhythmic accompaniment. The dynamics remain *pp*.

The fourth system continues the musical texture. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. The system is marked with *pp* dynamics.

The fifth system continues the piece. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The system is marked with *pp* dynamics.

The sixth system concludes the page. It features a *rit.* (ritardando) marking. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The system ends with a final cadence.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	A. R.		A. R.		A. R.		A. R.
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Séparément.		Séparément.		Séparément.		Cahier IV. Complet	2. — .70
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No. 2. Idylle	. — .40 — .15	No. 2. Fa #	1. — .35	No. 2. Souvenir douloureux	. — .60 — .25	No. 19. Mi b	. — .60 — .25
No. 3. Valse	1. — .35	No. 3. La	. — .80 — .30	No. 3. Quasi Mazurka	. — .80 — .30	No. 20. ut	. — .60 — .25
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Op. 7. 3 Morceaux. Complet	2. — .70	Séparément.		Op. 3. 3 Etudes. Complet	2. — .70	No. 22. sol	. — .60 — .25
Séparément.		No. 1. mi	. — .80 — .30	Séparément.		No. 23. Fa	. — .60 — .25
No. 1. Valse-Improptu	1. — .35	No. 2. ré #	1. — .35	No. 1. Ré b	1.20 — .45	Op. 20. Nocturne-Fantaisie en	
No. 2. Mazurka rustique	. — .80 — .30	No. 3. Si b	1.40 — .50	No. 2. mi	. — .60 — .25	Mi	1.40 — .50
No. 3. Gavotte	. — .80 — .30	Op. 3. Variations sur un thème original	1.80 — .65	No. 3. La	. — .80 — .30	Op. 21. 3 Morceaux. Complet	1.60 — .60
Op. 8. 2 Mazurkas. Complet	1.40 — .50	Op. 5. 5 Morceaux. Complet	1.80 — .65	Op. 4. Valse-Etude	1.40 — .50	Séparément.	
Séparément.		Séparément.		Op. 6. 2 Nocturnes. Complet	1.60 — .60	No. 1. Moment de désespoir	. — .60 — .25
No. 1. Ré b	. — .80 — .30	No. 1. Romance	. — .60 — .25	Séparément.		No. 2. Le soir	. — .60 — .25
No. 2. Mi	. — .80 — .30	No. 2. Etude	. — .60 — .25	No. 1. Une nuit à Magaratch (Crimée). Mi	1. — .35	No. 3. Une course	1. — .35
Op. 9. 5 Morceaux. Complet	2. — .70	No. 3. Burlesque	. — .60 — .25	No. 2. mi b	. — .80 — .30	Op. 22. 2 Morceaux.	
Séparément.		No. 4. Prélude	. — .40 — .15	Op. 8. Variations caractéristiques sur un thème original	2. — .70	No. 1. Mazurka (en La b)	. — .80 — .30
No. 1. Arabesque	. — .80 — .30	No. 5. Etude	. — .80 — .30	Op. 11. Mazurka	1.60 — .60	No. 2. Valse brillante (en Si)	1.40 — .50
No. 2. Notturmo	. — .60 — .25	Op. 6. 4 Morceaux. Complet	1.80 — .65	Op. 12. 4 Préludes. Complet	1.60 — .60	Op. 23. Suite polonaise. Complet	1.60 — .60
No. 3. Improptu	. — .60 — .25	Séparément.		Séparément.		Séparément.	
No. 4. Burlesque	. — .60 — .25	No. 1. Valse. La	. — .80 — .30	No. 1, en Sol	. — .60 — .25	No. 1. Krakovienne (Krakowiak)	. — .60 — .25
No. 5. Novellette	. — .80 — .30	No. 2. Nocturne	. — .60 — .25	No. 2, en Mi	. — .60 — .25	No. 2. Ala Mazurka (Kujawiak)	. — .80 — .30
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No. 3. Intermezzo	. — .80 — .30	No. 1. Mi	. — .40 — .15	No. 1. La b	1.40 — .50	Séparément.	
No. 4. Canzona	. — .80 — .30	No. 2. Ré b	. — .60 — .25	No. 2. Sol b	. — .80 — .30	No. 1. sol	1.20 — .45
A. N. Alphéraky.		Op. 9. Miniatures. Complet	1.60 — .60	Op. 14. Sur mer. Etude	1.60 — .60	No. 2. mi b	1.20 — .45
Op. 25. 3 Morceaux. Complet	1.40 — .50	Séparément.		Op. 16. Valse-Improptu	1.60 — .60	Op. 27. 10 Moments lyriques.	
Séparément.		No. 1. Fugnette	. — .40 — .15	Op. 17. Préludes		Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — .50
No. 1. Introduction	. — .60 — .25	No. 2. Mazurka	. — .60 — .25	Cahier I. Complet	2. — .70	Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa	1.40 — .50
No. 2. Mazurka	. — .60 — .25	No. 3. Valse. Ré	. — .60 — .25	Séparément.		Op. 28. Improptu (en Si)	1. — .35
No. 3. Sérénade levantine	. — .60 — .25	Op. 10. Prélude	. — .60 — .25	No. 1. Ut	. — .40 — .15	Op. 29. 2 Etudes. Complet	1.40 — .50
Op. 27. 3 Morceaux. Complet	1.40 — .50	Op. 11. Valse et Etude. Complet	1.40 — .50	No. 2. la	. — .80 — .30	Séparément.	
Séparément.		Séparément.		No. 3. Sol	. — .40 — .15	No. 1, en Ré	. — .80 — .30
No. 1. Mazurka. ut	. — .80 — .30	No. 1. Valse. Sol b	1. — .35	No. 4. mi	. — .80 — .30	No. 2, en La	. — .80 — .30
No. 2. Mazurka. sol	. — .60 — .25	No. 2. Etude	. — .80 — .30	No. 5. Ré	. — .80 — .30	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
No. 3. Valse. Mi b	. — .80 — .30	Op. 12. Nocturne	. — .80 — .30	No. 6. si	. — .60 — .25	Séparément.	
Op. 29. 3 Morceaux. Complet	1.40 — .50	Op. 13. Impromptu et Valse. Complet	1.20 — .45	Cahier II. Complet	2. — .70	No. 1. Krakowiak	. — .80 — .30
Séparément.		Séparément.		Séparément.		No. 2. Kujawiak—Obertas	1. — .35
No. 1. Duo	. — .60 — .25	No. 1. Impromptu	. — .60 — .25	No. 7. La	. — .80 — .30	No. 3. Mazourka	1. — .35
No. 2. Scherzo	. — .60 — .25	No. 2. Valse. fa	. — .60 — .25	No. 8. fa #	. — .40 — .15	No. 4. Polonaise	1.40 — .50
No. 3. Valse	. — .80 — .30	Nicolas Amani.		No. 9. Mi	. — .40 — .15	Op. 32. Suite lyrique	2. — .70
Op. 30. 3 Morceaux. Complet	1.20 — .45	Op. 3. Tema con Variazioni	1.60 — .60	No. 10. ut #	. — .40 — .15	Op. 33. 2 Fragments caractéristiques	. — .80 — .30
Séparément.		Op. 4. Suite. Complet	1.60 — .60	No. 11. Si	. — .60 — .25	Op. 34. Ballade (en forme de Variations)	1.60 — .60
No. 1. Etude. Sol b	. — .40 — .15	Séparément.		No. 12. sol #	. — .80 — .30	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 2. Menuet. ut	. — .60 — .25	No. 1. Prélude	. — .40 — .15	Cahier III. Complet	2. — .70	Séparément.	
No. 3. Etude. Fa	. — .60 — .25	No. 2. Minuetto	. — .80 — .30	Séparément.		No. 1, en La b	. — .60 — .30
Nicolas Artciboucheff.		No. 3. Gigue	. — .60 — .25	No. 13. Fa #	. — .60 — .25	No. 2, en do	. — .60 — .25
Op. 3. 2 Mazurkas. Complet	1.60 — .60	No. 4. Gavotte	. — .80 — .30	No. 14. mi b	. — .40 — .15	No. 3, en Mi b	. — .60 — .25
Séparément.		Op. 5. 2 Valses. Complet	1. — .35	No. 15. Ré b	. — .80 — .30		
No. 1. mi b	. — .80 — .30	Séparément.		No. 16. si b	. — .60 — .25		
No. 2. La b	1.20 — .45	No. 1. Valse triste	. — .60 — .25	No. 17. La b	. — .60 — .25		
Op. 7. 2 Morceaux. Complet	1.20 — .45	No. 2. Valse gracieuse	. — .80 — .25	No. 18. (Memento mori) fa	. — .60 — .25		
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50				
No. 1. Valse	. — .60 — .25	Séparément.					
No. 2. Mazurka	. — .60 — .25	No. 1. Souvenir lointain	. — .60 — .25				
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		No. 3. Elégie	. — .60 — .25				
		No. 4. La pièce de maman	. — .60 — .25				
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VII

S. Hammolina

SIX

MORCEAUX

POUR PIANO.

Op. 5.

Cplt. Pr. ~~M. 2.50~~
R. 90

Séparément.

- | | | | |
|-----------------------------|----------------------|--------------------------------------|------------------------|
| N ^o 1. Pastorale | Pr. M. 60 | N ^o 4. Valse mélancolique | Pr. M. 80 |
| N ^o 2. Minuetto | Pr. M. 30 | N ^o 5. Leggenda | Pr. M. 1.35 |
| N ^o 3. Berceuse | Pr. M. 25 | N ^o 6. Mazurka rustique | Pr. M. 80 |

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M. P. BELAÏEFF, LEIPZIG.

1907

2762
2763 — 2768

Inst. Lith. de C.G. Röder, G.m.b.H., Leipzig



Mazurka rustique.

S. Barmotine, Op.5 №6.

Tempo di Mazurka.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The key signature has two flats (B-flat major), and the time signature is 3/4. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to mezzo-forte (*mf*). The fourth system is marked piano (*p*). The fifth system concludes with mezzo-forte (*mf*). The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three flats. The music features complex chordal textures and melodic lines. Dynamics include *p* (piano) in both staves.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic development.

Third system of musical notation. Dynamics include *mp* (mezzo-piano) and *f* (forte).

Fourth system of musical notation. Includes tempo markings *rit.* (ritardando) and *a tempo*. Dynamics include *f* (forte).

Fifth system of musical notation. Dynamics include *fp* (fortissimo).

Sixth system of musical notation. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Poco meno mosso.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It starts with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic. The lower staff begins with a bass clef and a common time signature, also starting with a piano (*p*) dynamic. The music features a mix of chords and melodic lines.

The second system continues the piece with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The dynamics remain piano (*p*). The music is characterized by flowing melodic lines in the upper voice and harmonic support in the lower voice.

The third system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The dynamics are piano (*p*). The music continues with a similar melodic and harmonic texture.

The fourth system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The dynamics are piano (*p*). The lower staff features a rhythmic pattern of eighth notes.

The fifth system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The dynamics are piano (*p*). The music continues with a similar melodic and harmonic texture.

poco rit. Tempo I.

The sixth system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The dynamics are mezzo-forte (*mf*). The music concludes with a *poco rit.* marking and a return to the original tempo, marked *Tempo I.*

The musical score consists of seven systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and articulation marks. Dynamics are indicated by *sf*, *mf*, *f*, and *p*. The piece concludes with a double bar line and repeat dots.

First system of musical notation, featuring treble and bass staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with melodic and harmonic development. The dynamic marking *mf* (mezzo-forte) appears towards the end of the system.

Third system of musical notation. It includes the dynamic marking *f* (forte) and tempo markings *poco rit.* (poco ritardando) and *a tempo*. The right hand features more complex rhythmic patterns and slurs.

Fourth system of musical notation. The right hand has a prominent melodic line with many slurs and ties. The left hand continues with a consistent accompaniment. The dynamic *f* is maintained.

Fifth system of musical notation. The right hand continues with intricate melodic passages. The left hand accompaniment remains active, supporting the overall texture.

Sixth system of musical notation, the final system on the page. It features a dynamic marking *f* and concludes with a final cadence in the right hand and a sustained chord in the left hand.

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A.	R.	A.	R.	A.	R.	A.	R.
Op. 16. 3 Morceaux. Complet.	1.40 — .50	Op. 1. 3 Etudes. Complet.	2. — .70	Op. 2. 4 Morceaux. Complet.	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . .	2. — .70
No. 1. Chant d'automne . . .	.60 — .25	No. 1. La b	1. — .35	No. 1. Etude. La . . . . .	.80 — .30	Séparément.	
No. 2. Idylle . . . . .	.40 — .15	No. 2. Fa #	1. — .35	No. 2. Souvenir doulou-	.60 — .25	No. 19. Mi b . . . . .	.60 — .25
No. 3. Valse	1. — .35	No. 3. La . . . . .	.80 — .30	reux . . . . .	.60 — .25	No. 20. ut . . . . .	.60 — .25
E. Alenoff.		Op. 2. 3 Valses. Complet.	2. — .70	No. 3. Quasi Mazurka . . .	.80 — .30	No. 21. Si b . . . . .	.60 — .25
Op. 7. 3 Morceaux. Complet.	2. — .70	Séparément.		No. 4. Mazurka de concert	1. — .35	No. 22. sol . . . . .	.60 — .25
Séparément.		No. 1. mi . . . . .	.80 — .30	Op. 3. 3 Etudes. Complet .	2. — .70	No. 23. Fa . . . . .	.60 — .25
No. 1. Valse-Improptu . . .	1. — .35	No. 2. ré #	1. — .35	Séparément.		No. 24. ré . . . . .	.60 — .25
No. 2. Mazurka rustique . .	.80 — .30	No. 3. Si b	1.40 — .50	No. 1. Ré b	1.20 — .45	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte . . . . .	.80 — .30	Op. 3. Variations sur un thème	1.80 — .65	No. 2. mi . . . . .	.60 — .25	Mi	1.40 — .50
Op. 8. 2 Mazurkas. Complet	1.40 — .50	original	1.80 — .65	No. 3. La . . . . .	.80 — .30	Op. 21. 3 Morceaux. Complet	1.60 — .60
Séparément.		Op. 5. 5 Morceaux. Complet	1.80 — .65	Séparément.		Séparément.	
No. 1. Ré b . . . . .	.80 — .30	No. 1. Romance . . . . .	.60 — .25	Op. 4. Valse-Etude	1.40 — .50	No. 1. Moment de déses-	
No. 2. Mi . . . . .	.80 — .30	No. 2. Etude . . . . .	.60 — .25	Op. 6. 2 Nocturnes. Complet	1.60 — .60	poir . . . . .	.60 — .25
Op. 9. 5 Morceaux. Complet	2. — .70	No. 3. Burlesque . . . . .	.60 — .25	Séparément.		No. 2. Le soir . . . . .	.60 — .25
Séparément.		No. 4. Prélude . . . . .	.40 — .15	No. 1. Une nuit à Maga-	1. — .35	No. 3. Une course	1. — .35
No. 1. Arabesque . . . . .	.80 — .30	No. 5. Etude . . . . .	.80 — .30	ratch (Crimée). Mi	.80 — .30	Op. 22. 2 Morceaux.	
No. 2. Notturmo . . . . .	.60 — .25	Op. 6. 4 Morceaux. Complet	1.80 — .65	No. 2. mi b . . . . .	.80 — .30	No. 1. Mazurka (en La b) . .	.80 — .30
No. 3. Improptu . . . . .	.60 — .25	Séparément.		Op. 8. Variations caractéris-	2. — .70	No. 2. Valse brillante (en Si)	1.40 — .50
No. 4. Burlesque . . . . .	.60 — .25	No. 1. Valse. La . . . . .	.80 — .30	tiques sur un thème original		Op. 23. Suite polonaise. Com-	
No. 5. Novellette . . . . .	.80 — .30	No. 2. Nocturne . . . . .	.60 — .25	Op. 11. Mazurka	1.60 — .60	plet	1.60 — .60
Op. 10. 4 Morceaux. Complet	2. — .70	No. 3. Intermezzo . . . . .	.60 — .25	Op. 12. 4 Préludes. Complet	1.60 — .60	Séparément.	
Séparément.		No. 4. Improptu . . . . .	.60 — .25	Séparément.		No. 1. Krakovienne (Krako-	
No. 1. Petites Variations . .	1.20 — .45	Op. 8. 2 Préludes. Complet .	1. — .35	No. 1, en Sol . . . . .	.60 — .25	wiak) . . . . .	.60 — .25
No. 2. Valse . . . . .	.60 — .25	Séparément.		No. 2, en Mi . . . . .	.60 — .25	No. 2. A la Mazurka (Kuja-	
No. 3. Intermezzo . . . . .	.80 — .30	No. 1. Mi . . . . .	.40 — .15	No. 3, en Ut # . . . . .	.60 — .25	wiak) . . . . .	.80 — .30
No. 4. Canzona . . . . .	.80 — .30	No. 2. Ré b . . . . .	.60 — .25	No. 4, en Ré . . . . .	.40 — .15	No. 3. Berceuse (Kolysan-	
A. N. Alphéraky.		Op. 10. Prélude . . . . .	.60 — .25	Op. 13. 2 Improptus. Complet	1.80 — .65	ka) . . . . .	.40 — .15
Op. 25. 3 Morceaux. Complet	1.40 — .50	Op. 11. Valse et Etude. Complet	1.40 — .50	Séparément.		No. 4. Mazurka (Mazurek) . .	.80 — .30
Séparément.		No. 1. Valse. Sol b	1. — .35	No. 1. La b	1.40 — .50	Op. 24. Etude de concert en fa #	1.40 — .50
No. 1. Introduction . . . . .	.60 — .25	No. 2. Etude . . . . .	.80 — .30	No. 2. Sol b . . . . .	.80 — .30	Op. 25. 2 Etudes - Fantaisies.	
No. 2. Mazurka . . . . .	.60 — .25	Op. 12. Nocturne . . . . .	.80 — .30	Op. 14. Sur mer. Etude . . .	1.60 — .60	Complet	2. — .70
No. 3. Sérénade levantine . .	.60 — .25	Op. 13. Improptu et Valse.		Op. 16. Valse-Improptu . . .	1.60 — .60	Séparément.	
Op. 27. 3 Morceaux. Complet	1.40 — .50	Complet	1.20 — .45	Op. 17. Préludes		No. 1. sol	1.20 — .45
Séparément.		Séparément.		Cahier I. Complet	2. — .70	No. 2. mi b	1.20 — .45
No. 1. Mazurka. ut . . . . .	.80 — .30	No. 1. Improptu . . . . .	.60 — .25	Séparément.		Op. 27. 10 Moments lyriques.	
No. 2. Mazurka. sol . . . . .	.80 — .30	No. 2. Valse. fa . . . . .	.60 — .25	No. 1. Ut . . . . .	.40 — .15	Cahier I. No. 1. Mi b. No. 2.	
No. 3. Valse. Mi b . . . . .	.80 — .30	Nicolas Amani.		No. 2. la . . . . .	.80 — .30	Sol #. No. 3. Si. No. 4. Mi.	
Op. 29. 3 Morceaux. Complet	1.40 — .50	Op. 3. Tema con Variazioni .	1.60 — .60	No. 3. Sol . . . . .	.40 — .15	No. 5. Sol	1.40 — .50
Séparément.		Op. 4. Suite. Complet	1.60 — .60	No. 4. mi . . . . .	.80 — .30	Cahier II. No. 6. Ré. No. 7.	
No. 1. Duo . . . . .	.60 — .25	Séparément.		No. 5. Ré . . . . .	.80 — .30	Sol. No. 8. Mi b. No. 9. Do.	
No. 2. Scherzo . . . . .	.60 — .25	No. 1. Prélude . . . . .	.40 — .15	No. 6. si . . . . .	.60 — .25	No. 10. Fa	1.40 — .50
No. 3. Valse . . . . .	.80 — .30	No. 2. Minuetto . . . . .	.80 — .30	Cahier II. Complet	2. — .70	Op. 28. Improptu (en Si) . . .	1. — .35
Op. 30. 3 Morceaux. Complet	1.20 — .45	No. 3. Gigue . . . . .	.80 — .25	Séparément.		Op. 29. 2 Etudes. Complet . .	1.40 — .50
Séparément.		No. 4. Gavotte . . . . .	.80 — .30	No. 7. La . . . . .	.80 — .30	Séparément.	
No. 1. Etude. Sol b . . . . .	.40 — .15	Op. 5. 2 Valses. Complet . . .	1. — .35	No. 8. fa # . . . . .	.40 — .15	No. 1. Krakowiak . . . . .	.80 — .30
No. 2. Menuet. ut . . . . .	.60 — .25	Séparément.		No. 9. Mi . . . . .	.40 — .15	No. 2. Kujawiak—Obertas . .	1. — .35
No. 3. Etude. Fa . . . . .	.60 — .25	No. 1. Valse triste . . . . .	.60 — .25	No. 10. ut # . . . . .	.40 — .15	No. 3. Mazourka	1. — .35
Nicolas Arcoiboucheff.		No. 2. Valse gracieuse . . . .	.60 — .25	No. 11. Si . . . . .	.60 — .25	No. 4. Polonaise	1.40 — .50
Op. 3. 2 Mazurkas. Complet	1.60 — .60	Op. 7. 4 Pièces caractéristiques.		No. 12. sol # . . . . .	.80 — .30	Op. 32. Suite lyrique	2. — .70
Séparément.		Complet	1.40 — .50	Cahier III. Complet	2. — .70	Op. 33. 2 Fragments caractéri-	
No. 1. mi b . . . . .	.80 — .30	Séparément.		Séparément.		stiques . . . . .	.80 — .30
No. 2. La b	1.20 — .45	No. 1. Souvenir lointain . . . .	.60 — .25	No. 13. Fa # . . . . .	.60 — .25	Op. 34. Ballade (en forme de	
Op. 7. 2 Morceaux. Complet	1.20 — .45	No. 2. Orientale . . . . .	.60 — .25	No. 14. mi b . . . . .	.40 — .15	Variations)	1.60 — .60
Séparément.		No. 3. Elégie . . . . .	.60 — .25	No. 15. Ré b . . . . .	.80 — .30	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 1. Valse . . . . .	.60 — .25	No. 4. La pièce de maman . . . .	.60 — .25	No. 16. si b . . . . .	.60 — .25	Séparément.	
No. 2. Mazurka . . . . .	.60 — .25	Op. 8. Préludes	1. — .35	No. 17. La b . . . . .	.60 — .25	No. 1, en La b . . . . .	.60 — .30
				No. 18. (Memento mori) fa . . . .	.60 — .25	No. 2, en do . . . . .	.60 — .25
						No. 3, en Mi b . . . . .	.60 — .25