

Trois  
Études

pour  
Piano  
par

Joseph Wihitol.

OP. 26.



Cplt. Pr.  $\frac{M. 2.50}{R. 1.25}$

*Séparément.*

N <sup>o</sup> 1. LA-bémol majeur	Pr. $\frac{M. 1.20}{R. 60}$
N <sup>o</sup> 2. SOL mineur	Pr. $\frac{M. 1.20}{R. 60}$
N <sup>o</sup> 3. MI majeur	Pr. $\frac{M. 1}{R. 50}$

Propriété de l'Éditeur pour tous Pays.

Enregistré aux Archives de l'Union.

M. P. BELAÏEFF, LEIPZIG.

1898

1877

1878 - 1880

Just. Lith. de J. G. Rieder Leipzig.

# Etude.

Joseph Wihtol, Op. 26. No 1.

Allegretto. M. M. ♩ = 168.

Piano.

*mf*

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 B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 168. The first system is marked 'mf'. The second system features accents (>) over the first two notes of each measure. The third system also features accents (>) over the first two notes of each measure and a 'dim.' marking in the final measure. The fourth and fifth systems continue the piece with various chordal textures and rhythmic patterns.

dim.

*p* *teneramente* *pp*

*più tosto*

*cresc.* *f* *stringendo*

*dim.* *f*

*rit.*

*a tempo*

mf

f

mf

f

f

f

*tranquillo*

rit.

p

mf

First system of musical notation. The upper staff features a complex, rapid sixteenth-note pattern. The lower staff contains a few notes and rests. Dynamics include *p* (piano) at the beginning and *dim.* (diminuendo) towards the end.

Second system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line with a slur and a fermata. A *V* (accrescendo) hairpin is present.

Third system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line with a slur and a fermata.

Fourth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line with a slur and a fermata.

Fifth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line with a slur and a fermata. Dynamics include *f* (forte) at the beginning.

Sixth system of musical notation. The upper staff continues the sixteenth-note pattern. The lower staff has a melodic line with a slur and a fermata. Dynamics include *leggiere* (leggiero).

diminuendo poco a poco

This system contains the first two staves of music. The upper staff features a complex texture of chords and moving lines, while the lower staff provides a harmonic foundation with sustained chords and a melodic line. The instruction "diminuendo poco a poco" is written above the lower staff.

rit.

This system contains the next two staves. The upper staff continues with dense chordal textures. The lower staff features a more active melodic line. The instruction "rit." is written above the lower staff.

a tempo

mf

This system contains the third and fourth staves. The upper staff has a more rhythmic, chordal texture. The lower staff has a steady, rhythmic accompaniment. The instruction "a tempo" is written above the upper staff, and "mf" is written above the lower staff.

This system contains the fifth and sixth staves. The upper staff continues with dense chordal textures. The lower staff has a steady, rhythmic accompaniment.

p

This system contains the seventh and eighth staves. The upper staff has a more rhythmic, chordal texture. The lower staff has a steady, rhythmic accompaniment. The instruction "p" is written above the lower staff.

cresc.

p

This system contains the final two staves. The upper staff has a more rhythmic, chordal texture. The lower staff has a steady, rhythmic accompaniment. The instruction "cresc." is written above the lower staff, and "p" is written above the lower staff.

*cresc.* *f* *mf*

*p* *cresc. molto* 8

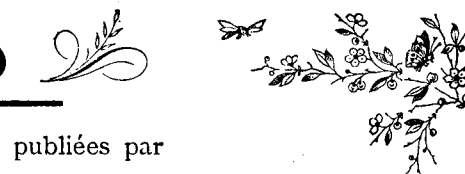
*strepitoso* 8

*dim.* *mf*

*cresc.* *ff* 8

8

# Compositions pour Piano



publiées par

**M. P. BELAIEFF**  
à LEIPZIG.



**A. N. Alpheraky.**

Op. 25. 3 Morceaux. Complet 2.— 1.—  
*Séparément.*

No. 1. Introduction . . . —.80 —.40  
No. 2. Mazurka . . . . . 1.— —.50  
No. 3. Sérénade levantine 1.— —.50

**Alexis de Dreyer.**

Op. 2. Badinage musical. 2  
Morceaux (sur les touches  
noires). Complet . . . . . 2.— 1.—

*Séparément.*

No. 1. Berceuse . . . . . 1.— —.50  
No. 2. Burlesque . . . . . 1.20 —.60

Op. 4. Prélude et Etude . . . 1.50 —.75

**A. Kopylow.**

Op. 3. 2 Mazurkas. Complet 2.— 1.—  
*Séparément.*

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. Complet . 2.— 1.—  
*Séparément.*

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.—

*Séparément.*

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  
*Séparément.*

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.—  
*Séparément.*

No. 1. Feuillet d'Album . —.60 —.30  
No. 2. Chansonnette . . —.60 —.30  
No. 3. Une petite Ma-  
zurka . . . . . —.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

*Séparément.*

No. 1. RE majeur . . . —.60 —.30  
No. 2. SOL majeur . . . —.60 —.30  
No. 3. UT mineur . . . 1.— —.50

**Nicolas Rimsky-Korsakow.**

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  
*Séparément.*

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. Ré-  
duction 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 v. Theodor  
Herbert . . . . . *netto* 9.— 4.50

— Ouverture . . . . . 2.— 1.—

— Potpourri . . . . . 3.— 1.50

**Mlada.** Opéra-Ballet féerique  
en 4 actes. Morceaux sépa-  
rés de la Partition de Piano.  
No. 1. Introduction . . . —.50 —.25  
No. 5. Rédowa . . . . . 1.— —.50  
No. 9. Danselithuanienne —.80 —.40  
No. 10. Danse indienne . —.80 —.40

Introduction (Вступление.  
Святый вечеръ.) de l'Opéra  
„La Nuit de Noël“. . . —.60 —.30

**Nicolas Sokolow.**

Op. 25. Variations . . . . . 4.— 2.—

**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.—

*Séparément.*

No. 1. Mazurka . . . . . 1.— —.50

No. 2. Valse . . . . . 1.50 —.75

Op. 10. 3 Préludes. Complet 1.50 —.75  
*Séparément.*

No. 1. SI majeur . . . —.60 —.30

No. 2. FA mineur . . . —.60 —.30

No. 3. SOL-bémol majeur 1.— —.50

Op. 13. 3 Préludes. Complet 2.— 1.—  
*Séparément.*

No. 1. RE mineur . . . 1.— —.50

No. 2. SOL mineur . . . 1.— —.50

No. 3. LA majeur . . . —.60 —.30

**Joseph Wihtol.**

Op. 16. 3 Préludes. Complet 2.— 1.—  
*Séparément.*

No. 1. RE-bémol majeur 1.— —.50

No. 2. SI-bémol mineur . 1.— —.50

No. 3. DO-dièse mineur . 1.— —.50

Op. 17. 3 Morceaux. Complet 1.50 —.75  
*Séparément.*

No. 1. Etude, en MI-  
bémol majeur . . . —.80 —.40

No. 2. Prélude, en MI  
mineur . . . . . —.60 —.30

No. 3. Prélude, en SOL-  
dièse mineur . . . —.80 —.40

Op. 18. Berceuse et Etude.  
Complet . . . . . 1.50 —.75

*Séparément.*

No. 1. Berceuse . . . —.80 —.40

No. 2. Etude . . . . . 1.— —.50

Op. 19. 2 Préludes et Etude.  
Complet . . . . . 1.50 —.75

*Séparément.*

No. 1. Prélude en FA-  
dièse mineur . . . 1.— —.50

No. 2. Prélude en MI  
mineur . . . . . —.60 —.30

No. 3. Etude en RE  
majeur . . . . . 1.— —.50

Op. 20. 4 Morceaux. Complet 2.50 1.25  
*Séparément.*

No. 1. Etude. SI mineur 1.50 —.75

No. 2. Méditation. MI-  
bémol majeur . . . —.80 —.40

No. 3. Impromptu. LA-  
bémol majeur . . . 1.— —.50

No. 4. Prélude. MI  
majeur . . . . . —.60 —.30

Op. 22. 3 Morceaux. Complet 2.— 1.—  
*Séparément.*

No. 1. Prélude, DO  
majeur . . . . . —.80 —.40

No. 2. Prélude, MI-bémol  
mineur . . . . . 1.— —.50

No. 3. Etude, DO mineur 1.— —.50

Op. 23. 2 Morceaux. Complet 1.80 —.90  
*Séparément.*

No. 1. Intermezzo, RE  
majeur . . . . . 1.50 —.75

No. 2. Prélude, MI  
majeur . . . . . —.60 —.30

Op. 24. Valse-Caprice . . . 2.— 1.—

Op. 25. 3 Morceaux. Complet 2.— 1.—  
*Séparément.*

No. 1. Etude en SOL  
majeur . . . . . 1.50 —.75

No. 2. Prélude en MI-  
bémol mineur . . —.60 —.30

No. 3. Prélude en SOL-  
bémol majeur . . . 1.— —.50