

Изданія М. П. БЪЛЯЕВА въ Лейпцигъ

I. ВИТОЛЬ

СОНАТА

ДЛЯ ФОРТЕПИАНО

СОЧ. 1^е

JOSEPH WIHTOL

SONATE

pour PIANO

OP. 1

1886

16

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

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| Th. Akimenko. | | C. Antipow. | | Félix Blumenfeld. | | Félix Blumenfeld. | |
|------------------------------|-----------|--|-----------|---|-----------|---|-----------|
| | A. R. | | A. R. | | A. R. | | A. R. |
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| No. 3. Gavotte. | — 80 — 30 | Op. 3. Variations sur un thème original. | 1.80 — 65 | No. 3. La. | — 80 — 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. | |
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| No. 2. Mi. | — 80 — 30 | No. 2. Etude. | — 60 — 25 | No. 1. Une nuit à Magaratch (Crimée). Mi. | 1.— — 35 | No. 2. Le soir. | — 60 — 25 |
| Op. 9. 5 Morceaux. Complet. | 2.— — 70 | No. 3. Burlesque. | — 60 — 25 | No. 2. mi p. | — 80 — 30 | No. 3. Une course. | 1.— — 35 |
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| No. 1. Arabesque. | — 80 — 30 | No. 5. Etude. | — 80 — 30 | Op. 11. Mazurka. | 1.60 — 60 | No. 1. Mazurka (en La b). | — 80 — 30 |
| No. 2. Notturmo. | — 60 — 25 | Op. 6. 4 Morceaux. Complet. | 1.80 — 65 | Op. 12. 4 Préludes. Complet. | 1.60 — 60 | No. 2. Valse brillante (en Si). | 1.40 — 50 |
| No. 3. Improptu. | — 60 — 25 | Séparément. | | Séparément. | | Op. 23. Suite polonaise. Complet. | 1.60 — 60 |
| No. 4. Burlesque. | — 60 — 25 | No. 1. Valse. La. | — 80 — 30 | No. 1. en Sol. | — 60 — 25 | Séparément. | |
| No. 5. Novallèta. | — 80 — 30 | No. 2. Nocturne. | — 60 — 25 | No. 2. en Mi. | — 60 — 25 | No. 1. Krakovienne (Krakowiak). | — 60 — 25 |
| Op. 10. 4 Morceaux. Complet. | 2.— — 70 | No. 3. Intermezzo. | — 60 — 25 | No. 3. en Ut #. | — 60 — 25 | No. 2. A la Mazurka (Kujawiak). | — 80 — 30 |
| Séparément. | | No. 4. Improptu. | — 60 — 25 | No. 4. en Ré. | — 40 — 15 | No. 3. Berceuse (Kolysanka). | — 40 — 15 |
| No. 1. Petites Variations. | 1.20 — 45 | Op. 8. 2 Préludes. Complet. | 1.— — 35 | Op. 13. 2 Improptus. Complet. | 1.80 — 65 | No. 4. Mazurka (Mazurek). | — 80 — 30 |
| No. 2. Valse. | — 60 — 25 | Séparément. | | Séparément. | | Op. 24. Etude de concert en fa #. | 1.40 — 50 |
| No. 3. Intermezzo. | — 80 — 30 | No. 1. Mi. | — 40 — 15 | No. 1. La b. | 1.40 — 50 | Op. 25. 2 Etudes - Fantaisies. Complet. | 2.— — 70 |
| No. 4. Canzona. | — 80 — 30 | No. 2. Ré b. | — 60 — 25 | No. 2. Sol b. | — 80 — 30 | Séparément. | |
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| Op. 25. 3 Morceaux. Complet. | 1.40 — 50 | Séparément. | | Op. 16. Valse-Improptu. | 1.60 — 60 | No. 2. mi b. | 1.20 — 45 |
| Séparément. | | No. 1. Fuguetta. | — 40 — 15 | Op. 17. Préludes | | Op. 27. 10 Moments lyriques. | |
| No. 1. Introduction. | — 60 — 25 | No. 2. Mazurka. | — 60 — 25 | Cahier I. Complet. | 2.— — 70 | Cahier I. No. 1. Mi b. No. 2. Sol #. | |
| No. 2. Mazurka. | — 60 — 25 | No. 3. Valse. Ré. | — 80 — 25 | Séparément. | | No. 3. Si. No. 4. Mi. | |
| No. 3. Sérénade levantine. | — 80 — 25 | Op. 10. Prélude. | — 60 — 25 | No. 1. Ut. | — 40 — 15 | No. 5. Sol. | 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 | Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. | |
| Séparément. | | Séparément. | | No. 3. Sol. | — 40 — 15 | No. 10. Fa. | 1.40 — 50 |
| No. 1. Mazurka. ut. | — 80 — 30 | No. 1. Valse. Sol b. | 1.— — 35 | No. 4. mi. | — 80 — 30 | Op. 28. Improptu (en Si). | 1.— — 35 |
| No. 2. Mazurka. sol. | — 60 — 25 | No. 2. Etude. | — 80 — 30 | No. 5. Ré. | — 80 — 30 | Op. 29. 2 Etudes. Complet. | 1.40 — 50 |
| 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. Improptu et Valse. Complet. | 1.20 — 45 | Cahier II. Complet. | 2.— — 70 | No. 1, en Ré. | — 80 — 30 |
| Séparément. | | Séparément. | | Séparément. | | No. 2, en La. | — 80 — 30 |
| No. 1. Duo. | — 60 — 25 | No. 1. Improptu. | — 60 — 25 | No. 7. La. | — 80 — 80 | Op. 31. 2 ^{me} Suite polonaise (en La). Complet. | 3.— 1.05 |
| No. 2. Scherzo. | — 60 — 25 | No. 2. Valse. fa. | — 60 — 25 | No. 8. fa #. | — 40 — 15 | Séparément. | |
| No. 3. Valse. | — 80 — 30 | Nicolas Amani. | | No. 9. Mi. | — 40 — 15 | No. 1. Krakowiak. | — 80 — 80 |
| Op. 30. 3 Morceaux. Complet. | 1.20 — 45 | Op. 3. Tema con Variazioni. | 1.60 — 60 | No. 10. ut #. | — 40 — 15 | No. 2. Kujawiak—Obertas. | 1.— — 35 |
| Séparément. | | Op. 4. Suite. Complet. | 1.60 — 60 | No. 11. Si. | — 60 — 25 | No. 3. Mazourka. | 1.— — 35 |
| No. 1. Etude. Sol b. | — 40 — 15 | Séparément. | | No. 12. sol #. | — 80 — 80 | No. 4. Polonaise. | 1.40 — 50 |
| No. 2. Menuet. ut. | — 60 — 25 | No. 1. Prélude. | — 40 — 15 | Cahier III. Complet. | 2.— — 70 | Op. 32. Suite lyrique. | 2.— — 70 |
| No. 3. Etude. Fa. | — 60 — 25 | No. 2. Minuetto. | — 80 — 30 | Séparément. | | Op. 33. 2 Fragments caractéristiques. | — 80 — 30 |
| Nicolas Artcboucheff. | | No. 3. Gigue. | — 60 — 25 | No. 13. Fa #. | — 60 — 25 | Op. 34. Ballade (en forme de Variations). | 1.60 — 60 |
| Op. 3. 2 Mazurkas. Complet. | 1.60 — 60 | No. 4. Gavotte. | — 80 — 30 | No. 14. mi b. | — 40 — 15 | Op. 35. 3 Mazourkas. Complet. | 1.40 — 50 |
| Séparément. | | Op. 5. 2 Vaises. Complet. | 1.— — 35 | No. 15. Ré b. | — 80 — 80 | Séparément. | |
| No. 1. mi b. | — 80 — 30 | Séparément. | | No. 16. si b. | — 60 — 25 | No. 1, en La b. | — 80 — 30 |
| No. 2. La b. | 1.20 — 45 | No. 1. Valse triste. | — 60 — 25 | No. 17. La b. | — 60 — 25 | No. 2, en do. | — 60 — 25 |
| Op. 7. 2 Morceaux. Complet. | 1.20 — 45 | No. 2. Valse gracieuse. | — 60 — 25 | No. 18. (Memento mori.) fa. | — 60 — 25 | No. 3, en Mi b. | — 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 | | | | |
| | | No. 2. Orientale. | — 60 — 25 | | | | |
| | | No. 3. Elégie. | — 60 — 25 | | | | |
| | | No. 4. La pièce de maman. | — 60 — 25 | | | | |
| | | Op. 8. Préludes. | 1.— — 35 | | | | |

84186

A Monsieur
Nicolas Rimsky-Korsakow.

Walse

sonate

pour le

Piano

composée

par

Joseph Wihtol.

OP. 1.

Pr. $\frac{M. 2.}{R. 70}$

Propriété de l'éditeur.

M. P. BELAIEFF, LEIPZIG.

St. Pétersbourg, dépôt général chez J. Jurgenson, Morskaïa 9.

1886

16

cl. 5h.

SONATE.

J. WIHTOL . Op.1.

Allegro con passione. M. M. $\text{♩} = 100.$

Piano.

p legato sotto voce

p. dim. mf

cresc.

p

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff provides harmonic support with chords and moving lines. Dynamic markings include *pp* (pianissimo), *f* (forte), and *p* (piano).

Second system of musical notation. The treble clef staff continues the melodic development. The bass clef staff features more complex chordal textures. A dynamic marking of *mf* (mezzo-forte) is present.

Third system of musical notation. The treble clef staff shows a more active melodic line. The bass clef staff has a steady accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

Fourth system of musical notation. The treble clef staff features a rhythmic, eighth-note pattern. The bass clef staff has a similar rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo).

Fifth system of musical notation. The treble clef staff includes a triplet of eighth notes marked with a '3' and a repeat sign. The bass clef staff has a melodic line with slurs. Dynamic markings include *ff* (fortissimo), *f* (forte), and *p* (piano). First and second endings are indicated by '1.' and '2.' above the staff.

Op. 10, No. 1

pp
sotto voce
leggero
pp
p
pp

pp
p legato

f

mf
mf
f
pp

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *f*, *mf*, and *f*.

Second system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *f* and *mf*.

Third system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *p*, *p*, and *dim.*. A first ending bracket labeled '8' is present.

Fourth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *pp*, *p*, and *cresc.*. A first ending bracket labeled '8' is present.

Fifth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *mf* and *f*.

Sixth system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *cresc.*, *p*, *f*, *p*, *f*, and *rit.*.

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic and includes various rhythmic patterns and accidentals.

Second system of musical notation, marked with a piano *p* dynamic. It includes the tempo markings *poco rit.* and *a tempo*, and the performance instruction *p sotto voce*. The dynamic changes to *mf* towards the end of the system.

Third system of musical notation, marked with a piano *p* dynamic. It includes the performance instruction *cresc.* and a forte *f* dynamic marking.

Fourth system of musical notation, marked with a piano *p* dynamic. It includes the performance instruction *legato*.

Fifth system of musical notation, marked with a pianissimo *pp* dynamic. It features a triplet of notes in the upper staff.

Sixth system of musical notation, marked with a forte *f* dynamic. It includes various rhythmic patterns and accidentals.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *p*. A large slur covers the entire system.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf* and *p*. A large slur covers the entire system.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mp* and *f*. A large slur covers the entire system.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *mf*. A large slur covers the entire system.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *cresc.*. A large slur covers the entire system.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*. A large slur covers the entire system.

First system of musical notation, measures 1-4. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with dynamic markings 'f' and 'p'.

Second system of musical notation, measures 5-8. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with dynamic markings 'f' and 'mf'.

Third system of musical notation, measures 9-12. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with dynamic markings 'f', 'p riten.', and 'sf'.

TEMA CON VARIAZIONI.

Andante.

M. M. ♩ = 72.

First system of the 'TEMA CON VARIAZIONI' section, measures 13-16. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with dynamic markings 'p' and 'p'.

Second system of the 'TEMA CON VARIAZIONI' section, measures 17-20. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with dynamic markings 'pp', 'mf', and 'pp'.

Third system of the 'TEMA CON VARIAZIONI' section, measures 21-24. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with dynamic markings 'p' and 'pp'.

M. M. ♩ = 84.

p molto legato

p *pp*

pp *p*

cresc. *mf* *p*

pp *rit.*

Energico. M. M. ♩ = 112.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of two flats. The first measure starts with a piano dynamic of *mf*. The melody in the right hand features eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment. The dynamic increases to *f* by the end of the system.

Second system of musical notation, measures 5-8. The right hand continues with intricate eighth-note passages. The dynamic is marked *mf* in the middle of the system. The left hand maintains a steady accompaniment.

Third system of musical notation, measures 9-12. The right hand features a series of slurred eighth-note figures. The dynamic starts at *f* and then changes to *mf* towards the end of the system. The left hand accompaniment is consistent.

Fourth system of musical notation, measures 13-16. This system includes first and second endings, indicated by a dotted line and the number 8. The right hand has a complex texture with many beamed notes. Dynamics include *f*, *mf*, and *ff*. The left hand accompaniment is active throughout.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with some sustained notes. The left hand accompaniment continues with rhythmic patterns. The system concludes with a final cadence.

8

M. M. ♩ = 92.

ff.

p legato

sempre pp

pp

p

pp

cresc.

p

pp

sempre f

8

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a minor key, indicated by three flats in the key signature. The tempo is marked 'M. M.' (Moderato) with a quarter note equal to 76 beats per minute. The dynamic is 'sempre f' (always forte). The first measure of the upper staff begins with a fermata over a dotted quarter note, followed by a series of eighth notes. The lower staff features a steady eighth-note accompaniment. A first ending bracket with an '8' above it spans the final two measures of the system.

8

This system contains the next two staves of music. The notation continues with similar rhythmic patterns. The upper staff has a melodic line with some rests, while the lower staff maintains the eighth-note accompaniment. A first ending bracket with an '8' above it spans the final two measures of the system.

8

This system contains the next two staves of music. The upper staff shows a more active melodic line. The lower staff continues with the eighth-note accompaniment. A first ending bracket with an '8' above it spans the final two measures of the system.

8

This system contains the next two staves of music. The upper staff features a melodic line with some rests. The lower staff continues with the eighth-note accompaniment. A first ending bracket with an '8' above it spans the final two measures of the system.

8

This system contains the final two staves of music on the page. The upper staff has a melodic line with some rests. The lower staff continues with the eighth-note accompaniment. A first ending bracket with an '8' above it spans the final two measures of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a dynamic marking of *ff* (fortissimo).

Second system of musical notation, continuing the piece. It includes dynamic markings of *rit.* (ritardando) and *mollo* (molto).

Tempo I. M. M. ♩ = 72.

Third system of musical notation, starting with the tempo marking "Tempo I. M. M. ♩ = 72." and a dynamic marking of *p* (piano).

Fourth system of musical notation, featuring dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo).

Fifth system of musical notation, featuring dynamic markings of *p* (piano) and *pp* (pianissimo).

Sixth system of musical notation, concluding the page with dynamic markings of *pp* (pianissimo).

Allegretto scherzando. M. M. Op. 63.

The first system of the musical score is written for piano in 3/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a dynamic marking of *mf* and a tempo/style marking of *leggiero*. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

The second system continues the piece. The right hand's melody becomes more intricate with some sixteenth-note passages. A dynamic marking of *f* appears towards the end of the system. The left hand continues with its accompaniment, showing some chromatic movement.

The third system shows the continuation of the musical ideas. The right hand has a series of beamed eighth notes. A dynamic marking of *p* is present in the latter part of the system. The left hand accompaniment remains consistent in its rhythmic pattern.

The fourth system features a dynamic marking of *f* in the right hand. The right hand's melody is highly rhythmic and complex. The left hand accompaniment includes some chromatic lines and rests.

The fifth system concludes the piece. It features dynamic markings of *p* and *mf*. The right hand has a melodic line with some rests, while the left hand continues with its accompaniment. The system ends with a final cadence.

First system of musical notation on page 15. It consists of two staves (treble and bass clef). The music features a complex texture with many accidentals. Dynamics include *p* (piano) and *f* (forte). There are also hairpins indicating volume changes.

Second system of musical notation on page 15. It consists of two staves. Dynamics include *pp* (pianissimo). There are hairpins and a fermata over a measure in the upper staff.

Third system of musical notation on page 15. It consists of two staves. Dynamics include *p* (piano) and *f* (forte). There are hairpins and a fermata over a measure in the upper staff.

Fourth system of musical notation on page 15. It consists of two staves. Dynamics include *p* (piano) and *f* (forte). There are hairpins and a fermata over a measure in the upper staff.

Fifth system of musical notation on page 15. It consists of two staves. Dynamics include *p* (piano) and *mf* (mezzo-forte). Performance markings include *cresc.* (crescendo), *riten.* (ritardando), and *a tempo*. There are hairpins and a fermata over a measure in the upper staff.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The lower staff is in a bass clef and contains a similar rhythmic pattern of notes and rests. The key signature has one flat.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a supporting line. A dynamic marking of *cresc.* (crescendo) is placed above the bass staff, and a *f* (forte) marking is placed above the treble staff towards the end of the system.

The third system shows a change in tempo and dynamics. The upper staff is marked *poco stretto* (a little tighter) and the lower staff is marked *sost.* (sostenuto). The music features a mix of eighth and sixteenth notes.

The fourth system continues with the *poco stretto* tempo. It includes dynamic markings of *stretto* and *sost.* across the two staves. The notation includes various note values and rests.

The fifth system begins with the instruction *Poco più mosso.* (a little more movement). The music is marked *p* (piano) in both staves. The tempo is noticeably slower than the previous systems.

The sixth system continues the *Poco più mosso* section. It features a treble staff with a melodic line and a bass staff with a supporting line, both marked *p* (piano). The music is characterized by wide intervals and a slower pace.

First system of musical notation on page 17, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line in the bass. A dynamic marking of *mf* is present. The system concludes with a fermata over the final notes.

Second system of musical notation on page 17. It continues the grand staff notation with treble and bass clefs. A dynamic marking of *pp* is visible. The system ends with a fermata.

Third system of musical notation on page 17. The grand staff notation continues with treble and bass clefs. A dynamic marking of *mf* is present. The system concludes with a fermata.

Fourth system of musical notation on page 17. The grand staff notation continues with treble and bass clefs. Dynamic markings of *mf* and *p* are present. The system concludes with a fermata.

Fifth system of musical notation on page 17. The grand staff notation continues with treble and bass clefs. Dynamic markings of *mf* and *pp* are present. The system concludes with a fermata.

Sixth system of musical notation on page 17. The grand staff notation continues with treble and bass clefs. The system concludes with a fermata.

First system of musical notation, featuring treble and bass staves with dynamic markings *mf*, *p*, and *pp*.

Second system of musical notation, featuring treble and bass staves with dynamic markings *p*, *mf*, and *pp*.

Tempo I.

Third system of musical notation, featuring treble and bass staves with dynamic markings *p*, *pp*, *p*, *cresc.*, *f*, *poco rit.*, and *mf*.

Fourth system of musical notation, featuring treble and bass staves with various musical notations including slurs and accents.

Fifth system of musical notation, featuring treble and bass staves with dynamic marking *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns and dynamic markings such as *pp*. A first ending bracket labeled '8' spans the final two measures.

Second system of musical notation, continuing the piece with various dynamics including *p* and *mf*. A first ending bracket labeled '8' is present at the beginning of the system.

Third system of musical notation, featuring dynamics such as *mf* and *p*. A first ending bracket labeled '8' is located at the start of the system.

Fourth system of musical notation, including dynamics like *mf* and *pp*. A first ending bracket labeled '8' is at the beginning. The word 'SOLDO' is written vertically in the bass clef staff.

Fifth system of musical notation, concluding the page with a dynamic marking of *p*. A first ending bracket labeled '8' is at the start.

First system of musical notation, featuring a treble and bass clef. It includes dynamic markings *f*, *p*, and *f*, and an 8-measure repeat sign.

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings *p* and *pp legato*.

Third system of musical notation, featuring a treble and bass clef. It includes a dynamic marking *f*.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *cresc.* and *pp legato*, and an 8-measure repeat sign.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *cresc.* and *f*.

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 flats. The music features complex chordal textures and melodic lines. A dynamic marking of *f* is present. A first ending bracket with the number 8 is shown above the first few measures.

Second system of musical notation. It continues the piece with similar complex textures. A dynamic marking of *sempre f* is present. A first ending bracket with the number 8 is shown above the first few measures.

Third system of musical notation. It continues the piece. A dynamic marking of *dim.* is present. A first ending bracket with the number 8 is shown above the first few measures.

Fourth system of musical notation. It continues the piece. Dynamic markings of *f* and *sf* are present. A first ending bracket with the number 8 is shown above the first few measures.

Fifth system of musical notation. It concludes the piece. Dynamic markings of *cresc.* and *ff* are present. A first ending bracket with the number 8 is shown above the first few measures.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

N. Stcherbatoheff.

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Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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Compositions pour Piano

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M. P. Belaïeff à Leipzig.

| A. Kopylow. | | Anatole Liadow. | | S. Liapounow. | | A. Scriabine. | |
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| No. 5. Rêve d'enfant | .40 - .15 | Cahier I. Etude | .60 - .25 | | | | |
| | | Cahier II. 3 Préludes | .80 - .30 | | | | |
| Op. 26. 3 Feuilles d'album. | | Op. 41. 2 Fugues. Complet. | 1. - .85 | | | | |
| Complet | 1.40 - .50 | Séparément. | | | | | |
| Séparément. | | No. 1. fa ♯ | .60 - .25 | | | | |
| No. 1. Ré | .40 - .15 | No. 2. ré | .40 - .15 | | | | |
| No. 2. Sol | .40 - .15 | Op. 42. 2 Préludes et Mazurka. | | | | | |
| No. 3. ut | .60 - .25 | Complet | 1. - .85 | | | | |
| | | Séparément. | | | | | |
| | | No. 1. Prélude I. Si ♯ | .40 - .15 | | | | |
| | | No. 2. Prélude II. Si | .40 - .15 | | | | |
| | | No. 3. Mazurka sur des | | | | | |
| | | thèmes polonais. La | .60 - .25 | | | | |
| | | Op. 44. Barcarolle | 1. - .35 | | | | |
| | | Op. 46. 4 Préludes | 1.20 - .45 | | | | |
| | | Op. 48. Etude et Canzonetta. | | | | | |
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| | | Op. 51. Variations sur un | | | | | |
| | | thème populaire polonais. | 1.60 - .60 | | | | |
| | | Op. 52. 3 Morceaux de ballet. | | | | | |
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