

Изданія М. П. БЪЛЯЕВА въ Лейпцигѣ

I. ВИТОЛЬ

3 ПЬЕСЫ

для ФОРТЕПИАНО

СОЧ. 25

JOSEPH WINTOL

3 MORCEAUX

pour PIANO

OP. 25

1897

1478

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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Trois
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 pour
 PIANO
 par
Joseph Wihtol.
 Op. 25.

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M. P. BELAÏEFF, SEIPZIG.

1897

e



Etude.

Joseph Wihtol, Op. 25 N^o 1.

Allegretto. M.M. $\text{♩} = 100.$

PIANO. *mf leggiero*



cresc. *f*



dim. e rit. *a tempo*



First system of musical notation. The right hand (treble clef) features a complex, multi-measure rest of 8 measures, while the left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *cresc.* and *f*.

Second system of musical notation. The right hand continues with complex chords and the left hand with a melodic line. Dynamics include *mf*.

Third system of musical notation. The right hand has a multi-measure rest of 8 measures. Dynamics include *p* and *cresc.*

Fourth system of musical notation. The right hand has a multi-measure rest of 8 measures. Dynamics include *f* and *mf*.

Fifth system of musical notation. The right hand has a multi-measure rest of 8 measures. Dynamics include *p*.

Sixth system of musical notation. The right hand has a multi-measure rest of 8 measures. Dynamics include *cresc. molto* and *ff brioso*.

dim. *p* *mf*

sost. *dim. e rit.*

This system contains two staves of music. The first staff begins with a *dim.* dynamic marking, followed by a *p* (piano) dynamic. The second staff features a *sost.* (sostenuto) marking and concludes with a *dim. e rit.* (diminuendo e ritardando) instruction.

Meno mosso, tranquillo.

pp *legatissimo*

mf *espressivo*

This system begins with a *pp* (piano-pianissimo) dynamic and a *legatissimo* (legatissimo) articulation. The second staff includes a *mf* (mezzo-forte) dynamic and an *espressivo* (espressivo) marking.

sempre pp

cresc.

This system is marked *sempre pp* (sempre piano-pianissimo) and includes a *cresc.* (crescendo) dynamic marking.

p

This system is marked with a *p* (piano) dynamic.

cresc.

This system includes a *cresc.* (crescendo) dynamic marking.

First system of musical notation, featuring a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The music begins with a piano (*p*) dynamic marking. The right hand plays a series of eighth-note chords, while the left hand provides a bass line with some rests.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures with some sixteenth-note patterns. The left hand continues with a steady bass line.

Third system of musical notation. It includes a *cresc. molto* (crescendo molto) marking and a forte (*f*) dynamic. The right hand has a dense, rapid chordal passage. The left hand has a few notes with a fermata over the final one.

Fourth system of musical notation. It features a mezzo-forte (*mf*) dynamic marking. The right hand continues with a rhythmic pattern of eighth-note chords. The left hand has a more active bass line.

Fifth system of musical notation. The right hand has a complex, multi-measure rest followed by a series of chords. The left hand continues with a bass line.

Sixth system of musical notation. It includes a *cresc. molto* marking. The right hand has a multi-measure rest followed by a series of chords. The left hand has a few notes with a fermata over the final one.

ff

8

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*ff*) dynamic and includes an eighth-note triplet. The bass clef part provides a harmonic accompaniment.

dimin. molto

Second system of musical notation. The treble clef part continues with complex rhythmic patterns. The bass clef part features a steady eighth-note accompaniment. A *dimin. molto* (diminuendo molto) instruction is present.

pp animato

Third system of musical notation. The treble clef part has a sparse texture with occasional notes. The bass clef part has a dense, rhythmic accompaniment. The dynamic is *pp animato*.

p

Fourth system of musical notation. The treble clef part continues with sparse notes. The bass clef part has a rhythmic accompaniment. The dynamic is *p*.

pp sempre

Fifth system of musical notation. The treble clef part has a few notes. The bass clef part has a rhythmic accompaniment. The dynamic is *pp sempre*.

cresc. molto allargando

8

Sixth system of musical notation. The treble clef part features eighth-note triplets. The bass clef part has a rhythmic accompaniment. Dynamics include *cresc.*, *molto*, and *allargando*. An eighth-note triplet is marked with an '8'.

Tempo I.

First system of musical notation, measures 1-4. The piece is in 6/8 time with a key signature of one sharp (F#). The right hand features a complex, rhythmic chordal texture, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed above the first measure.

Second system of musical notation, measures 5-8. The right hand continues with dense chordal patterns, and the left hand maintains its eighth-note accompaniment. The dynamics remain at *f*.

Third system of musical notation, measures 9-12. The right hand's texture becomes more varied with some single notes. The left hand has a brief melodic flourish in measure 10. A *cresc.* (crescendo) marking is placed above the first measure, and a *f* marking is placed above the third measure.

Fourth system of musical notation, measures 13-16. The right hand continues with complex chords. The left hand has a melodic line. A *mf* (mezzo-forte) marking is placed above the third measure.

Fifth system of musical notation, measures 17-20. The right hand features a series of chords. The left hand has a melodic line. A *p* (piano) marking is placed above the fourth measure.

Sixth system of musical notation, measures 21-24. The right hand continues with complex chords. The left hand has a melodic line. A *cresc.* marking is placed above the first measure, and *f* and *mf* markings are placed above the second and third measures respectively.

8

p

This system contains the first two staves of music. The upper staff features a melodic line with various accidentals and a fermata over the final measure. The lower staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is placed above the second staff.

8

cresc. molto

ff strepitoso

This system contains the third and fourth staves. The upper staff continues the melodic line with a fermata. The lower staff features a more active accompaniment. Dynamic markings include *cresc. molto* (crescendo molto) and *ff strepitoso* (fortissimo strepitoso).

8

dim.

p

This system contains the fifth and sixth staves. The upper staff has a fermata. The lower staff shows a change in texture. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

8

cresc. molto

ff

This system contains the seventh and eighth staves. The upper staff has a fermata. The lower staff features a more active accompaniment. Dynamic markings include *cresc. molto* (crescendo molto) and *ff* (fortissimo).

stretto

This system contains the ninth and tenth staves. The upper staff has a fermata. The lower staff features a more active accompaniment. A tempo marking of *stretto* (ritardando) is present.

pesante

This system contains the eleventh and twelfth staves. The upper staff has a fermata. The lower staff features a more active accompaniment. A tempo marking of *pesante* (ritardando) is present.

Prélude.

Molto sostenuto. M.M. ♩ = 69.

Joseph Wihtol, Op. 25 N° 2.

The musical score is written for piano in 3/4 time, with a tempo of *Molto sostenuto* (M.M. ♩ = 69). The key signature has three flats (B-flat, E-flat, A-flat). The score consists of five systems of music, each with a treble and bass staff. Dynamics include *p*, *pp*, *mf*, *p*, *cresc.*, *sost.*, and *mf con moto*. Tempo markings include *a tempo* and *con moto*. The piece features a variety of textures, including arpeggiated figures, block chords, and melodic lines.

poco rit. *a tempo* *pp*

dim. *p*

f con moto

a tempo *rit.*

cresc. e accel. *mf*

p *pp*

Prélude.

Joseph Wihtol, Op. 25 No 3.

Allegro. M. M. ♩ = 80.

mf

dim. poco rit.

a tempo

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, and a trill-like figure. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *cresc.* and *mf*.

Second system of musical notation, continuing the piece. It features more complex rhythmic patterns and dynamic markings such as *f* and *mf*.

Third system of musical notation, showing a transition in dynamics with *f* and *dim.* markings.

Fourth system of musical notation, featuring a variety of rhythmic textures and dynamic markings including *f* and *mf*.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments.

8

f *strepitoso*

This system contains the first two measures of music. The upper staff features a complex, rapid melodic line with many beamed notes. The lower staff provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *f* and the tempo marking *strepitoso* are placed between the staves.

8

ff *veloce*

This system contains the next two measures. The upper staff continues with a very dense and fast melodic texture. The lower staff has a more active bass line. A dynamic marking of *ff* and the tempo marking *veloce* are present.

8

sempre f *rit.* *a tempo* *mf*

This system contains the next two measures. The upper staff shows a melodic line that begins to decelerate. The lower staff has a steady accompaniment. Dynamic markings include *sempre f*, *rit.*, and *mf*. The tempo marking *a tempo* is also present.

This system contains the next two measures. The upper staff features a continuous, fast-moving melodic line. The lower staff continues with a rhythmic accompaniment.

cresc.

This system contains the final two measures on the page. The upper staff continues with a melodic line that is gradually increasing in volume. The lower staff has a steady accompaniment. A dynamic marking of *cresc.* is present.

First system of musical notation. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). The system contains two staves. The first staff has a dynamic marking of *f* and a tempo marking of *ff strepitoso*. There are slurs and accents over the notes. A first ending bracket is present over the first two measures of the first staff.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The first staff has a dynamic marking of *ff* and a tempo marking of *strepitoso*. There are slurs and accents over the notes. A first ending bracket is present over the first two measures of the first staff.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The first staff has dynamic markings of *dim.* and *p*, and tempo markings of *poco rit.* and *a tempo*. The second staff has a dynamic marking of *cresc. molto*. There are slurs and accents over the notes.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The first staff has a dynamic marking of *ff*. There are slurs and accents over the notes.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The first staff has a dynamic marking of *ff*. There are slurs and accents over the notes. A first ending bracket is present over the first two measures of the first staff. The system ends with a double bar line and a first ending bracket containing the number 1.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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Op. 15. Mosaïque. Album pittoresque. Morceaux détachés. Complet	3.— 1.05	Séparément.		Séparément.		Op. 23. 2 Morceaux. Complet	1.40 —.50
		No. 1. Canzone60 —.25	Op. 25. Variations	2.50 —.90	Séparément.	
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		Op. 32. Première neige. Mélodie-Idylle60 —.25	Op. 3. Humoresque	1.40 —.50	Séparément.	
		Op. 33. Sérénade pour Orchestre. Version pour Piano par l'auteur80 —.30	Op. 6. Variations sur un thème lette	1.80 —.65	No. 1. Etude en Sol	1.— .35
		Op. 34. Valse-Entr'acte	1.40 —.50	Op. 8. Berceuse40 —.15	No. 2. Prélude en mi b40 —.15
		Op. 35. Barcarolle orientale. Chant-Nocturne80 —.30	Op. 9. Mazurka et Valse. Complet	1.40 —.50	No. 3. Prélude en Sol b60 —.25
		Op. 36. Les adieux. 2 Impromptus mélodiques. Complet	1.— .35	Séparément.		Op. 26. 3 Etudes. Complet	1.60 —.60
		Séparément.		No. 1. Mazurka80 —.30	Séparément.	
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No. 2. Rondo joyeux60 —.25	No. 2. mi b60 —.25	Op. 10. 3 Préludes. Complet	1.40 —.50	No. 2. sol80 —.30
				Séparément.		No. 3. Mi60 —.25
				No. 1. Si40 —.15	Op. 29. 10 Chants populaires lettons. Paraphrases miniatures	1.40 —.50
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				No. 3. Sol b80 —.30	Op. 6. 3 Morceaux. Complet	2.— .70
				Op. 13. 3 Préludes. Complet	1.40 —.50	Séparément.	
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				No. 1. ré80 —.30	No. 2. Berceuse80 —.30
				No. 2. sol60 —.25	No. 3. Valse-Impromptu	1.20 —.45
				No. 3. La40 —.15		

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M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.

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Op. 2. Quasi Mazurka sur le nom Be-la-f	1.—	—35
Op. 5. 6 Brimborions. Complet	1.60	—60
Séparément.		
No. 1. Au jeu. No. 2. Une pensée à Schumann	—60	—25
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No. 4. Preludino. No. 5. Un moment sérieux	—60	—25
No. 6. A l'exercice	—60	—25
Op. 6. 2 Mazurkas. Complet	1.60	—60
Séparément.		
No. 1. si ♭	—60	—25
No. 2. Fa	—80	—30

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.	—60	—25
II. Moderato, d'A. Liadow.		
III. Moderato, d'A. Glazounow.		
IV. Allegretto, d'A. Liadow.		
V. Moderato (thème russe) arrangé par A. Glazounow.		

Alexandre Borodine.

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12.—	4.20
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Séparément.		
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No. 2. Mazurka No. I	1.40	—50
No. 3. Mazurka No. II	1.20	—45
Op. 31. 3 Etudes. Complet	2.50	—90
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No. 2. mi	1.20	—45
No. 3. (La nuit.) Mi	—80	—30
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Op. 37. Nocturne	—80	—30
Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains	—40	—15
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Op. 41. Grande Valse de concert	1.60	—60
Op. 42. 3 Miniatures. Complet	1.40	—60
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No. 1. Prélude	—60	—25
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No. 3. Gavotte. Ré	—60	—25

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	A.	R.
Op. 54. 2 Impromptus. Complet	1.40	—50
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No. 1. Ré ♭	—60	—25
No. 2. La ♭	—80	—30
Op. 57. Raymonda. Ballet en 3 actes. Sujet de Lydie Pachkoff et de Marius Petipa. Réduction pour Piano par l'auteur et A. Winkler	10.—	8.50
— Morceaux séparés.		
Acte I.		
No. 1. Entrée de Raymonda	—40	—15
No. 2. Grande Valse	1.—	—35
No. 3. Pizzicato	—40	—15
No. 4. Prélude et la Romanesca	—40	—15
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No. 6. Grand Adagio	—80	—30
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No. 9. Coda	—60	—25
Acte II.		
No. 10. Grand Pas d'action	—60	—25
No. 11. Variation I	—40	—15
No. 12. Variation II	—40	—15
No. 13. Variation III	—40	—15
No. 14. Variation IV	—40	—15
No. 15. Grand Coda	—80	—30
No. 16. Entrée des jongleurs	—40	—15
No. 17. Danse des garçons arabes	—40	—15
No. 18. Entrée des Sarrazins	—40	—15
No. 19. Grand Pas espagnol	—60	—25
No. 20. Danse orientale	—40	—15
Acte III.		
No. 21. Le Cortège hongrois	—60	—25
No. 22. Grand Pas hongrois	—80	—30
No. 23. Danse des enfants	—40	—15
No. 24. Entrée	—40	—15
No. 25. Pas classique hongrois	—60	—25
No. 26. Variation I.	—60	—25
No. 27. Variation II	—40	—15
No. 28. Variation III	—40	—15
No. 29. Variation IV	—40	—15
No. 30. Coda	—80	—30
No. 31. Galop	—60	—25
No. 32. Apothéose	—40	—15
Morceaux supplémentaires.		
No. 33. Valse	—60	—25
No. 34. Mazurka (tirée de l'œuvre 52)	1.—	—35

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	A.	R.
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No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole	1.60	—60
No. 2. Grande Valse	1.—	—35
No. 3. Ballabile des paysannes	1.—	—35
No. 4. Grand Pas des fiancés	—80	—30
No. 5. La fricassée	—80	—30
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No. 2. Méditation	—40	—15
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No. 5. Nocturne	—60	—25

B. Grodzki.

Op. 47. Valse capricieuse	—80.	—80
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B. Kalafati.

Op. 4. 2 Sonates.		
No. 1. Ré	2.50	—90
No. 2. ré	3.—	1.05
Op. 5. La nuit à Gourouf. Nocturne	1.40	—50
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No. 1. mi	1.20	—45
No. 2. si ♭	1.20	—45
Op. 7. 5 Préludes	1.60	—60

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A. Kopylow.		Anatole Liadow.		S. Liapounow.		A. Scriabine.	
	A. R.		A. R.		A. R.		A. R.
Op. 3. 2 Mazurkas. Complet	1.60 —.60	Op. 20. Novellette	1.40 —.50	Op. 1. 3 Morceaux. Complet	2.50 —.90	Op. 4. Allegro appassionato .	1.40 —.50
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No. 1. mi	—80 —.80	Op. 23. Sur la prairie. Es-		No. 1. Etude	1.—.85	Op. 8. 12 Etudes. Complet	8.50 1.25
No. 2. sol	—80 —.80	quisse	1.20 —.45	No. 2. Intermezzo	1.40 —.50	Séparément.	
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Op. 8. Mazurka	1.60 —.60	Séparément.				No. 2. fis	—60 —.25
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No. 1. ut	—60 —.25	Op. 27. 3 Préludes. Complet	1.60 —.60			No. 6. A	—60 —.25
No. 2. ré	—60 —.25	Séparément.				No. 7. b	—60 —.25
No. 3. si	—60 —.25	No. 1. Mi b	—60 —.25			No. 8. As	—60 —.25
Op. 13. 4 petits Morceaux.		No. 2. Si	—60 —.25			No. 9. g.s	—80 —.30
Complet	1.60 —.60	No. 3. Sol b	—60 —.25			No. 10. Des	—60 —.25
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Complet	1.40 —.50	Complet	1.40 —.50			Op. 13. 6 Préludes	1.40 —.50
Séparément.		Séparément.				Op. 14. 2 Impromptus. Complet	1.20 —.45
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No. 2. Sol	—40 —.15	Cahier II. 3 Préludes	—80 —.30			No. 1. Si	—60 —.25
No. 3. ut	—60 —.25	Op. 41. 2 Fugues. Complet .	1.—.35			No. 2. fa #	—60 —.25
		Séparément.				Op. 15. 5 Préludes	1.40 —.50
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		Op. 48. Etude et Canzonetta.				No. 2. Ut	—60 —.25
		Complet	1.40 —.50			No. 3. mi	—40 —.15
		Séparément.				No. 4. Mi	—80 —.30
		No. 1. Etude	—80 —.80			No. 5. ut #	—60 —.25
		No. 2. Canzonetta	—60 —.25			No. 6. Fa #	—60 —.25
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		Op. 52. 3 Morceaux de ballet.				No. 9. mi b	—60 —.25
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		No. 3. La	—80 —.80				
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