

Polonaise

C. Cui Op 95 N° 5.

Allegro non troppo $\text{♩} = 104$

Piano

The musical score is written for piano and consists of five systems of music. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegro non troppo' with a quarter note equal to 104 beats per minute. The first system begins with a forte (*f*) dynamic. The second system continues with a forte dynamic. The third system begins with a piano (*p*) dynamic. The fourth system features a mezzo-forte (*mf*) dynamic. The fifth system concludes the piece.

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

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

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

Fourth system of musical notation, featuring treble and bass staves with notes, rests, and dynamic markings such as *p*.

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

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

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

Third system of musical notation, featuring a *mf* dynamic marking and a fermata over a chord in the bass line.

Fourth system of musical notation, marked with *poco rit.* (poco ritardando). It includes dynamic markings of *f* (forte), *mf*, and *p* (piano).

Fifth system of musical notation, marked *a tempo* (allegretto). It begins with a *f* (forte) dynamic marking.

Sixth system of musical notation, concluding the page with a *p* (piano) dynamic marking.

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 complex texture with many beamed notes and slurs.

Second system of musical notation. The bass clef part begins with a dynamic marking of *mf*. The notation continues with intricate melodic and harmonic lines.

Third system of musical notation. The bass clef part features a dynamic marking of *f*. The music is characterized by dense chordal textures and rapid passages.

Fourth system of musical notation. The bass clef part has a dynamic marking of *mf*. The system shows a continuation of the complex musical ideas from the previous systems.

Fifth system of musical notation. This system includes several accents (*>*) placed over notes in both the treble and bass clefs, indicating a change in articulation.

Sixth system of musical notation. It begins with the tempo instruction *poco allargando*. The bass clef part has a dynamic marking of *ff*. The system concludes with a double bar line and repeat dots.

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.
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. Aleneff.		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.		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	No. 24. ré	— .60 —.25
No. 2. Mazurka rustique	— .80 —.30	No. 3. Si b	1.40 —.50	No. 2. mi	— .60 —.25	Op. 20. Nocturna-Fantaisie en	
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.	
No. 1. Ré b	— .80 —.30	No. 1. Romance	— .60 —.25	Séparément.		No. 1. Moment de désespoir	— .60 —.25
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 b	— .80 —.30	No. 3. Une course	1.— —.35
Séparément.		No. 4. Prélude	— .40 —.15	Op. 8. Variations caractéristiques sur un thème original	2.— —.70	Op. 22. 2 Morceaux.	
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. Novellette	— .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.	
A. N. Alphéraky.		Op. 9. Miniatures. Complet.	1.60 —.60	Op. 14. Sur mer. Etude	1.60 —.60	No. 1. sol	1.20 —.45
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. Fugnette	— .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.	
No. 2. Mazurka	— .60 —.25	No. 3. Valse. Ré	— .60 —.25	Séparément.		Sol #. No. 3. Si. No. 4. Mi.	
No. 3. Sérénade levantine	— .60 —.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.	
Séparément.		Séparément.		Op. 14. Sur mer. Etude	1.60 —.60	Sol. No. 8. Mi b. No. 9. Do.	
No. 1. Mazurka. ut	— .80 —.30	No. 1. Valse. Sol b	1.— —.35	Op. 16. Valse-Improptu	1.60 —.60	No. 10. Fa	1.40 —.50
No. 2. Mazurka. sol	— .60 —.25	No. 2. Etude	— .80 —.30	Cahier I. Complet	2.— —.70	Op. 28. Improptu (en Si)	1.— —.35
No. 3. Valse. Mi b	— .80 —.30	Op. 12. Nocturne	— .80 —.30	Séparément.		Op. 29. 2 Etudes. Complet	1.40 —.50
Op. 29. 3 Morceaux. Complet.	1.40 —.50	Op. 13. Improptu et Valse. Complet	1.20 —.45	No. 1. Ut	— .40 —.15	Séparément.	
Séparément.		Séparément.		No. 2. la	— .80 —.30	No. 1, en Ré	— .80 —.30
No. 1. Duo	— .60 —.25	No. 1. Impromptu	— .60 —.25	No. 3. Sol	— .40 —.15	No. 2, en La	— .80 —.30
No. 2. Scherzo	— .60 —.25	No. 2. Valse. fa	— .60 —.25	No. 4. mi	— .80 —.30	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.— 1.05
No. 3. Valse	— .80 —.30	Nicolas Amani.		No. 5. Ré	— .80 —.30	Séparément.	
Op. 30. 3 Morceaux. Complet.	1.20 —.45	Op. 3. Tema con Variazioni	1.60 —.60	No. 6. si	— .60 —.25	No. 1. Krakowiak	— .80 —.30
Séparément.		Op. 4. Suite. Complet	1.60 —.60	Cahier II. Complet	2.— —.70	No. 2. Kujawiak—Obertas	1.— —.35
No. 1. Etude. Sol b	— .40 —.15	Séparément.		Séparément.		No. 3. Mazourka	1.— —.35
No. 2. Menuet. ut	— .60 —.25	No. 1. Prélude	— .40 —.15	No. 7. La	— .80 —.30	No. 4. Polonaise	1.40 —.50
No. 3. Etude. Fa	— .60 —.25	No. 2. Minuetto	— .80 —.30	No. 8. fa #	— .40 —.15	Op. 32. Suite lyrique	2.— —.70
Nicolas Artciboucheff.		No. 3. Gigue	— .60 —.25	No. 9. Mi	— .40 —.15	Op. 33. 2 Fragments caractéristiques	— .80 —.30
Op. 3. 2 Mazurkas. Complet.	1.60 —.60	No. 4. Gavotte	— .80 —.30	No. 10. ut #	— .40 —.15	Op. 34. Ballade (en forme de Variations)	1.60 —.60
Séparément.		Op. 5. 2 Valses. Complet.	1.— —.35	No. 11. Si	— .60 —.25	Op. 35. 3 Mazourkas. Complet.	1.40 —.50
No. 1. mi b	— .80 —.30	Séparément.		No. 12. sol #	— .80 —.30	Séparément.	
No. 2. La b	1.20 —.45	No. 1. Valse triste	— .60 —.25	Cahier III. Complet	2.— —.70	No. 1, en La b	— .80 —.30
Op. 7. 2 Morceaux. Complet.	1.20 —.45	No. 2. Valse gracieuse	— .60 —.25	Séparément.		No. 2, en do	— .60 —.25
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 —.50	No. 13. Fa #	— .60 —.25	No. 3, en Mi b	— .60 —.25
No. 1. Valse	— .60 —.25	Séparément.		No. 14. mi b	— .40 —.15		
No. 2. Mazurka	— .60 —.25	No. 1. Souvenir lointain	— .60 —.25	No. 15. Ré b	— .80 —.30		
		No. 2. Orientale	— .60 —.25	No. 16. si b	— .60 —.25		
		No. 3. Elégie	— .60 —.25	No. 17. La b	— .60 —.25		
		No. 4. La pièce de maman	— .60 —.25	No. 18. (Memento mori.) fa	— .60 —.25		
		Op. 8. Préludes	1.— —.35				

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M. P. Belaïeff à Leipzig.

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
Séparément.		Op. 21. Ballade	1.40 — 50	Séparément.		Op. 6. Sonate (fa)	2. — 70
No. 1. mi	— 80 — 30	Op. 23. Sur la prairie. Es-	1.20 — 45	No. 1. Etude	1. — 35	Op. 8. 12 Etudes. Complet .	3.50 1.25
No. 2. sol	— 80 — 30	quisse	1.20 — 45	No. 2. Intermezzo	1.40 — 50	Séparément.	
Op. 6. Valse	— 80 — 30	Op. 24. 2 Morceaux. Complet	1.20 — 45	No. 3. Valse	1.40 — 50	No. 1. Cis	— 60 — 25
Op. 8. Mazurka	1.60 — 60	Séparément.		No. 2. fis — 60 — 25			
Op. 9. Etude	1.20 — 45	No. 1. Prélude. Mi	— 40 — 15	No. 3. h — 80 — 30			
Op. 12. 3 Fugues. Complet	1.60 — 60	No. 2. Berceuse	— 80 — 30	No. 4. H — 40 — 15			
Séparément.		Op. 25. Idylle	1.60 — 60	No. 5. E — 60 — 25			
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.	1.60 — 60	No. 2. Si	— 60 — 25	No. 9. g.s — 80 — 30			
Séparément.		No. 3. Sol b	— 60 — 25	No. 10. Des — 60 — 25			
No. 1. Songerie	— 40 — 15	Op. 29. Marionnettes	1.60 — 60	No. 11. b — 60 — 25			
No. 2. Récit	— 80 — 30	Op. 30. Bagatelle	— 40 — 15	No. 12. dis — 60 — 25			
No. 3. Chansonnette	— 40 — 15	Op. 31. 2 Morceaux. Complet	1.40 — 50	Op. 9. Prélude et Nocturne			
No. 4. Une goutte de pluie	— 40 — 15	Séparément.		pour la main gauche seule.			
Op. 16. Polka de Salon sur le	1.20 — 45	No. 1. Mazurka rustique .	1.20 — 45	Complet 1. — 35			
Op. 17. 4 Miniatures. Complet	1.80 — 65	No. 2. Prélude en si b	— 40 — 15	Séparément.			
Séparément.		Op. 32. Une tabatière à mu-	— 80 — 30	No. 1. Prélude — 40 — 15			
No. 1. Danse	— 60 — 25	sique. Valse-Badinage	— 80 — 30	No. 2. Nocturne — 60 — 25			
No. 2. Valse	— 80 — 30	Op. 34. 3 Canons	— 60 — 25	Op. 10. 2 Impromptus. Complet			
No. 3. Polka	— 80 — 30	Op. 35. Variations sur un	2. — 70	1.40 — 50			
No. 4. Près de la chapelle	— 40 — 15	thème de Glinka	2. — 70	Séparément.			
Op. 20. 5 Morceaux. Complet	1.40 — 50	Op. 36. 3 Préludes. Fa # —	— 80 — 30	No. 1. fa # — 80 — 30			
Séparément.		si b — Sol	— 80 — 30	No. 2. La — 80 — 30			
No. 1. Feuillet d'album	— 40 — 15	Op. 37. Etude. Fa	— 80 — 30	Op. 11. 24 Préludes. Complet			
No. 2. Chansonnette	— 40 — 15	Op. 38. Mazurka. Fa	— 80 — 30	3. — 1.05			
No. 3. Une petite Mazurka	— 40 — 15	Op. 39. 4 Préludes. Complet	1.40 — 50	Séparément.			
No. 4. Jeu au cheval	— 40 — 15	Séparément.		Cahier I (No. 1—6) 1.20 — 45			
No. 5. Rêve d'enfant	— 40 — 15	No. 1. La b	— 60 — 25	Cahier II (No. 7—12) 1.20 — 45			
Op. 26. 3 Feuilles d'album.	1.40 — 50	No. 2. ut	— 40 — 15	Cahier III (No. 13—18) 1.20 — 45			
Séparément.		No. 3. Si	— 40 — 15	Cahier IV (No. 19—24) 1. — 35			
No. 1. Ré	— 40 — 15	No. 4. fa #	— 60 — 25	Op. 12. 2 Impromptus. Complet			
No. 2. Sol	— 40 — 15	Op. 40. Etude et 3 Préludes.	1.40 — 50	1.40 — 50			
No. 3. ut	— 60 — 25	Séparément.		Séparément.			
J. Kryjanowsky.		Cahier I. Etude	— 60 — 25	No. 1. Fa # — 80 — 30			
Op. 1. Thème varié		Cahier II. 3 Préludes	— 80 — 30	No. 2. si b — 60 — 25			
Alexis de Dreyer.		Op. 41. 2 Fugues. Complet .	1. — 35	Op. 13. 6 Préludes 1.40 — 50			
Op. 2. Badinage musical. 2		Séparément.		Op. 14. 2 Impromptus. Complet			
Morceaux (sur les touches		No. 1. fa #	— 60 — 25	1.20 — 45			
noires). Complet		No. 2. ré	— 40 — 15	Séparément.			
1.60 — 60		Op. 42. 2 Préludes et Mazurka.	1. — 35	No. 1. Si — 60 — 25			
Séparément.		Séparément.		No. 2. fa # — 60 — 25			
No. 1. Berceuse		Op. 44. Barcarolle	1. — 35	Op. 15. 5 Préludes 1.40 — 50			
No. 2. Burlesque		Op. 46. 4 Préludes	1.20 — 45	Op. 16. 5 Préludes 1.40 — 50			
1. — 35		Op. 48. Etude et Canzonetta.	1.40 — 50	Op. 17. 7 Préludes 1.60 — 60			
Op. 4. Prélude et Etude		Séparément.		Op. 18. Allegro de concert 1.40 — 50			
1.40 — 50		No. 1. Etude	— 80 — 30	Op. 19. Sonate-Fantaisie No. 2,			
W. Pogojeff.		No. 2. Canzonetta	— 60 — 25	en sol # 1.60 — 60			
Op. 1. 5 Fugues		Op. 51. Variations sur un	1.60 — 60	Op. 21. Polonaise en si b 1.40 — 50			
1.60 — 60		thème populaire polonais	1.60 — 60	Op. 22. 4 Préludes 1. — 35			
Op. 2. 4 Fugues		Op. 52. 3 Morceaux de ballet.	1.40 — 50	Op. 23. Sonate No. 3, en fa # 2. — 70			
1.40 — 50		Séparément.		Op. 25. 9 Mazurkas. Complet			
		No. 1. Mi b	— 80 — 30	3. — 1.05			
		No. 2. Ut	— 60 — 25	Séparément.			
		No. 3. La	— 80 — 30	No. 1. Fa — 80 — 30			
		Sarabande, sol	— 40 — 15	No. 2. Ut — 60 — 25			
				No. 3. mi — 40 — 15			
				No. 4. Mi — 80 — 30			
				No. 5. ut # — 60 — 25			
				No. 6. Fa # — 60 — 25			
				No. 7. Ré — 80 — 30			
				No. 8. Si — 40 — 15			
				No. 9. mi b — 60 — 25			
				Op. 27. 2 Préludes — 80 — 30			
				Op. 28. Fantaisie 1.40 — 50			

