

à Monsieur
Boris Kamtschatoff.

S. Barmoline
DIX
MORCEAUX

pour Piano.

Op. 6.

Cplt. Pr. $\frac{M. 3.50}{R. 1.25}$

* Séparément. *

N ^o 1. Intermezzo.....	Pr. $\frac{M. 1.20}{R. 45}$	N ^o 6. Valse capricieuse.....	Pr. $\frac{M. 1.35}{R. 45}$
N ^o 2. Pastorale norvégienne.....	Pr. $\frac{M. 60}{R. 25}$	N ^o 7. Elégie.....	Pr. $\frac{M. 60}{R. 25}$
N ^o 3. Prélude.....	Pr. $\frac{M. 60}{R. 25}$	N ^o 8. Prélude.....	Pr. $\frac{M. 40}{R. 15}$
N ^o 4. Chant du Nord.....	Pr. $\frac{M. 40}{R. 15}$	N ^o 9. Rêverie.....	Pr. $\frac{M. 40}{R. 15}$
N ^o 5. La Coquetterie.....	Pr. $\frac{M. 60}{R. 25}$	N ^o 10. Valse-Scherzo.....	Pr. $\frac{M. 1.35}{R. 45}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2769

2770 — 2779

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

INTERMEZZO.

S. Barmotine, Op. 6 N° 1.

Andantino con moto. M.M. ♩ = 100

Piano.

First system of musical notation. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The bass staff provides a rhythmic accompaniment. A piano (*p*) dynamic marking is present at the end of the system.

Second system of musical notation. It begins with a *rit.* (ritardando) marking over a triplet, followed by an *a tempo* marking. Dynamics include piano (*p*) and mezzo-piano (*mp*).

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

Fourth system of musical notation. A forte (*f*) dynamic marking is present.

Fifth system of musical notation. A fortissimo (*ff*) dynamic marking is present.

Sixth system of musical notation. A dynamic marking of *mp poco a poco dim. p* (mezzo-piano, gradually becoming piano) is present.

rit. a tempo poco rit.

pp p mp p mp

3 3 3 3 3 3

This system contains the first two staves of music. The upper staff begins with a *rit.* marking, followed by *a tempo*, and ends with *poco rit.* The lower staff features dynamic markings of *pp*, *p*, *mp*, *p*, and *mp*. It includes several triplet markings with the number '3' below them.

a tempo

mp mp

This system contains the third and fourth staves. The upper staff is marked *a tempo*. The lower staff has dynamic markings of *mp* and *mp*.

3 3 3 3

This system contains the fifth and sixth staves. The lower staff features several triplet markings with the number '3' below them.

rit. a tempo

p p

3 3 3

This system contains the seventh and eighth staves. The upper staff has *rit.* and *a tempo* markings. The lower staff has dynamic markings of *p* and *p*, and includes triplet markings with the number '3' below them.

mp mf

This system contains the ninth and tenth staves. The lower staff has dynamic markings of *mp* and *mf*.

poco a poco cresc. rit. f p

This system contains the eleventh and twelfth staves. The lower staff has markings for *poco a poco*, *cresc.*, *rit.*, *f*, and *p*.

Un poco più lento.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The first system begins with a piano (*p*) dynamic marking. The second system also begins with a piano (*p*) dynamic marking. The third system continues the piece. The fourth system includes a *poco rit.* (poco ritardando) marking and ends with a piano (*p*) dynamic marking. The fifth system begins with a piano (*p*) dynamic marking. The sixth system also begins with a piano (*p*) dynamic marking. The score features various musical notations including slurs, ties, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic. It consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation, continuing from the first. It includes a measure with a fermata and a piano (*p*) dynamic marking.

Third system of musical notation, featuring piano (*p*) dynamics and a fermata in the first measure.

Fourth system of musical notation, marked with *poco accel.* (poco accelerando) and a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation, marked with *a tempo* and *poco rit.* (poco ritardando). Dynamics include *rit.*, *p*, *mf*, and *pp*.

Tempo I.

Sixth system of musical notation, marked with *Tempo I.* and *poco rit.*. It features a mezzo-forte (*mf*) dynamic and includes triplet markings in the bass line.

a tempo
mp

mp

poco rit.
p

mp

poco
p

mp

poco

The musical score consists of six systems of piano music. Each system is written for a grand piano with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The first system begins with the tempo marking 'a tempo' and a dynamic of 'mp'. The second system continues with 'mp'. The third system features a 'poco rit.' marking and a dynamic of 'p', with several triplet markings. The fourth system has a dynamic of 'mp'. The fifth system has a dynamic of 'mp'. The sixth system features a 'poco' marking and a dynamic of 'p', with multiple triplet markings. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

rit. *a tempo*

poco a poco cresc. *ff*

poco rit. *a t.*
poco a poco dim. mp *p* *pp*

First system of musical notation, featuring piano (*p*) and mezzo-piano (*mp*) dynamics, and triplets.

Second system of musical notation, including a *rit.* (ritardando) marking and a *a tempo* instruction, with piano (*p*) dynamics.

Third system of musical notation, featuring mezzo-piano (*mp*) dynamics.

Fourth system of musical notation, featuring piano (*p*) dynamics and triplets.

Fifth system of musical notation, featuring piano (*p*) dynamics and triplets.

Sixth system of musical notation, featuring mezzo-piano (*mp*) dynamics.

First system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *mf* is present.

Second system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *f* is present.

Third system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *f* is present. Fingerings 6 and 8 are indicated above the treble staff.

Fourth system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *f* is present. Fingerings 6 and 8 are indicated above the treble staff. A dynamic marking of *mp* is present.

Fifth system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *f* is present. A tempo marking of *poco* is present.

Sixth system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking of *ff* is present. Tempo markings *a*, *poco*, and *rit.* are present. A *rit.* marking is also present above the treble staff. A triplet of notes is marked with a '3' in the bass staff.

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. Alenëff.		Op. 2. 3 Valses. Complet.		Op. 3. 3 Etudes. Complet.		No. 21. Si b	
		2. — .70		2. — .70		No. 22. sol	
		Séparément.		Séparément.		No. 23. Fa	
						No. 24. ré	
						Op. 20. Nocturne-Fantaisie en	
						Mi	
						1.40 — .50	
						Op. 21. 3 Morceaux. Complet	
						1.60 — .60	
						Séparément.	
						No. 1. Moment de désespoir	
						.60 — .25	
						No. 2. Le soir	
						.60 — .25	
						No. 3. Une course	
						1. — .35	
						Op. 22. 2 Morceaux.	
						No. 1. Mazurka (en La b)	
						.80 — .30	
						No. 2. Valse brillante (en Si)	
						1.40 — .50	
						Op. 23. Suite polonaise. Complet	
						1.60 — .60	
						Séparément.	
						No. 1. Krakovienne (Krakowiak)	
						.60 — .25	
						No. 2. A la Mazurka (Kujawiak)	
						.80 — .30	
						No. 3. Berceuse (Kolysanka)	
						.40 — .15	
						No. 4. Mazurka (Mazurek)	
						.80 — .30	
						Op. 24. Etude de concert en fa #	
						1.40 — .50	
						Op. 25. 2 Etudes - Fantaisies.	
						Complet	
						2. — .70	
						Séparément.	
						No. 1. sol	
						1.20 — .45	
						No. 2. mi b	
						1.20 — .45	
						Op. 27. 10 Moments lyriques.	
						Cahier I. No. 1. Mi b. No. 2.	
						Sol #. No. 3. Si. No. 4. Mi.	
						No. 5. Sol	
						1.40 — .50	
						Cahier II. No. 6. Ré. No. 7.	
						Sol. No. 8. Mi b. No. 9. Do.	
						No. 10. Fa	
						1.40 — .50	
						Op. 28. Impromptu (en Si)	
						1. — .35	
						Op. 29. 2 Etudes. Complet	
						1.40 — .50	
						Séparément.	
						No. 1, en Ré	
						.80 — .30	
						No. 2, en La	
						.80 — .30	
						Op. 31. 2 ^{me} Suite polonaise	
						(en La). Complet	
						3. — 1.05	
						Séparément.	
						No. 1. Krakowiak	
						.80 — .30	
						No. 2. Kujawiak—Obertas	
						1. — .35	
						No. 3. Mazourka	
						1. — .35	
						No. 4. Polonaise	
						1.40 — .50	
						Op. 32. Suite lyrique	
						2. — .70	
						Op. 33. 2 Fragments caractéristiques	
						.80 — .30	
						Op. 34. Ballade (en forme de Variations)	
						1.60 — .60	
						Op. 35. 3 Mazourkas. Complet	
						1.40 — .50	
						Séparément.	
						No. 1, en La b	
						.80 — .30	
						No. 2, en do	
						.60 — .25	
						No. 3, en Mi b	
						.60 — .25	

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Cplt. Pr. ~~fr. 3.50~~
R. 1.25

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N ^o 1. Intermezzo	Pr. fr. 1.20	N ^o 6. Valse capricieuse	Pr. fr. 1.35
N ^o 2. Pastorale norvégienne	Pr. fr. 60	N ^o 7. Elégie	Pr. fr. 60
N ^o 3. Prélude	Pr. fr. 25	N ^o 8. Prélude	Pr. fr. 40
N ^o 4. Chant du Nord	Pr. fr. 40	N ^o 9. Réverie	Pr. fr. 40
N ^o 5. La Coquetterie	Pr. fr. 25	N ^o 10. Valse-Scherzo	Pr. fr. 1.35

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PASTORALE NORVÉGIENNE.

S. Barmotine, Op. 6 N°2.

Allegretto pastorale. M. M. ♩. = 58.

The musical score is written for piano and consists of five systems of music. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 6/8. The first system includes the tempo marking 'Allegretto pastorale. M. M. ♩. = 58.' and dynamic markings 'mp' and 'p'. The score features a melodic line in the right hand with triplets and a bass line in the left hand with chords and triplets. There are also some 5-measure rests in the right hand.

First system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *mf*.

Second system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *p*.

Third system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *mp* and *mf*. It also features a triplet of eighth notes in the treble clef.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *pp* and *dolce pp*. It also features a triplet of eighth notes in the treble clef. The tempo marking *Poco meno mosso.* is positioned above the system.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *pp*. It also features a triplet of eighth notes in the treble clef.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *p* and *pp*. It also features a triplet of eighth notes in the treble clef.

Musical notation for the first system, featuring a treble clef with a key signature of one flat and a 3/4 time signature. The right hand plays a complex melodic line with triplets and quintuplets, while the left hand provides a simple accompaniment. Dynamics include *mp* and *mf*.

Musical notation for the second system, starting with a dynamic of *f* and a tempo marking "Tempo I.". The right hand continues with melodic patterns, and the left hand has a more active accompaniment. Dynamics include *f*, *mf*, and *p*.

Musical notation for the third system, showing a continuation of the melodic and accompaniment patterns. Dynamics include *mf* and *p*.

Musical notation for the fourth system, featuring similar melodic and accompaniment patterns. Dynamics include *p*.

Musical notation for the fifth system, concluding the page with melodic and accompaniment patterns. Dynamics include *p*.

First system of musical notation. The right hand features a melodic line with slurs and triplets, marked with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and some triplet figures.

Second system of musical notation. The right hand continues the melodic line with slurs and triplets. The left hand accompaniment consists of chords and some triplet figures.

Third system of musical notation. The right hand features a melodic line with slurs and quintuplets (marked with a '5'). The left hand accompaniment includes chords and some triplet figures.

Fourth system of musical notation. The right hand features a melodic line with slurs and quintuplets (marked with a '5') and some doublets (marked with a '2'). The left hand accompaniment includes chords and some doublets (marked with a '2'). A mezzo-forte (*mf*) dynamic is indicated.

Fifth system of musical notation. The right hand features a melodic line with slurs and doublets (marked with a '2'). The left hand accompaniment includes chords and some doublets (marked with a '2'). Dynamics include *ten.*, *p*, and *pp*.

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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 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		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-Impromptu	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. Nocturne-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	Séparément.		Op. 4. Valse-Etude	1.40 — .50	Op. 21. 3 Morceaux. Complet	1.60 — .60
Séparément.		No. 1. Romance	. — .60 — .25	Op. 6. 2 Nocturnes. Complet	1.60 — .60	Séparément.	
No. 1. Ré b	. — .80 — .30	No. 2. Etude	. — .60 — .25	Séparément.		No. 1. Moment de désespoir	. — .60 — .25
No. 2. Mi	. — .80 — .30	No. 3. Burlesque	. — .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. 4. Prélude	. — .40 — .15	No. 2. mi b	. — .80 — .30	No. 3. Une course	1. — .35
Séparément.		No. 5. Etude	. — .80 — .30	Op. 8. Variations caractéristiques sur un thème original	2. — .70	Op. 22. 2 Morceaux.	
No. 1. Arabesque	. — .80 — .30	Op. 6. 4 Morceaux. Complet	1.80 — .65	Op. 11. Mazurka	1.60 — .60	No. 1. Mazurka (en La b)	. — .80 — .30
No. 2. Notturmo	. — .60 — .25	Séparément.		Op. 12. 4 Préludes. Complet	1.60 — .60	No. 2. Valse brillante (en Si)	1.40 — .50
No. 3. Impromptu	. — .60 — .25	No. 1. Valse. La	. — .80 — .30	Séparément.		Op. 23. Suite polonaise. Complet	1.60 — .60
No. 4. Burlesque	. — .60 — .25	No. 2. Nocturne	. — .60 — .25	No. 1, en Sol	. — .60 — .25	Séparément.	
No. 5. Novellette	. — .80 — .30	No. 3. Intermezzo	. — .60 — .25	No. 2, en Mi	. — .60 — .25	No. 1. Krakovienne (Krakowiak)	. — .60 — .25
Op. 10. 4 Morceaux. Complet	2. — .70	No. 4. Impromptu	. — .60 — .25	No. 3, en Ut #	. — .60 — .25	No. 2. A la Mazurka (Kujawiak)	. — .80 — .30
Séparément.		Op. 8. 2 Préludes. Complet	1. — .35	No. 4, en Ré	. — .40 — .15	No. 3. Berceuse (Kolysanka)	. — .40 — .15
No. 1. Petites Variations	1.20 — .45	Séparément.		Op. 13. 2 Impromptus. Complet	1.80 — .65	No. 4. Mazurka (Mazurek)	. — .80 — .30
No. 2. Valse	. — .60 — .25	No. 1. Mi	. — .40 — .15	Séparément.		Op. 24. Etude de concert en fa #	1.40 — .50
No. 3. Intermezzo	. — .80 — .30	No. 2. Ré b	. — .60 — .25	No. 1, en Sol	. — .60 — .25	Op. 25. 2 Etudes - Fantaisies. Complet	2. — .70
No. 4. Canzona	. — .80 — .30	Op. 9. Miniatures. Complet	1.60 — .60	No. 2, en Mi	. — .60 — .25	Séparément.	
A. N. Alphéraky.		Séparément.		No. 3, en Ut #	. — .60 — .25	No. 1. sol	1.20 — .45
Op. 25. 3 Morceaux. Complet	1.40 — .50	No. 1. Fuguettes	. — .40 — .15	No. 4, en Ré	. — .40 — .15	No. 2. mi b	1.20 — .45
Séparément.		No. 2. Mazurka	. — .60 — .25	Op. 14. Sur mer. Etude	1.60 — .60	Op. 27. 10 Moments lyriques.	
No. 1. Introduction	. — .60 — .25	No. 3. Valse. Ré	. — .60 — .25	Op. 16. Valse-Impromptu	1.60 — .60	Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — .50
No. 2. Mazurka	. — .60 — .25	Op. 10. Prélude	. — .60 — .25	Op. 17. Préludes		Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa	1.40 — .50
No. 3. Sérénade levantine	. — .60 — .25	Op. 11. Valse et Etude. Complet	1.40 — .50	Cahier I. Complet	2. — .70	Op. 28. Impromptu (en Si)	1. — .35
Op. 27. 3 Morceaux. Complet	1.40 — .50	Séparément.		Séparément.		Op. 29. 2 Etudes. Complet	1.40 — .50
Séparément.		No. 1. Valse. Sol b	1. — .35	No. 1. Ut	. — .40 — .15	Séparément.	
No. 1. Mazurka. ut	. — .80 — .30	No. 2. Etude	. — .80 — .30	No. 2. la	. — .80 — .30	No. 1, en Ré	. — .80 — .30
No. 2. Mazurka. sol	. — .60 — .25	Op. 12. Nocturne	. — .80 — .30	No. 3. Sol	. — .40 — .15	No. 2, en La	. — .80 — .30
No. 3. Valse. Mi b	. — .80 — .30	Op. 13. Impromptu et Valse. Complet	1.20 — .45	No. 4. mi	. — .80 — .30	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
Op. 29. 3 Morceaux. Complet	1.40 — .50	Séparément.		No. 5. Ré	. — .80 — .30	Séparément.	
Séparément.		No. 1. Impromptu	. — .60 — .25	No. 6. si	. — .60 — .25	No. 1. Krakowiak	. — .80 — .30
No. 1. Duo	. — .60 — .25	No. 2. Valse. fa	. — .60 — .25	Cahier II. Complet	2. — .70	No. 2. Kujawiak - Obertas	1. — .35
No. 2. Scherzo	. — .60 — .25	Nicolas Amani.		Séparément.		No. 3. Mazourka	1. — .35
No. 3. Valse	. — .80 — .30	Op. 3. Tema con Variazioni	1.60 — .60	No. 1. Prélude	. — .40 — .15	No. 4. Polonaise	1.40 — .50
Op. 30. 3 Morceaux. Complet	1.20 — .45	Op. 4. Suite. Complet	1.60 — .60	No. 2. Minuetto	. — .80 — .30	Op. 32. Suite lyrique	2. — .70
Séparément.		Séparément.		No. 3. Gigue	. — .60 — .25	Op. 33. 2 Fragments caractéristiques	. — .80 — .30
No. 1. Etude. Sol b	. — .40 — .15	No. 1. Etude. Sol b	. — .40 — .15	No. 4. Gavotte	. — .80 — .30	Op. 34. Ballade (en forme de Variations)	1.60 — .60
No. 2. Menuet. ut	. — .60 — .25	Op. 5. 2 Valses. Complet	1. — .35	Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 3. Etude. Fa	. — .60 — .25	Séparément.		Séparément.		Séparément.	
Nicolas Artciboucheff.		No. 1. Valse triste	. — .60 — .25	No. 7. La	. — .80 — .30	No. 1, en La b	. — .80 — .30
Op. 3. 2 Mazurkas. Complet	1.60 — .60	No. 2. Valse gracieuse	. — .60 — .25	No. 8. fa #	. — .40 — .15	No. 2, en do	. — .60 — .25
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50	No. 9. Mi	. — .40 — .15	No. 3, en Mi b	. — .60 — .25
No. 1. mi b	. — .80 — .30	Séparément.		No. 10. ut #	. — .40 — .15	Op. 32. Suite lyrique	2. — .70
No. 2. La b	1.20 — .45	No. 1. Souvenir lointain	. — .60 — .25	No. 11. Si	. — .60 — .25	Op. 33. 2 Fragments caractéristiques	. — .80 — .30
Op. 7. 2 Morceaux. Complet	1.20 — .45	No. 2. Orientale	. — .60 — .25	No. 12. sol #	. — .80 — .30	Op. 34. Ballade (en forme de Variations)	1.60 — .60
Séparément.		No. 3. Elégie	. — .60 — .25	Cahier III. Complet	2. — .70	Séparément.	
No. 1. Valse	. — .60 — .25	No. 4. La pièce de maman	. — .60 — .25	Séparément.		No. 13. Fa #	. — .60 — .25
No. 2. Mazurka	. — .60 — .25	Op. 8. Préludes	1. — .35	No. 14. mi b	. — .40 — .15	No. 14. mi b	. — .40 — .15
				No. 15. Ré b	. — .80 — .30	No. 15. Ré b	. — .80 — .30
				No. 16. si b	. — .60 — .25	No. 16. si b	. — .60 — .25
				No. 17. La b	. — .60 — .25	No. 17. La b	. — .60 — .25
				No. 18. (Memento mori.) fa	. — .60 — .25	No. 18. (Memento mori.) fa	. — .60 — .25

à Monsieur
Boris Kamtschatoff.

S. Barmotine
DIX
MORCEAUX

pour Piano.

Op. 6.

Cplt. Pr. $\frac{M. 3.50}{R. 1.25}$

* Séparément. *

N ^o 1. Intermezzo	Pr. $\frac{R. 1.40}{M. 1.35}$	N ^o 6. Valse capricieuse	Pr. $\frac{R. 1.35}{M. 1.30}$
N ^o 2. Pastorale norvégienne	Pr. $\frac{R. 20}{M. 19}$	N ^o 7. Elégie	Pr. $\frac{R. 20}{M. 19}$
N ^o 3. Prélude	Pr. $\frac{R. 20}{M. 19}$	N ^o 8. Prélude	Pr. $\frac{R. 40}{M. 35}$
N ^o 4. Chant du Nord	Pr. $\frac{R. 40}{M. 35}$	N ^o 9. Rêverie	Pr. $\frac{R. 40}{M. 35}$
N ^o 5. La Coquetterie	Pr. $\frac{R. 20}{M. 19}$	N ^o 10. Valse-Scherzo	Pr. $\frac{R. 1.35}{M. 1.30}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2769

2770 — 2779

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



PRÉLUDE.

S. Barmotine, Op. 6 N° 3.

Andante cantabile. M. M. ♩ = 69.

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Andante cantabile' with a metronome marking of 69. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include piano (p) and piano fortissimo (pff). The score concludes with a final cadence in the fifth system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

Third system of musical notation. The right hand features chords and melodic fragments, while the left hand has a more complex accompaniment with slurs and ties.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment with slurs and ties. A piano (*p*) dynamic marking is present at the start of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment with slurs and ties. A piano (*p*) dynamic marking is present at the start of the system.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment with slurs and ties. A piano (*p*) dynamic marking is present at the start of the system.

First system of musical notation, featuring a treble and bass clef. The bass clef part begins with a piano (*p*) dynamic marking. The music consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures in both hands.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef part.

Fourth system of musical notation, including a piano (*p*) dynamic marking in the bass clef part.

Fifth system of musical notation, featuring piano (*p*) dynamic markings in both the treble and bass clef parts.

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

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 ♭	1.— —.35	No. 1. Etude. La	— .80 —.80	Séparément.	
No. 2. Idylle	— .40 —.15	No. 2. Fa #	1.— —.35	No. 2. Souvenir douloureux	— .60 —.25	No. 19. Mi ♭	— .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		Op. 3. 3 Etudes. Complet		No. 21. Si ♭	
Op. 7. 3 Morceaux. Complet	2.— —.70	Séparément.		Séparément.		No. 22. sol	
Séparément.						No. 23. Fa	
No. 1. Valse-Impromptu	1.— —.35	Op. 3. Variations sur un thème original		No. 1. Ré ♭		No. 24. ré	
No. 2. Mazurka rustique	— .80 —.30	1.80 —.65		No. 2. mi		Op. 20. Nocturne-Fantaisie en Mi	
No. 3. Gavotte	— .80 —.30	Op. 5. 5 Morceaux. Complet		No. 3. La		1.40 —.50	
Op. 8. 2 Mazurkas. Complet	1.40 —.50	Séparément.		Op. 3. 3 Etudes. Complet		Op. 21. 3 Morceaux. Complet	
Séparément.				Séparément.		Séparément.	
No. 1. Ré ♭	— .80 —.30	No. 1. Romance		No. 1. Ré ♭		No. 1. Moment de désespoir	
No. 2. Mi	— .80 —.30	— .60 —.25		No. 2. mi		— .60 —.25	
Op. 9. 5 Morceaux. Complet	2.— —.70	No. 2. Etude		No. 3. La		No. 2. Le soir	
Séparément.		— .60 —.25		Op. 4. Valse-Etude		— .60 —.25	
No. 1. Arabesque	— .80 —.30	No. 3. Burlesque		1.40 —.50		No. 3. Une course	
No. 2. Notturmo	— .60 —.25	— .60 —.25		Op. 6. 2 Nocturnes. Complet		1.— —.35	
No. 3. Impromptu	— .60 —.25	No. 4. Prélude		Séparément.		Op. 22. 2 Morceaux.	
No. 4. Burlesque	— .60 —.25	— .40 —.15		No. 1. Une nuit à Magarach (Crimée). Mi		No. 1. Mazurka (en La ♭)	
No. 5. Novellette	— .80 —.30	No. 5. Etude		No. 2. mi ♭		No. 2. Valse brillante (en Si)	
Op. 10. 4 Morceaux. Complet	2.— —.70	— .80 —.30		— .80 —.30		1.40 —.50	
Séparément.		Op. 6. 4 Morceaux. Complet		Op. 8. Variations caractéristiques sur un thème original		2.— —.70	
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No. 2. Valse	— .60 —.25			Op. 12. 4 Préludes. Complet		1.60 —.60	
No. 3. Intermezzo	— .80 —.30	No. 1. Valse. La		Séparément.			
No. 4. Canzona	— .80 —.30	— .80 —.30		No. 1, en Sol		— .60 —.25	
A. N. Alphéraky.		No. 2. Nocturne		No. 2, en Mi		— .60 —.25	
Op. 25. 3 Morceaux. Complet	1.40 —.50	— .60 —.25		No. 3, en Ut #		— .60 —.25	
Séparément.		Op. 8. 2 Préludes. Complet		No. 4, en Ré		— .40 —.15	
No. 1. Introduction	— .60 —.25	1.— —.35		Op. 13. 2 Impromptus. Complet		1.80 —.65	
No. 2. Mazurka	— .60 —.25	Séparément.		Séparément.			
No. 3. Sérénade levantine	— .60 —.25			No. 1. La ♭		1.40 —.50	
Op. 27. 3 Morceaux. Complet	1.40 —.50	Op. 11. Valse et Etude. Complet		No. 2. Sol ♭		— .80 —.30	
Séparément.		1.40 —.50		Op. 14. Sur mer. Etude		1.60 —.60	
No. 1. Mazurka. ut	— .80 —.30	Séparément.		Op. 16. Valse-Impromptu		1.60 —.60	
No. 2. Mazurka. sol	— .60 —.25			Op. 17. Préludes			
No. 3. Valse. Mi ♭	— .80 —.30	No. 1. Valse. Sol ♭		Cahier I. Complet		2.— —.70	
Op. 29. 3 Morceaux. Complet	1.40 —.50	— .80 —.30		Séparément.			
Séparément.		Op. 12. Nocturne		No. 1. Ut		— .40 —.15	
No. 1. Duo	— .60 —.25	— .80 —.30		No. 2. la		— .80 —.30	
No. 2. Scherzo	— .60 —.25	Op. 13. Impromptu et Valse. Complet		No. 3. Sol		— .40 —.15	
No. 3. Valse	— .80 —.30	1.20 —.45		No. 4. mi		— .80 —.30	
Op. 30. 3 Morceaux. Complet	1.20 —.45	Séparément.		No. 5. Ré		— .80 —.30	
Séparément.				No. 6. si		— .60 —.25	
No. 1. Etude. Sol ♭	— .40 —.15	Op. 11. Prélude		Cahier II. Complet		2.— —.70	
No. 2. Menuet. ut	— .60 —.25	— .60 —.25		Séparément.			
No. 3. Etude. Fa	— .60 —.25	Op. 11. Valse et Etude. Complet		No. 7. La		— .80 —.30	
Nicolas Artciboucheff.		1.40 —.50		No. 8. fa #		— .40 —.15	
Op. 8. 2 Mazurkas. Complet	1.60 —.60	Séparément.		No. 9. Mi		— .40 —.15	
Séparément.				No. 10. ut #		— .40 —.15	
No. 1. mi ♭	— .80 —.30	Op. 5. 2 Valses. Complet		No. 11. Si		— .60 —.25	
No. 2. La ♭	1.20 —.45	1.— —.35		No. 12. sol #		— .80 —.30	
Op. 7. 2 Morceaux. Complet	1.20 —.45	Séparément.		Cahier III. Complet		2.— —.70	
Séparément.				Séparément.			
No. 1. Valse	— .60 —.25	No. 1. Valse triste		No. 13. Fa #		— .60 —.25	
No. 2. Mazurka	— .60 —.25	— .60 —.25		No. 14. mi ♭		— .40 —.15	
Nicolas Amani.		Op. 7. 4 Pièces caractéristiques. Complet		No. 15. Ré ♭		— .80 —.30	
Op. 3. Tema con Variazioni	1.60 —.60	1.40 —.50		No. 16. si ♭		— .60 —.25	
Op. 4. Suite. Complet	1.60 —.60	Séparément.		No. 17. La ♭		— .60 —.25	
Séparément.				No. 18. (Memento mori.) fa		— .60 —.25	
No. 1. Prélude	— .40 —.15	No. 1. Souvenir lointain					
No. 2. Minuetto	— .80 —.30	— .60 —.25					
No. 3. Gigue	— .60 —.25	No. 2. Orientale					
No. 4. Gavotte	— .80 —.30	— .60 —.25					
Op. 5. 2 Valses. Complet	1.— —.35	No. 3. Elégie					
Séparément.		— .60 —.25					
No. 1. Valse triste	— .60 —.25	No. 4. La pièce de maman					
No. 2. Valse gracieuse	— .60 —.25	— .60 —.25					
Op. 7. 4 Pièces caractéristiques. Complet	1.40 —.50	Op. 8. Préludes					
Séparément.		1.— —.35					
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						

à Monsieur
Boris Kamtschatoff.

S. Barmotzine
DIX
MORCEAUX

pour Piano.

Op. 6.

Cplt. Pr. $\text{R. } 3.50$

* Séparément. *

N ^o 1. Intermezzo	Pr. $\text{R. } 1.20$	N ^o 6. Valse capricieuse	Pr. $\text{R. } 1.35$
N ^o 2. Pastorale norvégienne	Pr. $\text{R. } 25$	N ^o 7. Elégie	Pr. $\text{R. } 60$
N ^o 3. Prélude	Pr. $\text{R. } 25$	N ^o 8. Prélude	Pr. $\text{R. } 40$
N ^o 4. Chant du Nord	Pr. $\text{R. } 40$	N ^o 9. Rêverie	Pr. $\text{R. } 40$
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Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2769
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Inst. Lith. de C. G. Röder, G. m. b. H., Leipzig

CHANT DU NORD.

S. Barmotine, Op. 6 N°4.

Andante ma non troppo e con tristezza. M. M. ♩ = 60.

rit.

Poco meno mosso.

mp *p* *rit.* *poco meno mosso.* *p* *mp* *pp* *mp* *p* *Tempo I.* *m.s.* *pp* *ppp* *slentando*

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
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No. 2. Idylle	— .40 —.15	No. 2. Fa #	1.— —.35	No. 2. Souvenir douloureux	— .60 —.25	No. 19. Mi ♭	— .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 ♭	— .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 ♭	1.20 —.45	No. 24. ré	— .60 —.25
No. 2. Mazurka rustique	— .80 —.30	No. 3. Si ♭	1.40 —.50	No. 2. mi	— .60 —.25	Op. 20. Nocturne-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 ♭	— .80 —.30	No. 1. Romance	— .60 —.25	Séparément.		No. 1. Moment de désespoir	— .80 —.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 ♭	— .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.	
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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
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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
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No. 2. Mazurka	— .60 —.25	No. 3. Valse. Ré	— .60 —.25	Séparément.		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. Sol.	
Séparément.		Séparément.		No. 3. Sol	— .40 —.15	No. 8. Mi ♭. No. 9. Do.	
No. 1. Mazurka. ut	— .80 —.30	No. 1. Valse. Sol ♭	1.— —.35	No. 4. mi	— .80 —.30	No. 10. Fa	1.40 —.50
No. 2. Mazurka. sol	— .60 —.25	No. 2. Etude	— .80 —.30	No. 5. Ré	— .80 —.30	Op. 28. Improptu (en Si)	1.— —.35
No. 3. Valse. Mi ♭	— .80 —.30	Op. 12. Nocturne	— .80 —.30	No. 6. si	— .60 —.25	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	Cahier II. Complet	2.— —.70	Séparément.	
Séparément.		Séparément.		Séparément.		No. 1, en Ré	— .80 —.30
No. 1. Duo	— .60 —.25	No. 1. Improptu	— .60 —.25	No. 7. La	— .80 —.30	No. 2, en La	— .80 —.30
No. 2. Scherzo	— .60 —.25	No. 2. Valse. fa	— .60 —.25	No. 8. fa #	— .40 —.15	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.— 1.05
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Op. 30. 3 Morceaux. Complet	1.20 —.45	Op. 3. Tema con Variazioni	1.60 —.60	No. 10. ut #	— .40 —.15	No. 1. Krakowiak	— .80 —.30
Séparément.		Op. 4. Suite. Complet	1.60 —.60	No. 11. Si	— .60 —.25	No. 2. Kujawiak—Obertas	1.— —.35
No. 1. Etude. Sol ♭	— .40 —.15	Séparément.		No. 12. sol #	— .80 —.30	No. 3. Mazourka	1.— —.35
No. 2. Menuet. ut	— .60 —.25	No. 1. Prélude	— .40 —.15	Cahier III. Complet	2.— —.70	No. 4. Polonaise	1.40 —.50
No. 3. Etude. Fa	— .60 —.25	No. 2. Minuetto	— .80 —.30	Séparément.		Op. 32. Suite lyrique	2.— —.70
Op. 32. 2 Morceaux. Complet	1.20 —.45	No. 3. Gigue	— .60 —.25	No. 13. Fa #	— .60 —.25	Op. 33. 2 Fragments caractéristiques	— .80 —.30
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à Monsieur
Boris Kamtschatoff.

S. Barmotzine
DIX
MORCEAUX

pour Piano.

Op. 6.

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LA COQUETTERIE.

S. Barmotine, Op. 6 N° 5.

Allegretto con dolce maniera.

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 three sharps (F#, C#, G#). The time signature is 3/4. The first system is marked *pp* and *p*. The second system is marked *pp* and *p*. The third system is marked *pp*. The fourth system is marked *pp*. The fifth system is marked *pp* and *p*, and includes the tempo markings *poco a poco rit.* and *a tempo*.

pp

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth notes and slurs. A dynamic marking of *pp* (pianissimo) is placed at the end of the system.

The second system continues the musical piece with similar notation. It features intricate melodic lines and harmonic support in both staves, maintaining the same key signature and rhythmic complexity.

p

The third system shows a change in dynamics, with a *p* (piano) marking appearing in the lower staff. The notation remains dense with many beamed notes and slurs.

p

The fourth system continues with the *p* dynamic marking. The musical texture is consistent with the previous systems, featuring complex rhythmic patterns and slurs.

p dolce

The fifth system introduces a new dynamic and articulation with the marking *p dolce*. The notation shows a shift in the melodic flow, with more sustained notes and a softer overall character.

poco a poco rit.-

The sixth and final system on the page concludes with the instruction *poco a poco rit.-* (poco a poco ritardando). The notation shows a gradual deceleration of the music, with notes becoming more widely spaced and the texture softening.

Poco meno mosso.

poco rit.

a tempo

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure starts with a piano (*p*) dynamic. The tempo is marked *Poco meno mosso*. The second measure is marked *poco rit.* and the third measure is marked *a tempo*. The system concludes with a piano (*p*) dynamic.

Second system of musical notation, measures 5-8. The piece continues in 3/4 time with a key signature of three sharps. The first measure of this system is marked *mp*. The system concludes with a piano (*p*) dynamic.

Third system of musical notation, measures 9-12. The tempo is marked *Tempo I.* The first measure is marked *rit.* and the system starts with a piano (*p*) dynamic. The second measure is marked *pp*. The system concludes with a piano (*p*) dynamic.

Fourth system of musical notation, measures 13-16. The piece continues in 3/4 time with a key signature of three sharps. The system starts with a piano (*p*) dynamic and concludes with a pianissimo (*pp*) dynamic.

Fifth system of musical notation, measures 17-20. The piece continues in 3/4 time with a key signature of three sharps. The system starts with a piano (*p*) dynamic and concludes with a piano (*p*) dynamic.

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 with slurs and a bass line with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, featuring a *poco a poco rit.* marking above the staff and a *p* dynamic marking in the bass line.

Fourth system of musical notation, starting with a *Meno mosso.* tempo marking above the staff and a *p* dynamic marking in the bass line.

Fifth system of musical notation, concluding the page with dynamic markings of *f*, *pp*, and *ppp* across the grand staff.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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