

Изданія М. П. БЪЛЯЕВА въ Лейпцигъ

Н. АМАНИ

СЮИТА

ДЛЯ ФОРТЕПИАНО

СОЧ. 4

N. AMANI

SUITE

POUR PIANO

OP. 4

1901
2296

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

| Sigismond Blumenfeld. | | Alexandre Glazounow. | | Alexandre Glazounow. | | Alexandre Glazounow. | |
|---|------------|---|------------|---|------------|---|------------|
| | A. R. | | A. R. | | A. R. | | A. R. |
| Op. 2. Quasi Mazurka sur le nom Be-la-f | 1.— .35 | Andante du 1er Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul | .80 — .80 | Op. 54. 2 Impromptus. Complet | 1.40 — .50 | Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler | 5.— 1.75 |
| Op. 5. 6 Brimboriens. Complet | 1.60 — .60 | Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.) | 2.50 — .90 | Séparément. | | — Morceaux séparés. | |
| Séparément. | | Op. 10. 2 ^{me} Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaud | 3.50 1.25 | No. 1. Rép | .60 — .25 | No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole | 1.60 — .04 |
| No. 1. Au jeu. No. 2. Une pensée à Schumann | .60 — .25 | Op. 22. 2 Morceaux. Complet | 1.60 — .60 | No. 2. La p | .80 — .30 | No. 2. Grande Valse | 1.— .34 |
| No. 3. Un moment d'enthousiasme | .40 — .15 | Séparément. | | — Morceaux séparés. | | No. 3. Ballabile des paysans et des paysannes | 1.— .34 |
| No. 4. Preludino. No. 5. Un moment sérieux | .60 — .25 | No. 1. Barcarolle | .80 — .30 | Acte I | | No. 4. Grand Pas des fiancés | .80 — .75 |
| No. 6. A l'exercice | .60 — .25 | No. 2. Novellette | .80 — .30 | No. 1. Entrée de Raymond | .40 — .15 | No. 5. La fricassée | .80 — .58 |
| Op. 6. 2 Mazurkas. Complet | 1.60 — .60 | Op. 23. Walzer über das Thema „S-a-b-e-la“ | 1.20 — .45 | No. 2. Grande Valse | 1.— .35 | Op. 62. Prélude et Fugue | 1.60 — .62 |
| Séparément. | | Op. 25. Prélude et 2 Mazurkas. Complet | 2.50 — .90 | No. 3. Pizzicato | .40 — .15 | Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur | 5.— 1.75 |
| No. 1. si p | .60 — .25 | Séparément. | | No. 4. Prélude et la Romanesca | .40 — .15 | Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur | .80 — .58 |
| No. 2. Fa | .80 — .80 | No. 1. Prélude | 1.— .35 | No. 5. Prélude et Variation | .40 — .15 | Op. 72. Thème et Variations | 2.— .75 |
| A. Liadow et A. Glazounow. | | No. 2. Mazurka No. I | 1.40 — .50 | No. 6. Grand Adagio | .80 — .30 | Op. 74. 1 ^{re} Sonate (en si b) | 3.— 1.38 |
| Les Fantaisies exécutées au Jubilé de Nicolas Bimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow | | No. 3. Mazurka No. II | 1.20 — .45 | No. 7. Valse fantastique | .80 — .30 | Op. 75. 2 ^{me} Sonate (en mi) | 5.— 1.58 |
| I. Allegretto, d'A. Liadow. | | Op. 31. 3 Etudes. Complet | 2.50 — .90 | No. 8. Variation I | .40 — .15 | | |
| II. Moderato, d'A. Liadow. | | Séparément. | | No. 9. Coda | .60 — .25 | | |
| III. Moderato, d'A. Glazounow. | | No. 1. Do | 1.20 — .45 | Acte II | | | |
| IV. Allegretto, d'A. Liadow. | | No. 2. mi | 1.20 — .45 | No. 10. Grand Pas d'action | .60 — .25 | | |
| V. Moderato (thème russe) arrangé par A. Glazounow. | | No. 3. (La nuit.) Mi | .80 — .30 | No. 11. Variation I | .40 — .15 | | |
| Alexandre Borodine. | | Op. 36. Petite Valse | .80 — .30 | No. 12. Variation II | .40 — .15 | | |
| Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld | | Op. 37. Nocturne | .80 — .30 | No. 13. Variation III | .40 — .15 | | |
| 12.— 4.20 | | Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corne in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains | .40 — .15 | No. 14. Variation IV | .40 — .15 | | |
| Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld. | | Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score | 1.80 — .65 | No. 15. Grand Coda | .80 — .30 | | |
| 1. Ouverture | | Op. 41. Grande Valse de concert | 1.60 — .60 | No. 16. Entrée des jongleurs | .40 — .15 | | |
| 2. Danses, No. 8 et 17 | | Op. 42. 3 Miniatures. Complet | 1.40 — .60 | No. 17. Danse des garçons arabes | .40 — .15 | | |
| 3. Marche polovtsienne | | Séparément. | | No. 18. Entrée des Sarrasins | .40 — .15 | | |
| 1.60 — .60 | | No. 1. Pastorale | .60 — .25 | No. 19. Grand Pas espagnol | .60 — .25 | | |
| Petpourri de l'Opéra „Le Prince Igor“ | | No. 2. Polka | 1.— .35 | No. 20. Danse orientale | .40 — .15 | | |
| 1.60 — .60 | | No. 3. Valse | .80 — .30 | | | | |
| Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul | | Op. 43. Valse de salon | 1.60 — .60 | Acte III | | | |
| 1.40 — .50 | | Op. 47. 1 ^{re} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld | 2.— .70 | No. 21. Le Cortège hongrois | .60 — .25 | | |
| Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrit par Théodore Jadoul | | Op. 49. 3 Morceaux. Complet | 1.60 — .60 | No. 22. Grand Pas hongrois | .80 — .30 | | |
| .80 — .30 | | Séparément. | | No. 23. Danse des enfants | .40 — .15 | | |
| Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrit par Théodore Jadoul | | No. 1. Pastorale | .60 — .25 | No. 24. Entrée | .40 — .15 | | |
| 1.40 — .50 | | No. 2. Polka | 1.— .35 | No. 25. Pas classique hongrois | .60 — .25 | | |
| | | No. 3. Valse | .80 — .30 | No. 26. Variation I | .60 — .25 | | |
| | | Op. 43. Valse de salon | 1.60 — .60 | No. 27. Variation II | .40 — .15 | | |
| | | Op. 47. 1 ^{re} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld | 2.— .70 | No. 28. Variation III | .40 — .15 | | |
| | | Op. 49. 3 Morceaux. Complet | 1.60 — .60 | No. 29. Variation IV | .40 — .15 | | |
| | | Séparément. | | No. 30. Coda | .80 — .30 | | |
| | | No. 1. Prélude | .60 — .25 | No. 31. Galop | .60 — .25 | | |
| | | No. 2. Caprice-Impromptu | .80 — .30 | No. 32. Apothéose | .40 — .15 | | |
| | | No. 3. Gavotte. Ré | .80 — .25 | Morceaux supplémentaires. | | | |
| | | | | No. 33. Valse | .60 — .25 | | |
| | | | | No. 34. Mazurka (tirée de l'œuvre 52) | 1.— .25 | | |

À MONSIEUR NICOLAS DOUBASSOFF.

Guitte

POUR
PIANO
PAR

Nicolas Amami.

OP. 4.

Cplt. Pr. $\frac{M. 1.60}{R. 60}$

Séparément:

| | | |
|----------------------------|-----|-----------------------|
| N ^o 1. Prélude | Pr. | $\frac{M. 40}{R. 15}$ |
| N ^o 2. Minuetto | Pr. | $\frac{M. 80}{R. 30}$ |
| N ^o 3. Gigue | Pr. | $\frac{M. 60}{R. 25}$ |
| N ^o 4. Gavotte | Pr. | $\frac{M. 80}{R. 30}$ |

Propriété de l'Éditeur pour tous Pays. Enregistré aux Archives de l'Union.

M. P. BELAÏEFF, LEIPZIG.

1901

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

2296

2297 - 2300.

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

Prélude.

Moderato e cantabile. ♩ = 72.

N. Amani, Op.4. N°1.

Piano.

mf sempre legato

p

f p cresc. molto

marcato a tempo f dim. mf poco rit.

f p affrettando f

sf p *f p* *rall.*

pp *p tenero*

cresc. molto

inquieto *f* *p tranquillo*

p

ritardando e diminuendo ten. *8va basso*

Minuetto.

Allegretto grazioso. ♩ = 144.

N. Amani, Op. 4. N° 2.

Piano.

p *cresc.*

f *mf* *cresc.*

f *marcato* *sempre f*

Ossia

f *mf* *p*

cresc.

First system of musical notation, piano and bass staves. Dynamics include *p*, *pp*, and *mf*. Includes a *V* marking above the staff.

Second system of musical notation, piano and bass staves. Dynamics include *cresc.*, *f*, *p*, and *sf*.

Third system of musical notation, piano and bass staves. Dynamics include *sf* and *p*. Includes a *trium* marking above the staff.

Fourth system of musical notation, piano and bass staves. Dynamics include *sf*, *f*, and *f*. Includes an *8* marking above the staff.

Fifth system of musical notation, piano and bass staves. Dynamics include *p* and *p tranquillo*. Includes a *Trio.* marking above the staff and a *2 1* marking below the bass staff.

Sixth system of musical notation, piano and bass staves. Dynamics include *mf* and *p*.

First system of musical notation, consisting of a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature. It features a melodic line in the upper staff with various ornaments and a supporting bass line in the lower staff.

Second system of musical notation. It includes dynamic markings *p* and *rit.*, and a tempo marking *a tempo*. The notation continues with melodic and harmonic development.

Third system of musical notation. It features dynamic markings *cresc.* and *f*. The music shows a clear increase in volume and intensity.

Fourth system of musical notation. It includes dynamic markings *f* and *p*, and tempo markings *poco rit.* and *a tempo*. The system concludes with a return to the original tempo.

Fifth system of musical notation. It features dynamic markings *f*, *pp*, *p*, and *cresc.*. A first ending bracket with the number 8 is present above the upper staff.

Sixth system of musical notation. It includes dynamic markings *f* and *pp*. The system concludes with a final melodic flourish in the upper staff.

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic accompaniment. Dynamics include *mf cresc*, *f marcato*, and *sempre f*. A trill is marked in the upper staff. A dotted line with the number 8 indicates an 8-measure repeat.

Second system of musical notation. It begins with an *Ossia.* (alternative) line in the upper staff. The main system continues with melodic and harmonic lines. Dynamics include *f* and *sf*. A trill is marked in the upper staff. A dotted line with the number 8 indicates an 8-measure repeat.

Third system of musical notation. Features a melodic line with slurs and a bass line with chords. Dynamics include *mf p*, *cresc.*, and *f*.

Fourth system of musical notation. Features a melodic line with slurs and a bass line with chords. Dynamics include *p* and *pp*.

Fifth system of musical notation. Features a melodic line with slurs and a bass line with chords. Dynamics include *mf*, *cresc.*, *f*, and *p*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *trium* marking. Dynamics include *sf*, *p*, *sf*, *f*, and *p*. The music features a mix of chords and moving lines in both hands.

Second system of musical notation. Treble clef, key signature of two sharps. Dynamics include *sf* and *f*. An *8* marking is present above the treble staff. The music continues with complex textures in both hands.

Third system of musical notation. Treble clef, key signature of two sharps. Dynamics include *sf*, *f*, and *p*. An *8* marking is present above the treble staff. The music features a mix of chords and moving lines in both hands.

Fourth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *sf*, *p*, and *pp*. An *8* marking is present above the treble staff. The music continues with complex textures in both hands.

Fifth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *leggierissimo*, *p*, and *rit.*. An *8* marking is present above the treble staff. The music concludes with a *loco* marking and the instruction *8va basso* in the bass staff. The piece ends with a double bar line.

Gigue.

(Style J. S. Bach.)

N. Amani, Op. 4. No 3.

Allegro. ♩. = 60.

Piano. *f* *risoluto*

diminuendo *crescendo* *legato* *f* *dim.* *p*

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic and the instruction *risoluto*. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment.

Second system of musical notation. The treble clef continues with a melodic line, and the bass clef accompaniment features a prominent *mf* (mezzo-forte) dynamic marking.

Third system of musical notation. The treble clef melody continues, and the bass clef accompaniment features a *f* (forte) dynamic marking in the final measure.

Fourth system of musical notation. The treble clef melody continues with a series of eighth notes, and the bass clef accompaniment continues with a steady rhythmic pattern.

Fifth system of musical notation. The treble clef melody continues with a series of eighth notes, and the bass clef accompaniment continues with a steady rhythmic pattern.

Sixth system of musical notation. The treble clef melody continues with a series of eighth notes, and the bass clef accompaniment continues with a steady rhythmic pattern.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The first measure contains a treble clef and a bass clef. The second measure has a dynamic marking of *f* and the word *risoluto*. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The system concludes with a double bar line.

Third system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Gavotte.

N. Amani, Op. 4. N° 4.

Allegro non troppo. ♩ = 132.

Piano.

a tempo *tr*

poco rit. *mf* *cresc.* *poco rit.* *tr.*

f *p* *f* *mf*

f *f*

mf *f* *mf*

First system of musical notation. The treble clef staff begins with a trill (tr) and a forte (f) dynamic. The bass clef staff has a piano (p) dynamic. The system concludes with a *poco rit.* marking.

Second system of musical notation. The treble clef staff features a mezzo-forte (mf) dynamic. The bass clef staff has a piano (p) dynamic. The system ends with a *rall.* marking.

Third system of musical notation. The treble clef staff is marked *meno mosso*. The bass clef staff starts with a pianissimo (pp) dynamic, moves to mezzo-forte (mf), and returns to pp.

Fourth system of musical notation. The treble clef staff has a mezzo-forte (mf) dynamic. The bass clef staff has a forte (f) dynamic. The system includes an *a tempo* marking and a trill (tr).

Fifth system of musical notation. The treble clef staff has a piano (p) dynamic. The bass clef staff has a pianissimo (pp) dynamic.

Sixth system of musical notation. The treble clef staff has a trill (tr). The bass clef staff has a piano (p) dynamic. The system concludes with a *rit.* marking and a forte (f) dynamic.

Musette.

p semplice *p* *tr*

tr *tr*

pp

mf

p *mf*

The musical score for 'Musette' is presented in two systems, each with a piano (piano) and bass (basso) staff. The piano staff is in treble clef, and the bass staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'p semplice'. The score includes various dynamics: *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). Trills are indicated by 'tr' above notes. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes several trills. The bass line provides a steady accompaniment with eighth notes and chords.

First system of musical notation. The right hand (treble clef) features a series of chords and melodic lines, starting with a forte (*f*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the second measure.

Second system of musical notation. The right hand continues with chords and melodic fragments, marked with forte (*f*) and piano (*p*) dynamics. The left hand maintains its accompaniment, with some notes marked with accents.

Third system of musical notation. The right hand features a melodic line with a trill (*tr*) in the second measure. The left hand continues with a steady eighth-note accompaniment, marked with piano (*p*).

Fourth system of musical notation. The right hand has a melodic line with trills (*tr*) in the first and third measures. The left hand continues with a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a trill (*tr*) in the first measure. The left hand continues with a steady eighth-note accompaniment. Dynamics include forte (*f*), *rit. e dim.* (ritardando e diminuendo), and piano (*p*).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. A trill (*tr*) is marked above the first measure. The bass line features a piano (*p*) dynamic in the second measure. The system concludes with a trill (*tr*) in the treble.

Second system of musical notation. The tempo is marked *a tempo*. The piece starts with a piano (*p*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. A *poco rit.* (poco ritardando) instruction is present. A trill (*tr*) is marked above the second measure. The system ends with a *cresc.* (crescendo) instruction.

Third system of musical notation. The tempo is marked *poco rit.*. The piece begins with a mezzo-forte (*mf*) dynamic in the bass and a forte (*f*) dynamic in the treble. A trill (*tr*) is marked above the first measure. The system concludes with a piano (*p*) dynamic in the bass and a trill (*tr*) in the treble.

Fourth system of musical notation. The piece starts with a forte (*f*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. A trill (*tr*) is marked above the second measure. The system concludes with a forte (*f*) dynamic in the bass and a trill (*tr*) in the treble.

Fifth system of musical notation. The piece begins with a mezzo-forte (*mf*) dynamic in the bass and a forte (*f*) dynamic in the treble. The system concludes with a forte (*f*) dynamic in the bass and a trill (*tr*) in the treble.

Sixth system of musical notation. The piece starts with a mezzo-forte (*mf*) dynamic in the bass and a sforzando (*sf*) dynamic in the treble. A mezzo-forte (*mf*) dynamic is also present in the bass. The system concludes with a forte (*f*) dynamic in the bass and a trill (*tr*) in the treble.

The first system of music consists of two staves. The upper staff begins with a piano (*p.*) dynamic and contains several measures of eighth-note and quarter-note passages. A *poco rit.* marking is placed above the second measure. The lower staff provides a harmonic accompaniment with chords and moving lines. A *mf* dynamic is indicated in the final measure of the system.

The second system continues the piece. The upper staff features a piano (*p.*) dynamic and includes a *rall.* (rallentando) marking in the final measure. The lower staff continues with its accompaniment.

The third system is marked *meno mosso*. The upper staff begins with a *pp* (pianissimo) dynamic and contains several measures of eighth-note passages. The lower staff continues with its accompaniment, featuring a *mf* dynamic in the final measure.

The fourth system is marked *a tempo*. The upper staff begins with a *tr* (trill) marking and a *sf* (sforzando) dynamic. The lower staff continues with its accompaniment, featuring a *f* (forte) dynamic in the final measure.

The fifth system continues with a piano (*p.*) dynamic in the upper staff. The lower staff continues with its accompaniment, featuring a *pp* (pianissimo) dynamic in the final measure.

The sixth system is the final system on the page. The upper staff begins with a *tr* (trill) marking and a *p* (piano) dynamic. The lower staff continues with its accompaniment, featuring a *rit.* (ritardando) marking and a *f* (forte) dynamic in the final measure.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.

| | | |
|----------------------------------|-------|-------------|
| Op. 16. 3 Morceaux. Complet. | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Chant d'automne | | — .60 — .25 |
| No. 2. Idylle | | — .40 — .15 |
| No. 3. Valse | | 1. — .35 |

E. Aleneff.

| | | |
|-----------------------------------|-------|-------------|
| Op. 7. 3 Morceaux. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 1. Valse-Impromptu | | 1. — .35 |
| No. 2. Mazurka rustique | | — .80 — .30 |
| No. 3. Gavotte | | — .80 — .30 |

| | | |
|----------------------------|-------|-------------|
| Op. 8. 2 Mazurkas. Complet | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Ré b | | — .80 — .30 |
| No. 2. Mi | | — .80 — .30 |

| | | |
|-----------------------------|-------|-------------|
| Op. 9. 5 Morceaux. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 1. Arabesque | | — .80 — .30 |
| No. 2. Notturmo | | — .60 — .25 |
| No. 3. Impromptu | | — .60 — .25 |
| No. 4. Burlesque | | — .60 — .25 |
| No. 5. Novellotte | | — .80 — .30 |

| | | |
|-------------------------------------|-------|-------------|
| Op. 10. 4 Morceaux. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 1. Petites Variations | | 1.20 — .45 |
| No. 2. Valse | | — .60 — .25 |
| No. 3. Intermezzo | | — .80 — .30 |
| No. 4. Canzona | | — .80 — .30 |

A. N. Alpheraky.

| | | |
|-------------------------------------|-------|-------------|
| Op. 25. 3 Morceaux. Complet | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Introduction | | — .60 — .25 |
| No. 2. Mazurka | | — .80 — .25 |
| No. 3. Sérénade levantine | | — .60 — .25 |

| | | |
|-------------------------------|-------|-------------|
| Op. 27. 3 Morceaux. Complet | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Mazurka. ut | | — .80 — .30 |
| No. 2. Mazurka. sol | | — .60 — .25 |
| No. 3. Valse. Mi b | | — .80 — .30 |

| | | |
|-----------------------------|-------|-------------|
| Op. 29. 3 Morceaux. Complet | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Duo | | — .60 — .25 |
| No. 2. Scherzo | | — .60 — .25 |
| No. 3. Valse | | — .80 — .30 |

| | | |
|-------------------------------|-------|-------------|
| Op. 30. 3 Morceaux. Complet | A. R. | 1.20 — .45 |
| Séparément. | | |
| No. 1. Etude. Sol b | | — .40 — .15 |
| No. 2. Menuet. ut | | — .60 — .25 |
| No. 3. Etude. Fa | | — .60 — .25 |

Nicolas Artciboucheff.

| | | |
|----------------------------|-------|-------------|
| Op. 3. 2 Mazurkas. Complet | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. mi b | | — .80 — .30 |
| No. 2. La b | | 1.20 — .45 |

| | | |
|----------------------------|-------|-------------|
| Op. 7. 2 Morceaux. Complet | A. R. | 1.20 — .45 |
| Séparément. | | |
| No. 1. Valse | | — .60 — .25 |
| No. 2. Mazurka | | — .60 — .25 |

C. Antipow.

| | | |
|--------------------------|-------|-------------|
| Op. 1. 3 Etudes. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 1. La b | | 1. — .35 |
| No. 2. Fa # | | 1. — .35 |
| No. 3. La | | — .80 — .30 |

| | | |
|--------------------------|-------|-------------|
| Op. 2. 3 Valses. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 1. mi | | — .80 — .30 |
| No. 2. ré # | | 1. — .35 |
| No. 3. Si b | | 1.40 — .50 |

| | | |
|---|-------|-------------|
| Op. 3. Variations sur un thème original | A. R. | 1.80 — .65 |
| Séparément. | | |
| No. 1. Romance | | — .60 — .25 |
| No. 2. Etude | | — .60 — .25 |
| No. 3. Burlesque | | — .60 — .25 |
| No. 4. Prélude | | — .40 — .15 |
| No. 5. Etude | | — .80 — .30 |

| | | |
|-----------------------------|-------|-------------|
| Op. 5. 5 Morceaux. Complet | A. R. | 1.80 — .65 |
| Séparément. | | |
| No. 1. Valse. La | | — .80 — .30 |
| No. 2. Nocturne | | — .60 — .25 |
| No. 3. Intermezzo | | — .60 — .25 |
| No. 4. Impromptu | | — .60 — .25 |

| | | |
|-----------------------------|-------|-------------|
| Op. 6. 4 Morceaux. Complet | A. R. | 1.80 — .65 |
| Séparément. | | |
| No. 1. Valse. La | | — .80 — .30 |
| No. 2. Nocturne | | — .60 — .25 |
| No. 3. Intermezzo | | — .60 — .25 |
| No. 4. Impromptu | | — .60 — .25 |

| | | |
|----------------------------|-------|-------------|
| Op. 8. 2 Préludes. Complet | A. R. | 1. — .35 |
| Séparément. | | |
| No. 1. Mi | | — .40 — .15 |
| No. 2. Ré b | | — .60 — .25 |

| | | |
|----------------------------|-------|-------------|
| Op. 9. Miniatures. Complet | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. Fuguettes | | — .40 — .15 |
| No. 2. Mazurka | | — .60 — .25 |
| No. 3. Valse. Ré | | — .60 — .25 |

| | | |
|-------------------------------|-------|-------------|
| Op. 10. Prélude | A. R. | — .60 — .25 |
| Séparément. | | |
| No. 1. Valse. Sol b | | 1. — .35 |
| No. 2. Etude | | — .80 — .30 |

| | | |
|---------------------------------|-------|-------------|
| Op. 11. Valse et Etude. Complet | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Valse. Sol b | | 1. — .35 |
| No. 2. Etude | | — .80 — .30 |

| | | |
|----------------------------|-------|-------------|
| Op. 12. Necturne | A. R. | — .80 — .30 |
| Séparément. | | |
| No. 1. Impromptu | | — .60 — .25 |
| No. 2. Valse. fa | | — .60 — .25 |

| | | |
|-------------------------------------|-------|-------------|
| Op. 13. Impromptu et Valse. Complet | A. R. | 1.20 — .45 |
| Séparément. | | |
| No. 1. Impromptu | | — .60 — .25 |
| No. 2. Valse. fa | | — .60 — .25 |

Nicolas Amani.

| | | |
|----------------------------|-------|-------------|
| Op. 3. Tema con Variazioni | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. Prélude | | — .40 — .15 |
| No. 2. Minuetto | | — .80 — .30 |
| No. 3. Gigue | | — .60 — .25 |
| No. 4. Gavotte | | — .80 — .30 |

| | | |
|----------------------------------|-------|-------------|
| Op. 5. 2 Valses. Complet | A. R. | 1. — .35 |
| Séparément. | | |
| No. 1. Valse triste | | — .60 — .25 |
| No. 2. Valse gracieuse | | — .60 — .25 |

| | | |
|---|-------|-------------|
| Op. 7. 4 Pièces caractéristiques. Complet | A. R. | 1.40 — .50 |
| Séparément. | | |
| 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 | A. R. | 1. — .35 |
| Séparément. | | |
| No. 1. Souvenir lointain | | — .60 — .25 |
| No. 2. Orientale | | — .60 — .25 |
| No. 3. Elégie | | — .60 — .25 |
| No. 4. La pièce de maman | | — .60 — .25 |

Félix Blumenfeld.

| | | |
|--------------------------------------|-------|-------------|
| Op. 2. 4 Morceaux. Complet | A. R. | 2.50 — .90 |
| Séparément. | | |
| No. 1. Etude. La | | — .80 — .30 |
| No. 2. Souvenir douloureux | | — .60 — .25 |
| No. 3. Quasi Mazurka | | — .80 — .30 |
| No. 4. Mazurka de concert | | 1. — .35 |

| | | |
|--------------------------|-------|-------------|
| Op. 3. 3 Etudes. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 1. Ré b | | 1.20 — .45 |
| No. 2. mi | | — .60 — .25 |
| No. 3. La | | — .80 — .30 |

| | | |
|--|-------|-------------|
| Op. 4. Valse-Etude | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Une nuit à Magaratch (Crimée). Mi | | 1. — .35 |
| No. 2. mi b | | — .80 — .30 |

| | | |
|--|-------|------------|
| Op. 6. 2 Nocturnes. Complet | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. Variations caractéristiques sur un thème original | | 2. — .70 |

| | | |
|--|-------|-------------|
| Op. 8. Variations caractéristiques sur un thème original | A. R. | 2. — .70 |
| Séparément. | | |
| No. 1. en Sol | | — .60 — .25 |
| No. 2. en Mi | | — .60 — .25 |
| No. 3. en Ut # | | — .60 — .25 |
| No. 4. en Ré | | — .40 — .15 |

| | | |
|---------------------------|-------|-------------|
| Op. 11. Mazurka | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1, en Sol | | — .60 — .25 |
| No. 2, en Mi | | — .60 — .25 |
| No. 3, en Ut # | | — .60 — .25 |
| No. 4, en Ré | | — .40 — .15 |

| | | |
|-----------------------------|-------|-------------|
| Op. 12. 4 Préludes. Complet | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1, en Sol | | — .60 — .25 |
| No. 2, en Mi | | — .60 — .25 |
| No. 3, en Ut # | | — .60 — .25 |
| No. 4, en Ré | | — .40 — .15 |

| | | |
|-------------------------------|-------|-------------|
| Op. 13. 2 Impromptus. Complet | A. R. | 1.80 — .65 |
| Séparément. | | |
| No. 1. La b | | 1.40 — .50 |
| No. 2. Sol b | | — .80 — .30 |

| | | |
|----------------------------------|-------|-------------|
| Op. 14. Sur mer. Etude | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. La b | | 1.40 — .50 |
| No. 2. Sol b | | — .80 — .30 |

| | | |
|-----------------------------------|-------|-------------|
| Op. 16. Valse-Impromptu | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. Ut | | — .40 — .15 |
| No. 2. la | | — .80 — .30 |
| No. 3. Sol | | — .40 — .15 |
| No. 4. mi | | — .80 — .30 |
| No. 5. Ré | | — .80 — .30 |
| No. 6. si | | — .60 — .25 |

| | | |
|-----------------------------|-------|-------------|
| Cahier I. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 7. La | | — .80 — .30 |
| No. 8. fa # | | — .40 — .15 |
| No. 9. Mi | | — .40 — .15 |
| No. 10. ut # | | — .40 — .15 |
| No. 11. Si | | — .60 — .25 |
| No. 12. sol # | | — .80 — .30 |

| | | |
|--------------------------------------|-------|-------------|
| Cahier II. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 13. Fa # | | — .60 — .25 |
| No. 14. mi b | | — .40 — .15 |
| No. 15. Ré b | | — .80 — .30 |
| No. 16. si b | | — .60 — .25 |
| No. 17. La b | | — .60 — .25 |
| No. 18. (Memento mori.) fa | | — .60 — .25 |

Félix Blumenfeld.

| | | |
|--|-------|-------------|
| Op. 17. Préludes. Cahier IV. Complet | A. R. | 2. — .70 |
| Séparément. | | |
| No. 19. Mi b | | — .60 — .25 |
| No. 20. ut | | — .60 — .25 |
| No. 21. Si b | | — .60 — .25 |
| No. 22. sol | | — .60 — .25 |
| No. 23. Fa | | — .60 — .25 |
| No. 24. ré | | — .60 — .25 |

| | | |
|--|-------|-------------|
| Op. 20. Nocturne-Fantaisie en Mi | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. Moment de désespoir | | — .60 — .25 |
| No. 2. Le soir | | — .60 — .25 |
| No. 3. Une course | | 1. — .35 |

| | | |
|--|-------|-------------|
| Op. 21. 3 Morceaux. Complet | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. Mazurka (en La b) | | — .80 — .30 |
| No. 2. Valse brillante (en Si) | | 1.40 — .50 |

| | | |
|--|-------|-------------|
| Op. 22. 2 Morceaux. No. 1. Mazurka (en La b) | A. R. | — .80 — .30 |
| No. 2. Valse brillante (en Si) | | 1.40 — .50 |

| | | |
|--|-------|-------------|
| Op. 23. Suite polonaise. Complet | A. R. | 1.60 — .60 |
| Séparément. | | |
| No. 1. Krakovienne (Krakowiak) | | — .60 — .25 |
| No. 2. Ala Mazurka (Kujawiak) | | — .80 — .30 |
| No. 3. Berceuse (Kolysanka) | | — .40 — .15 |
| No. 4. Mazurka (Mazurek) | | — .80 — .30 |

| | | |
|--|-------|------------|
| Op. 24. Etude de concert en fa # | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 1. sol | | 1.20 — .45 |
| No. 2. mi b | | 1.20 — .45 |

| | | |
|--|-------|------------|
| Op. 25. 2 Etudes - Fantaisies. Complet | A. R. | 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 | A. R. | 1.40 — .50 |
| Séparément. | | |
| No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa | | 1.40 — .50 |

| | | |
|-------------------------------------|-------|-------------|
| Op. 28. Impromptu (en Si) | A. R. | 1. — .35 |
| Séparément. | | |
| No. 1, en Ré | | — .80 — .30 |
| No. 2, en La | | — .80 — .30 |

| | | |
|-------------------------------------|-------|-------------|
| Op. 29. 2 Etudes. Complet | A. R. | 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 | A. R. | 3. — 1.05 |
| Séparément. | | |
| No. | | |