

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

**А. ВИНКЛЕРЪ**

**КВАРТЕТЪ**

**ДЛЯ ФОРТЕПИАНО, СКРИПКИ, АЛЬТА И ВИОЛОНЧЕЛИ**

СОЧ. 8

**A. WINKLER**

**QUATUOR**

**POUR PIANO, VIOLON, ALTO ET VIOLONCELLE**

OP. 8

1899

1962

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.

## \* \* \* \* \* Musique pour Instruments d'archets.



Violon.	A.	B.
<b>Akimenko</b> (Th.). Op. 9. 2 Morceaux pour Violon et Piano. Complet . . . . .	2.—	—70
Séparément.		
No. 1. Romance . . . . .	1.40	—50
No. 2. Mazurka . . . . .	1.40	—50
— Op. 12. Eclogue pour Violon et Piano . . . . .	1.40	—50
— Op. 15. Berceuse pour Violon et Piano . . . . .	1.20	—45
<b>Aleneff</b> (E.). Op. 12. 6 Morceaux pour Violon et Piano. Complet . . . . .	4.50	1.60
Séparément.		
No. 1. Serenata . . . . .	1.—	—35
No. 2. Alla Marcia funebre . . . . .	1.40	—50
No. 3. Scherzo . . . . .	1.40	—50
No. 4. Canzonetta . . . . .	—80	—80
No. 5. Feuillet d'Album . . . . .	—80	—80
No. 6. Quasi Valse . . . . .	1.40	—50
<b>Borodine</b> (A.). Potpourri de l'Opéra „Le Prince Igor“ pour Violon et Piano . . . . .	3.—	1.05
— Fantaisie pour Violon et Piano sur des thèmes de l'Opéra „Le Prince Igor“ (A. Kadlec) . . . . .	1.60	—60
<b>Cui</b> (César). Op. 25. Suite concertante pour le Violon avec accompagnement d'Orchestre ou de Piano. (I. Intermezzo scherzando. II. Canzonetta. III. Cavatina. IV. Finale-Tarantella.)		
Partition d'orchestre . . . . .	9.—	3.15
Parties d'orchestre . . . . .	13.—	4.55
Parties supplémentaires . . . . .	—80	—80
Violon principal . . . . .	1.60	—60
Pour Violon avec accompagnement de Piano. Complet . . . . .	4.50	1.60
Séparément.		
No. 1. Intermezzo scherzando . . . . .	1.60	—60
No. 2. Canzonetta . . . . .	1.40	—50
No. 3. Cavatina . . . . .	1.40	—50
No. 4. Tarantella . . . . .	2.—	—70
<b>Glazounow</b> (Alexandre). Op. 32. Méditation pour Violon avec accompagnement de Piano . . . . .	—80	—80
<b>Gretchaninow</b> (A.). Op. 9. Regrets, pour Violon et Piano . . . . .	1.40	—50
<b>Glière</b> (R.). Op. 3. Romance pour Violon avec accompagnement de Piano . . . . .	1.20	—45
<b>Grodzki</b> (B.). Op. 21. Romance pour Violon avec accompagnement de Piano . . . . .	—80	—80
— Op. 32. Eclogue pour Violon avec accompagnement de Piano . . . . .	—80	—80
— Op. 39. Canzonetta pour Violon avec accompagnement de Piano . . . . .	—80	—80
— Op. 48. Méditation pour Violon avec accompagnement de Piano . . . . .	—80	—80
<b>Kopylow</b> (A.). Op. 29. Souvenir de Peterhof, pour Violon avec accompagnement de Piano . . . . .	1.60	—60
<b>Malichevsky</b> (W.). Op. 1. Sonate pour Violon et Piano . . . . .	5.50	1.95
<b>Rimsky-Korsakow</b> (Nicolas). Op. 33. Fantaisie de concert pour Violon et Orchestre sur des thèmes russes.		
Partition d'orchestre . . . . .	4.50	1.60
Parties d'orchestre . . . . .	6.—	2.10
Parties supplémentaires . . . . .	—40	—15
Violon principal . . . . .	—60	—25
Pour Violon et Piano . . . . .	2.50	—90
— Potpourri de l'Opéra „La Nuit de Mai“ pour Violon et Piano . . . . .	3.—	1.05
<b>Sokolow</b> (Nicolas). Op. 17. Elégie pour Violon avec accompagnement de Piano . . . . .	—80	—80
— Op. 15. 4 Morceaux pour Violon avec accompagnement de Piano. Complet . . . . .	1.60	—60
Séparément.		
No. 1. Prélude . . . . .	—80	—80
No. 2. Nocturne . . . . .	—80	—80
No. 3. Aveu . . . . .	—80	—80
No. 4. Bagatelle . . . . .	—80	—80

Violon.	A.	B.
<b>Sokolow</b> (Nicolas). Op. 22. Réverie pour Violon et Piano . . . . .	1.20	—45
— Op. 35. Berceuse pour Violon avec accompagnement de Piano . . . . .	1.—	—35
— Op. 37. Réverie pour Violon et Piano . . . . .	1.40	—50
<b>Tschérépnine</b> (Nicolas). Op. 9. Poème lyrique pour Violon avec accompagnement de Piano . . . . .	2.—	—70
— Op. 13. Réverie pour Violon avec accompagnement de Piano . . . . .	1.20	—45
<b>Wihtol</b> (Joseph). Op. 2. Mélodie et Mazurka pour Violon et Piano. Complet . . . . .	1.60	—60
Séparément.		
No. 1. Mélodie . . . . .	1.—	—35
No. 2. Mazurka . . . . .	1.40	—50
— Op. 15. Romance pour Violon avec accompagnement de Piano . . . . .	1.40	—50
<b>Winkler</b> (Alexandre). Op. 10. Sonate pour Piano et Alto (ou Violon) . . . . .	4.50	1.60
<b>Zolotareff</b> (B.). Op. 2. Suite en forme de Variations pour Violon et Piano . . . . .	3.—	1.05

### Flûte et Violon.

<b>Cui</b> (César). Op. 56. 5 petits Duos pour Flûte et Violon avec accompagnement de Piano. No. 1. Badinage. No. 2. Berceuse. No. 3. Scherzino. No. 4. Nocturne. No. 5. Valse . . . . .	3.—	1.05
--	-----	------

### Alto.

<b>Akimenko</b> (Th.). Op. 12. Eclogue pour Alto avec accompagnement de Piano . . . . .	1.40	—50
— Op. 13. Romance pour Alto avec accompagnement de Piano . . . . .	1.40	—50
<b>Ewald</b> (V.). Op. 2. Romance pour Violoncelle ou pour Alto avec accompagnement de Piano . . . . .	1.40	—50
<b>Glazounow</b> (Alexandre). Op. 44. Elégie pour Alto avec accompagnement de Piano . . . . .	1.40	—50
<b>Wihtol</b> (Joseph). Op. 14. Récit pour Alto ou Violoncelle avec accompagnement de Piano . . . . .	1.60	—60
<b>Winkler</b> (Alexandre). Op. 10. Sonate pour Piano et Alto (ou Violon) . . . . .	4.50	1.60

### Violoncelle.

<b>Akimenko</b> (Th.). Op. 11. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet . . . . .	2.—	1.60
Séparément.		
No. 1. Valse mélancolique . . . . .	1.20	—45
No. 2. Intermezzo . . . . .	1.60	—60
— Op. 17. Elégie pour Violoncelle avec accompagnement de Piano . . . . .	1.20	—45
<b>Aleneff</b> (E.). Op. 11. 10 Morceaux pour Violoncelle et Piano. Complet . . . . .	5.—	1.75
Séparément.		
No. 1. Berceuse . . . . .	—80	—30
No. 2. Scherzo . . . . .	1.40	—50
No. 3. Impromptu . . . . .	—80	—30
No. 4. Romance . . . . .	—80	—30
No. 5. Barcarolle . . . . .	—80	—30
No. 6. Gavotte . . . . .	1.—	—35
No. 7. Canzonetta . . . . .	—60	—25
No. 8. Tarentelle . . . . .	1.40	—50
No. 9. Sérénade . . . . .	1.—	—35
No. 10. Bagatelle . . . . .	—60	—25
<b>Blumenfeld</b> (Félix). Op. 19. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet . . . . .	1.40	—50
Séparément.		
No. 1. Elégie . . . . .	—80	—30
No. 2. Capriccioso . . . . .	1.—	—35
<b>Cui</b> (César). Op. 25 No. 3. Cavatina pour Violon, arrangée pour Violoncelle et Piano . . . . .	1.40	—50

Violoncelle.	A.	B.
<b>Ewald</b> (V.). Op. 2. Romance pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—50
— Op. 3. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet . . . . .	1.40	—50
Séparément.		
No. 1. si . . . . .	—80	—30
No. 2. Si . . . . .	1.20	—45
<b>Glazounow</b> (Alexandre). Op. 17. Une pensée à François Liszt. Elégie pour Violoncelle et Piano . . . . .	1.80	—65
— Op. 20. 2 Morceaux pour Violoncelle avec accompagnement d'Orchestre.		
Partition d'orchestre . . . . .	4.—	1.40
Violoncelle principal . . . . .	—40	—15
Parties d'orchestre . . . . .	5.50	1.95
Parties supplémentaires . . . . .	—40	—15
Réduction pour Violoncelle et Piano par l'auteur. Complet . . . . .	2.—	—70
Séparément.		
No. 1. Mélodie . . . . .	1.60	—60
No. 2. Sérénade espagnole . . . . .	1.40	—50
— Op. 71. Chant du ménestrel. Morceau pour Violoncelle avec accompagnement d'Orchestre ou de Piano.		
Partition d'orchestre . . . . .	1.40	—50
Violoncelle principal . . . . .	—30	—10
Parties d'orchestre . . . . .	3.—	—10
Parties supplémentaires . . . . .	—30	—10
Pour Violoncelle et Piano . . . . .	1.—	—35
<b>Glière</b> (R.). Op. 4. Ballade pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—50
<b>Grodzki</b> (B.). Op. 20. Mélodie pour Violoncelle avec accompagnement de Piano . . . . .	—80	—30
— Op. 24. Feuille d'album pour Violoncelle avec accompagnement de Piano . . . . .	—60	—50
— Op. 25. Valse pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—50
— Op. 27. Barcarolle pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—50
— Op. 30. Sérénade pour Violoncelle avec accompagnement de Piano . . . . .	—80	—30
— Op. 38. Fragment pour Violoncelle avec accompagnement de Piano . . . . .	—60	—20
<b>Rimsky-Korsakow</b> (Nicolas). Op. 37. Sérénade pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—50
<b>Sokolow</b> (Nicolas). Op. 13. Elégie et Barcarolle pour Violoncelle et Piano. Complet . . . . .	1.60	—60
Séparément.		
No. 1. Elégie . . . . .	1.—	—35
No. 2. Barcarolle . . . . .	1.—	—35
— Op. 16. Mélodie pour Violoncelle avec accompagnement de Piano . . . . .	—80	—30
— Op. 19. Romance pour Violoncelle avec accompagnement de Piano . . . . .	1.20	—45
— Op. 26. Suite pour Violoncelle et Piano. Complet . . . . .	2.50	—90
Séparément.		
No. 1. Prélude . . . . .	—80	—30
No. 2. Nocturne . . . . .	1.—	—35
No. 3. Scherzo . . . . .	1.60	—60
<b>Wihtol</b> (Joseph). Op. 12. Esquisse pour Violoncelle avec accompagnement de Piano . . . . .	1.40	—50
— Op. 14. Récit pour Alto ou Violoncelle avec accompagnement de Piano . . . . .	1.60	—60
<b>Zarembo</b> (Sigismund). Op. 46. Récit. Morceau de Salon pour Violoncelle avec accompagnement de Piano . . . . .	—80	—30
— Op. 54. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet . . . . .	1.80	—60
Séparément.		
No. 1. Romance . . . . .	1.20	—45
No. 2. Polonaise mélancolique . . . . .	1.20	—45

à ma femme.

# Quatuor

Piano, Violon, Alto et Violoncelle

PAR

# Alexandre Winkler.

Op. 8.

Pr.  $\frac{M. 7}{R. 2.45}$

Propriété de l'Éditeur pour tous Pays.

Enregistré aux Archives de l'Union.

M. P. BELAÏEFF, LEIPZIG.

1899

1962

Inst. Lith. de C.G. Röder, Leipzig



# QUATUOR.

Alexandre Winkler, Op. 8.

Allegro appassionato. (M. ♩ = 176.)

Violino.

Viola.

Violoncello.

PIANO.

Allegro appassionato. (M. ♩ = 176.)

A

A

21/11/1903 3 5.53









I *espr.*  
*dim. espr.*  
*mf*  
*dim.*  
*f espr.*  
*f* *espr.*  
*dim.* *p*

*dim.* *dolce* *pp*  
*pp*  
*dim.* *pp*  
*dim.* *pp* *p*

*pp* *pizz.* *p*  
*pp* *pizz.* *p*  
*pp smorzando* *pp*

*poco rit.* *arco* *a tempo*  
*pp poco rit.* *p*  
*arco* *poco rit.*  
*p* *pp* *a tempo*  
*dim* *pp* *poco rit.*

First system of musical notation. It consists of three staves: Violin I, Violin II, and Piano. The Violin I staff begins with a melodic line in G major, marked *poco rit.* and *dim.*. The Violin II staff starts with a pizzicato (*pizz.*) accompaniment, then switches to arco (*arco*) with a *p* dynamic. The Piano part features a complex chordal texture, starting with *p* and *dim.*, then moving to *p* and *poco rit.* in the final measures.

Second system of musical notation. It consists of three staves: Violin I, Violin II, and Piano. The Violin I staff has a melodic line marked *pp*. The Violin II staff has a melodic line marked *pp*. The Piano part features a complex chordal texture, starting with *pp* and *m. g.* (mezzo-gusto), then moving to *p* and *poco rit.* in the final measures.

Third system of musical notation. It consists of three staves: Violin I, Violin II, and Piano. The Violin I staff has a melodic line marked *pp* and *dim.*. The Violin II staff has a melodic line marked *pp* and *dim.*. The Piano part features a complex chordal texture, starting with *pp* and *dim.*, then moving to *pp* and *dim. e poco rit.* in the final measures. The system concludes with a *p non legato* instruction.

Fourth system of musical notation. It consists of three staves: Violin I, Violin II, and Piano. The Violin I staff has a melodic line marked *arco* and *mp*. The Violin II staff has a melodic line marked *mp*. The Piano part features a complex chordal texture, starting with *mp* and *arco*, then moving to *mp* and *arco* in the final measures.

First system of musical notation. It consists of three staves: a vocal line (top), a tenor line (middle), and a piano accompaniment (bottom). The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'M' is placed above the vocal line. The piano part includes dynamic markings 'mp' and 'V'.

Second system of musical notation. It consists of three staves: a vocal line (top), a tenor line (middle), and a piano accompaniment (bottom). The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'N' is placed above the vocal line. The piano part includes dynamic markings 'cresc.', 'f', and 'V'.

Third system of musical notation. It consists of three staves: a vocal line (top), a tenor line (middle), and a piano accompaniment (bottom). The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'N' is placed above the vocal line. The piano part includes dynamic markings 'cresc.', 'f', and 'V'.

Fourth system of musical notation. It consists of three staves: a vocal line (top), a tenor line (middle), and a piano accompaniment (bottom). The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'cresc.' is placed above the vocal line. The piano part includes dynamic markings 'sf' and 'cresc.'.

0

*p*

*p subito*

*p*

0

This system contains the first two systems of music. The first system includes a vocal line and a piano accompaniment. The piano part begins with a *p subito* dynamic marking. The second system continues the vocal and piano parts.

*poco*

*a*

*poco*

*poco*

*a*

*poco*

*poco*

*a*

*poco*

This system contains the third and fourth systems of music. The piano part features a rhythmic accompaniment with dynamic markings of *poco* and *a* (accanto).

*cresc.*

*cresc.*

*cresc.*

*cresc.*

This system contains the fifth and sixth systems of music. The piano part features a *cresc.* (crescendo) marking and includes some chromatic passages.

*f*

*ff lamentoso*

*f*

*ff lamentoso*

*f*

*ff lamentoso*

This system contains the seventh and eighth systems of music. The piano part features a *f* (forte) dynamic marking and a *ff lamentoso* (fortissimo, lamentoso) marking.

*sf*

*sf*

*sf*

*ff lamentoso*

*sf*

This system contains the ninth and tenth systems of music. The piano part features *sf* (sforzando) and *ff lamentoso* markings.

First system of musical notation, featuring a string quartet and piano accompaniment. The strings play a rhythmic pattern of eighth notes with accents, marked *sf*. The piano accompaniment consists of chords and moving lines in both hands, also marked *sf*.

Second system of musical notation. The strings play a melodic line with a *dim.* marking. The piano accompaniment features a *dim.* marking and a *pizz.* instruction. The system concludes with *f arco* markings for both the strings and piano.

Third system of musical notation. The strings play a melodic line starting with a *p* marking and a *cresc.* marking. The piano accompaniment features a *dim.* marking and a *p* marking. The system concludes with a *p espr.* marking for the strings.

Fourth system of musical notation. The strings play a melodic line with *espr.*, *pizz.*, and *arco* markings. The piano accompaniment features a *dim.* marking and a *p* marking. The system concludes with a *f* marking for the strings and a *cresc.* marking for the piano.

*poco rit.* **R** *a tempo*

*dim.* *p* *poco rit.* *a tempo* *sf* *mf*

*dim.* *p* *poco rit.* *a tempo* *sf* *mf*

*dim.* *p* *poco rit.* *a tempo* *sf* *mf*

*dim.* *p* *poco rit.* *a tempo* *sf* *mf*

*dim.* *p* *poco rit.* *a tempo* *sf* *mf*

*ff* *sf* *cresc.*

*ff* *sf* *cresc.*

*ff* *sf* *cresc.*

*ff* *sf* *cresc.*

*mp* *mp* *mp* *sf* *cresc.*

*cresc.* *mp* *mp* *sf* *cresc.*

*cresc.* *mp* *mp* *sf* *cresc.*

*mp* *mp* *mp* *sf* *cresc.*

*sf* *ff* *ff* *ff*

*sf* *ff* *ff* *ff*

*sf* *ff* *ff* *ff*

*sf* *ff* *ff* *ff*

First system of musical notation. It consists of four staves: two for the upper strings (Violin I and Violin II) and two for the piano. The upper strings play a rhythmic pattern of eighth notes with accents. The piano part features a complex texture with many beamed notes and dynamic markings including *ff* and *f*. There are also some slurs and accents in the piano part.

Second system of musical notation. The upper strings play a melodic line with slurs and dynamic markings like *sf* and *dim.*. The piano part includes a *pizz.* (pizzicato) marking and *mf* dynamics. The texture is dense with many beamed notes and slurs.

Third system of musical notation. The upper strings play a melodic line with slurs and dynamic markings like *p molto espr.* and *p*. The piano part includes an *arco* (arco) marking and *p* dynamics. There are also some slurs and accents in the piano part.

Fourth system of musical notation. The upper strings play a melodic line with slurs and dynamic markings like *cresc.* and *p*. The piano part includes *cresc.* and *mf* dynamics. There are also some slurs and accents in the piano part.

First system of musical notation. It consists of three staves: two for the vocal line (Soprano and Alto) and one grand staff for the piano accompaniment. The vocal staves show melodic lines with various dynamics including *cresc.*, *sf*, and *dim.*. The piano accompaniment features chords and arpeggiated figures with dynamics *sf*, *f*, and *p*.

Second system of musical notation. It continues the vocal and piano parts. The vocal staves include markings for *poco rit.*, *dim.*, and *p dolce*. The piano accompaniment includes a section marked *pizz.* (pizzicato) and *con anima*. Dynamics range from *p* to *sf*. A section marked *V* is indicated.

Third system of musical notation. The vocal staves show *cresc.* and *sf* markings. The piano accompaniment features a *cresc.* marking and a *3/4* time signature change. Dynamics include *sf* and *f*.

Fourth system of musical notation. The vocal staves include *sf*, *espr.*, *dim*, and *f espr.* markings. The piano accompaniment includes *arco* (arco) markings and dynamics *sf*, *f*, *dim.*, and *p*. A section marked *W* is indicated.



First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest, followed by a melodic phrase starting on a whole note G4. The piano accompaniment features a descending eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *dim.* (diminuendo) and *pp* (pianissimo).

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a descending eighth-note pattern. Dynamic markings include *p* (piano) and *pp*. There are two 'X' marks above the vocal staff in the second and fourth measures, indicating a specific performance instruction.

Third system of musical notation. The vocal line has a rest, followed by a melodic phrase. The piano accompaniment features a descending eighth-note pattern. Dynamic markings include *pizz.* (pizzicato), *p*, *arco* (arco), *pp*, and *poco rit.* (poco ritardando). There are two 'X' marks above the vocal staff in the second and fourth measures.

Fourth system of musical notation. The vocal line has a rest, followed by a melodic phrase. The piano accompaniment features a descending eighth-note pattern. Dynamic markings include *arco*, *pp*, *p*, and *poco rit.*

Y

*pp* *dim.* *poco rit.* *pizz.* *pp* *poco rit.* *pizz.* *pp* *poco rit.* *pizz.* *pp* *poco rit.*

Z a tempo arco

*a tempo* *sf* *arco* *espr.* *sf* *espr.* *sf*

Z a tempo *sf* *espr.* *sf*

*P una corda*

*sempre dim. al fine*

*sempre dim. al fine*

*sempre dim. al fine*

*sempre dim. al fine*

*dim.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

*pp* *perdendosi* *pp*

Allegro vivace. (♩. = 108.)

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 6/8 time. The top staff begins with a rest, followed by a melodic line with dynamics *p*, *fp*, and *fp*. The middle and bottom staves play a rhythmic accompaniment of eighth notes, with dynamics *pizz.* and *p*.

Allegro vivace. (♩. = 108.)

The second system consists of three staves. The top staff has a melodic line with dynamics *mf*, *fp arco*, and *fp*. The middle staff has a rhythmic accompaniment with dynamics *f* and *p*, and includes the instruction *arco*. The bottom staff has a rhythmic accompaniment with dynamics *fp* and *p*.

The third system consists of three staves. The top staff has a melodic line with dynamics *mf pizz.*, *sf*, *p*, *arco fp*, and *p*. The middle staff has a rhythmic accompaniment with dynamics *mf pizz.*, *p*, *f*, and *p*. The bottom staff has a rhythmic accompaniment with dynamics *mp*, *fp*, *fp*, and *mf*. A section marker 'A' is placed above the first measure of the top staff.

The fourth system consists of three staves. The top staff has a melodic line with dynamics *arco* and *arco*. The middle staff has a rhythmic accompaniment with dynamics *arco* and *arco*. The bottom staff has a rhythmic accompaniment with dynamics *fp* and *fp*. A section marker 'A' is placed above the first measure of the top staff.

*pizz.* **B**  
*f* *pizz.* *sf*  
*f* *pizz.* *sf*  
*f*

**B**  
*f* *sf* \*

*arco* *sf* *sf*  
*arco* *sf* *sf*  
*arco* *sf* *sf*

*sf* *pizz.* *pizz.*  
*sf* *pizz.*

*fp* *dim.* *p* **C**  
*fp* *dim.* *p*

*sf* *p* *fp* *p* **C**  
*dim.*

System 1: Violin I, Violin II, Viola, and Piano. The Violin parts feature melodic lines with *cresc.* markings. The Piano part includes chords and arpeggiated figures with dynamics *mp* and *p*.

System 2: Violin I, Violin II, Viola, and Piano. The Violin parts have *f* and *dim.* markings. The Piano part features chords with *fp* dynamics and a *pizz.* section.

System 3: Violin I, Violin II, Viola, and Piano. The Violin parts are marked *f*. The Piano part includes chords with *fp* dynamics and a *cresc.* section.

System 4: Violin I, Violin II, Viola, and Piano. The Violin parts feature *dim.* and *pizz.* markings. The Piano part includes chords with *f* and *p* dynamics, and a *cresc.* section. The system concludes with a double bar line and a fermata.

**E** Poco meno mosso. Alla serenata. (♩ = 84.)

Violin I: *p*  
Violin II: *p*  
Viola: *arco*  
Cello: *mf*  
Bass: *p*  
Piano: *p*, *dim.*, *legg.*

**E** Poco meno mosso. Alla serenata. (♩ = 84.)

Violin I: *p*  
Violin II: *p*  
Viola: *mf*  
Cello: *p*  
Bass: *p*  
Piano: *p*, *dim.*, *legg.*

Violin I: *p*  
Violin II: *p*  
Viola: *mf*  
Cello: *p*  
Bass: *p*  
Piano: *p*, *legg.*

Violin I: *p*  
Violin II: *p*  
Viola: *arco*  
Cello: *p*  
Bass: *pizz.*  
Piano: *p*

Violin I: *p*  
Violin II: *p*  
Viola: *p*  
Cello: *p*  
Bass: *p*  
Piano: *p*

Violin I: *cresc.*  
Violin II: *cresc.*  
Viola: *p*  
Cello: *p*  
Bass: *p*  
Piano: *p*

Violin I: *p*  
Violin II: *p*  
Viola: *p*  
Cello: *p*  
Bass: *p*  
Piano: *p*, *cresc.*

G  
 p poco rit. pp dolce a tempo p pizz.  
 p poco rit. pp arco a tempo p dolce  
 pp poco rit. p a tempo p

p p  
 p p  
 p dim.

H  
 p dim.  
 H  
 p p

cresc. pizz. cresc.  
 p cresc.

First system of musical notation. It consists of five staves: two for the vocal line (Soprano and Alto), and three for the piano accompaniment (Right Hand, Left Hand, and Grand Staff). The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *a tempo*. Dynamics include *p poco rit.*, *pp*, and *pp dolce*. The piano part features arpeggiated chords and moving bass lines.

Second system of musical notation. It consists of five staves. The tempo is marked *a tempo*. Dynamics include *poco rallent.*, *pp*, *p*, *p scherz.*, *arco*, and *pizz.*. The piano part includes a section marked *I a tempo* and *schierzando*. There are also markings for *dim.* and *cresc.*.

Third system of musical notation. It consists of five staves. The tempo is marked *a tempo*. Dynamics include *pizz.*, *mf*, *f*, *sf*, *pp*, *arco*, *cresc.*, and *mf*. The piano part includes a section marked *p* and *cresc.*. There are also markings for *arco* and *pizz.*.

Fourth system of musical notation. It consists of five staves. The tempo is marked *a tempo*. Dynamics include *f*, *arco*, *mf*, *dim.*, *poco rit.*, and *al*. The piano part includes a section marked *dim.* and *poco rit.*. There are also markings for *arco* and *pizz.*.

Fifth system of musical notation. It consists of five staves. The tempo is marked *a tempo*. Dynamics include *mf*, *dim.*, *poco rit.*, and *al*. The piano part includes a section marked *dim.* and *poco rit.*. There are also markings for *arco* and *pizz.*.



Tempo I.

Violin I: *pizz.* *p*  
 Violin II: *p* *fp* *mf*  
 Viola: *p* *fp* *mf*  
 Piano: *fp*

Tempo I.

Violin I: *arco* *mf* *pizz.* *sf*  
 Violin II: *mf* *pizz.* *mf*  
 Viola: *fp* *arco* *fp* *pizz.* *mf*  
 Piano: *fp*

L

Violin I: *p* *fp* *arco* *mf*  
 Violin II: *p* *f* *arco* *mf*  
 Viola: *p* *f* *arco* *mf*  
 Piano: *mp* *fp* *fp* *sf*

L

Violin I: *mf* *fp* *sf*  
 Violin II: *mf* *fp* *sf*  
 Viola: *mf* *fp* *sf*  
 Piano: *mf* *fp* *fp* *sf*

Violin I: *fp* *mf* *arco* *mf* *pizz.* *mf*  
 Violin II: *fp* *mf* *arco* *mf* *pizz.* *mf*  
 Viola: *fp* *mf* *arco* *mf* *pizz.* *mf*  
 Piano: *fp* *mf* *arco* *mf* *dim.* *mf*

Violin I: *mf* *sf* *dim.* *mf*  
 Violin II: *mf* *sf* *dim.* *mf*  
 Viola: *mf* *sf* *dim.* *mf*  
 Piano: *mf* *sf* *dim.* *mf*

M

arco  
*mf sf sf*

arco  
*mf sf sf*

arco  
*mf sf sf*

M

*fp sf sf*

ped. \*

*sf sf sf sf*

*sf*

*sf*

pizz. arco  
*fp dim.*

pizz. arco  
*fp dim.*

*sf sf fp dim.*

N

*p* *cresc.*

N

*p* *cresc.*

*p* *cresc.*

*p* *mp* *p*

0

*f* *dim.* *p* *pizz.*

*f* *dim.* *fp* *f* *pizz.* *p*

*f* *fp* *f*

0

*fp* *fp* *f*

arco

*mf* *sf* *P* *sf* *sf*

*mf* *sf* *sf* *sf*

*mf* *arco* *sf* *P* *m.g.*

*sf* *sf* *sf* *5* *1*

3

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (alto clef), and a piano accompaniment line (bass clef). The key signature has two flats. The first two staves begin with a *cresc.* and *sf* marking. The piano accompaniment line features a complex texture with many sixteenth notes. Dynamics include *p* and *sf*.

Second system of musical notation, continuing the three-staff format. The piano accompaniment line shows a *cresc.* marking and a *sf* dynamic. The piano part includes a *p* dynamic and a first ending bracket with a '2' and a '1' below it.

Third system of musical notation. The piano accompaniment line features a *ff* dynamic. The piano part includes a *sf* dynamic and a *ff* dynamic. The piano accompaniment line has a *ff* dynamic.

Fourth system of musical notation. It begins with the tempo instruction *Q Poco più mosso.* The piano accompaniment line features a *ff* dynamic. The piano part includes a *sf* dynamic.

Fifth system of musical notation. It begins with the tempo instruction *Q Poco più mosso.* The piano accompaniment line features a *ff* dynamic. The piano part includes a *sf* dynamic.

First system of musical notation, consisting of three staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is for the piano. Dynamic markings include *sf*, *cresc.*, and *mf*.

Second system of musical notation, consisting of three staves. It begins with a section marked 'R'. The piano part features a *martellato* (hammered) effect with a *Ped.* (pedal) instruction. Dynamic markings include *ff* and *sf*.

Third system of musical notation, consisting of three staves. It begins with a section marked 'S'. The tempo is marked *poco a poco più tranquillo*. The piano part includes a *dim. e poco* instruction. Dynamic markings include *mf*, *mp*, *p*, and *pp*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco).

Fourth system of musical notation, consisting of three staves. The piano part continues with a *dim.* (diminuendo) instruction and *pp* (pianissimo) dynamic. Performance instructions include *pizz.* and *arco*. The system concludes with a fermata over the final notes.

Andante elegiaco. (♩ = 46.)

The first system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All are in 3/4 time. The music features triplet patterns and dynamic markings: *sf vibrato f*, *meno f*, *mf*, and *sf espr.*

Andante elegiaco. (♩ = 46.)

Two empty musical staves, one in treble clef and one in bass clef, both in 3/4 time.

The second system has three staves. The top staff begins with *dim.* and *pp*. A section marker 'A' is placed above the staff. The system concludes with *p espress.*

The third system has three staves. The top staff has *pp* and a section marker 'A'. The system concludes with *p dim.*

The fourth system has three staves. The top staff has *p espress.* and *p*.

The fifth system has three staves. The top staff has *pp*.

The sixth system has three staves. The top staff has *p*, *mf*, and *dim.*. A section marker 'B' is placed above the staff.

The seventh system has three staves. The top staff has *p*, *cresc.*, *d. f*, and *dim.*. A section marker 'B' is placed above the staff.

First system of musical notation. It consists of three staves: Treble, Bass, and Piano. The Treble staff begins with a *p dolce* marking and a *mf cresc.* marking later. The Bass staff begins with a *p* marking and a *mf cresc.* marking later. The Piano part begins with a *p* marking and a *mf cresc.* marking later. The system concludes with a 3/4 time signature change.

Second system of musical notation. It consists of three staves: Treble, Bass, and Piano. All three staves are marked *passionato* and *f*. The system concludes with a *ff largamente* marking and a *vibrato* instruction.

Third system of musical notation. It consists of three staves: Treble, Bass, and Piano. The Treble staff is marked *f passionato*. The system concludes with a *ff largamente* marking and a *vibrato* instruction.

Fourth system of musical notation. It consists of three staves: Treble, Bass, and Piano. The system concludes with a *dim.* marking.

Fifth system of musical notation. It consists of three staves: Treble, Bass, and Piano. The system concludes with a *pp* marking.



D Tranquillo.

*pp dolce*  
*arco*  
*pizz.*  
*p*  
*cresc.*

D Tranquillo.

*p*  
*pp*  
*espress.*  
*p*  
*espr.*

*dim.*  
*dim.*  
*dim.*  
*p dolce*

*p*  
*poco animato*  
*p espr.*

*p*  
*p*  
*p*

*pp*  
*p*





*poco rall.* **F a tempo**

*mf* *poco rall.* *mp* *p*

*cresc.* *mf* *sf* **F a tempo** *mp*

*poco rall.*

*mp* *mf* *espr.* *p*

*mf espress.*

*cresc.* *mf* *sf* *p*

*cresc.*

**G** *pespr.* *p*

*dim.* **G** *p*

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor) and piano accompaniment. Dynamics include *mp*, *cresc.*, and *mf cresc.*. The piano part features arpeggiated chords and melodic lines.

Second system of musical notation. It includes string parts (Violin I, Violin II, Viola, Cello, Double Bass) and piano accompaniment. Dynamics include *e poco string.*, *ff largamente*, and *ff*. The piano part features sixteenth-note passages and sixteenth-note chords.

Third system of musical notation. It features piano accompaniment with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *f* and *ff*.

Fourth system of musical notation. It includes piano and string parts. Dynamics include *ff*, *poco animando*, *f*, *poco rit.*, and *dim.*. The piano part features sixteenth-note passages and triplets. The string part includes a *rit.* section.

I Tempo I.

*pp* *fp* *pp*

I

*pp* *sostenuto* (Tempo I.) *fp* *pp*

K

*pizz.* *pp* *arco* *p dolce* *pp*

K

*p* *espr. rit.* *pp* *p* *pp*

*dim.* *espr.* *pp* *pizz.* *pp* *pizz.* *morendo*

*poco rit.* *pp* *espr.* *pp*

Presto. (♩ = 176.)

*ff* *mf*

Presto. (♩ = 176.)

*ff* *mf*

Ped. \*

*sf* *f*

*p* *f*

*sf* *mf*

*f* *p*

First system of musical notation. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (alto and bass clefs). The vocal line begins with a *cresc.* marking and a *ff* dynamic. The piano accompaniment also starts with *cresc.* and *ff*. A section marked 'A' begins in the vocal line. The piano accompaniment features a complex texture with many beamed notes and rests. A *ff* dynamic is present in the piano accompaniment. A section marked 'A' is also present in the piano accompaniment. The system concludes with a *f marc.* dynamic in the piano accompaniment. A *Red.* marking is located below the piano accompaniment staves.

Second system of musical notation, continuing the vocal and piano parts. The vocal line has a *f marc.* dynamic. The piano accompaniment continues with complex textures and dynamics including *sf* and *f*. The system concludes with a *p* dynamic in the vocal line.

Third system of musical notation. The vocal line features dynamics of *mf*, *dim.*, and *p*. The piano accompaniment includes *sf* and *mf* dynamics. The system concludes with a *mf* dynamic in the piano accompaniment.

Fourth system of musical notation. The vocal line has a *cresc.* marking and a *sf* dynamic. The piano accompaniment also has a *cresc.* marking and a *sf* dynamic. The system concludes with a *sf* dynamic in the piano accompaniment.

Fifth system of musical notation. The piano accompaniment continues with a *cresc.* marking and a *sf* dynamic. The system concludes with a *sf* dynamic in the piano accompaniment.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a grand piano (piano and bass) at the bottom. The key signature has one flat (B-flat). The vocal line begins with a *p cresc.* dynamic marking. The piano accompaniment also starts with *p cresc.*. The grand piano part features a complex texture with triplets and sixteenth-note patterns. The system concludes with a *f* dynamic marking.

Second system of musical notation, marked with a section letter 'B'. It continues the vocal, piano, and grand piano parts. The vocal line has a *f* dynamic marking. The piano accompaniment features a *sf* (sforzando) dynamic. The grand piano part includes a *f* dynamic marking and a *sf* dynamic. The system ends with a *f* dynamic marking.

Third system of musical notation. It continues the vocal, piano, and grand piano parts. The vocal line has a *sf* dynamic marking. The piano accompaniment features a *sf* dynamic. The grand piano part includes a *sf* dynamic marking. The system ends with a *f* dynamic marking.

Fourth system of musical notation, marked with a section letter 'C'. It continues the vocal, piano, and grand piano parts. The vocal line has a *mf* dynamic marking. The piano accompaniment features a *mf* dynamic. The grand piano part includes a *mf* dynamic marking. The system ends with a *mp marc.* dynamic marking.

First system of musical notation. It consists of five staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The piano accompaniment features a complex texture with many beamed sixteenth notes. The bass line has a melodic line with some slurs. The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation. It begins with a chord symbol **D** and the instruction *Listesso tempo* (♩ = ♩) *sul G.*. The dynamics include *p molto espress.* and *mp*. The piano accompaniment continues with intricate patterns, and the bass line has a more active role with slurs and accents.

Third system of musical notation. It starts with a chord symbol **D** and the instruction *Listesso tempo* (♩ = ♩). The dynamics are *p* and *mp*. The piano accompaniment features a series of chords and arpeggios. The bass line is more rhythmic and active.

Fourth system of musical notation. It contains various dynamics such as *mf*, *sf*, *dim.*, *espress.*, and *p*. The piano accompaniment has a rich harmonic texture with many accidentals. The bass line has a melodic line with slurs and accents. The system ends with a *dim.* marking.

Fifth system of musical notation. It begins with a chord symbol **E** and includes markings for *dim. e rit*, *p dolce*, *rit.*, and *pizz.* (pizzicato). The piano accompaniment features a series of chords and arpeggios. The bass line has a melodic line with slurs and accents.

Sixth system of musical notation. It starts with a chord symbol **E** and includes markings for *rit.*, *p*, and *mf*. The piano accompaniment features a series of chords and arpeggios. The bass line has a melodic line with slurs and accents.



First system of musical notation. It consists of three staves: a vocal line (top), a cello/bass line (middle), and a piano accompaniment (bottom). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *p*, *mp*, and *cresc.*

Second system of musical notation. The vocal line begins with a *sf* dynamic and a *dolce* marking. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *sf*, *p*, and *arco*.

Third system of musical notation. The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment. Dynamics include *p*.

Fourth system of musical notation. The vocal line features a *rall.* marking and a *pp* dynamic. The piano accompaniment includes triplets. Dynamics include *mp*, *rall.*, *pp*, *a tempo*, *cresc.*, and *mf*.

Fifth system of musical notation. The piano accompaniment concludes with a *dim. e rall.* marking. Dynamics include *pp* and *F a tempo*.

First system of musical notation. It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Dynamics include *sf*, *p*, and *cresc.*. The piano part features complex chordal textures with some triplets.

Second system of musical notation, continuing the piece. It features the same three-staff layout. Dynamics include *sf*, *p*, and *cresc.*. The piano accompaniment continues with intricate harmonic patterns.

Third system of musical notation. It includes a key signature change to one flat (B-flat) and a time signature change to 3/4. Dynamics include *f*, *sf*, *f marc.*, and *f*. The piano part has a section marked *f m. d.* (forced mezza voce) with fingerings 1, 2, and 4 indicated.

Fourth system of musical notation. It features a key signature change to one sharp (F-sharp) and a time signature change to 3/4. Dynamics include *sf*, *p*, *f*, and *mp*. The piano part continues with complex textures.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a grand piano section (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a *cresc.* marking and features a melodic line with various dynamics including *f*, *sf*, and *f*. The piano accompaniment also starts with *cresc.* and includes *f* and *sf* markings. The grand piano section begins with *cresc.* and includes *f*, *sf*, and *f m.d.* markings.

Second system of musical notation. It continues the three-staff format. The vocal line starts with *sf* and includes a first ending bracket labeled 'I'. The piano accompaniment features *sf* and *mp* markings. The grand piano section includes *f* and *mp* markings, and ends with a triplet of eighth notes and a quarter note marked with a '4'.

Third system of musical notation. The vocal line features *sf* and *ff* markings, with a section marked 'K'. The piano accompaniment includes *sf* and *ff* markings. The grand piano section includes *f*, *cresc.*, and *ff* markings, with a section marked 'K'.

Fourth system of musical notation. This system contains only the vocal line (treble clef) and the piano accompaniment line (bass clef). The vocal line features *sf* markings. The piano accompaniment includes *sf* markings.

Fifth system of musical notation. This system contains only the grand piano section (treble and bass clefs). The piano accompaniment line includes *sf* markings.

Listesso tempo. (♩=♩)

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The first staff has a *f* dynamic marking, followed by *dim.* and *mf*. The second staff has *f*, *dim.*, and *mf*. The third staff has *f*, *dim.*, and *mf*. The system concludes with a *rit.* marking.

Listesso tempo. (♩=♩)

Second system of musical notation, consisting of two staves (treble and bass clef). The key signature has two sharps. The time signature is 4/4. The first staff has a *f* dynamic marking, followed by *dim.* and *p*. The second staff has *f*, *dim.*, and *p*. The system concludes with a *rit.* marking.

Third system of musical notation, consisting of two staves (treble and bass clef). The key signature has two sharps. The time signature is 4/4. The first staff has a *p* dynamic marking, followed by *espress.* and *pizz.*. The second staff has *p*, *espress.*, and *pizz.*. The system concludes with a *pizz.* marking.

Fourth system of musical notation, consisting of two staves (treble and bass clef). The key signature has two sharps. The time signature is 4/4. The first staff has a *pp* dynamic marking, followed by *arco* and *espress.*. The second staff has *pp*, *arco*, and *espress.*. The system concludes with an *espress.* marking.

Fifth system of musical notation, consisting of two staves (treble and bass clef). The key signature has two sharps. The time signature is 4/4. The first staff has a *p* dynamic marking, followed by *pizz.* and *arco*. The second staff has *p*, *pizz.*, and *arco*. The system concludes with a *pp* marking.

First system of musical notation, including vocal line (N) and piano accompaniment. Dynamics include *mp*, *p*, and *mf*. Performance instructions include *arco* and *pizz.*

Second system of musical notation, including vocal line (N) and piano accompaniment. Dynamics include *mf*. Performance instructions include *arco* and *pizz.*

Third system of musical notation, including vocal line (N) and piano accompaniment. Dynamics include *f* and *mf*. Performance instructions include *arco*.

Fourth system of musical notation, including vocal line (N) and piano accompaniment. Dynamics include *f*. Performance instructions include *poco rit.*

0 *a tempo* pizz. *p* *a tempo* pizz. *sf* *p*

*cresc.* *cresc.* *cresc.* *m.g.* arco *P* *mf* arco *P* *mf* arco *sf* *sf*

*sf* *sf* *sf*

*f* *p* *f* *p*

First system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line begins with a dynamic marking of *mf* and includes a *cresc.* instruction. The piano accompaniment starts with a *p* dynamic and also features a *cresc.* instruction. The bass line begins with a *p* dynamic and includes a *cresc.* instruction. The system concludes with a *f* dynamic marking.

Second system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line starts with a *mf* dynamic and includes a *cresc.* instruction. The piano accompaniment begins with a *mf* dynamic and includes a *cresc.* instruction. The bass line starts with a *mf* dynamic and includes a *cresc.* instruction. The system concludes with a *sf* dynamic marking.

Third system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line begins with a *sf* dynamic and includes a *p cresc.* instruction. The piano accompaniment starts with a *mf* dynamic and includes a *cresc.* instruction. The bass line begins with a *p cresc.* instruction. The system concludes with a *p cresc. -* instruction.

Fourth system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line starts with a *f* dynamic and includes a *cresc.* instruction. The piano accompaniment begins with a *f* dynamic and includes a *cresc.* instruction. The bass line starts with a *f* dynamic and includes a *cresc.* instruction. The system concludes with a *sf* dynamic marking.

First system of musical notation, featuring vocal lines and piano accompaniment. The vocal line (top) includes dynamic markings *sf*, *ff*, and *f*. The piano accompaniment (bottom) includes dynamic markings *f* and *ff*. The system consists of three staves: vocal, alto, and piano.

Second system of musical notation, featuring vocal lines and piano accompaniment. The vocal line (top) includes dynamic markings *sf*, *f*, *mf*, and *S*. The piano accompaniment (bottom) includes dynamic markings *f*, *sf*, and *mf*. The system consists of three staves: vocal, alto, and piano.

Third system of musical notation, featuring vocal lines and piano accompaniment. The vocal line (top) includes dynamic markings *sf*, *p*, and *sf*. The piano accompaniment (bottom) includes dynamic markings *mf*, *mp marc.*, and *sf*. The system consists of three staves: vocal, alto, and piano.



espress.

*p* *dim.* *p* *dim.*

T *L'istesso tempo.* (♩ = ♩.)

*p molto espress.* *mp*

*p molto espress.* *mp*

T *L'istesso tempo.* (♩ = ♩.)

*p* *mp*

*mf sf dim.* *espress.* *p* *dim. e rit.*

*sf mf p* *espress.* *mp* *rit. p*

*sf p* *dolce* *dim.* *rit.*

U

*p dolce*

*pizz.*

*p*

*p*

*mf*

This system contains the first system of music. It features a vocal line (U) and a piano accompaniment. The vocal line starts with a *p dolce* dynamic. The piano accompaniment includes a pizzicato section in the bass line. Dynamics range from *p* to *mf*.

*mp*

*cresc.*

*mp*

*mf*

*sf*

*arco*

This system contains the second system of music. Dynamics include *mp*, *cresc.*, *mf*, and *sf*. The piano accompaniment features an *arco* section in the bass line.

*dolce*

*p*

*p*

*p*

*p*

This system contains the third system of music. Dynamics include *dolce* and *p*.

*p*

*mp*

*rall.*

*pp*

*p*

*p*

*rall.*

*pp*

*dim. e rall.*

*pp*

This system contains the fourth system of music. Dynamics include *p*, *mp*, *rall.*, and *pp*. The piano accompaniment features a *dim. e rall.* section.

**V** *a tempo*  
*a tempo* *cresc.* *mf* *sf* *mf*

**W** *animato*  
*sf* *f* *animato* *f* *animato*

**W**  
*f* *animato* *f*

*sf* *p*

*cresc.* *cresc.* *cresc.* *cresc.*

X

ff sf

Y Più mosso.

ff sf mf

Y Più mosso.

Red. \*

Z

f sf

Z

Red. \*

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The key signature has two flats. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *m.g.* (mezzo-forte). There are markings for *Red.* (Reduction) and an asterisk (\*) below the piano part.

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *sf* (sforzando). There are markings for *Red.* and an asterisk (\*) below the piano part.

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *sf* and *ff*. There are markings for *Red.* and an asterisk (\*) below the piano part.

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

### N. Stcherbatcheff.

- |   | M.   | R.   |
|---|------|------|
| Op. 8. <b>Féeries et Pantomimes.</b><br>Scènes et Morceaux détachés. Nouvelle édition revue et corrigée par l'auteur. |      |      |
| <b>Première Série. Complet</b>  | 3.—  | 1.05 |
| Séparément.   |      |      |
| No. 1. Prologue symphonique   | .—60 | —25  |
| No. 2. Au jardin. Saynète   | .—60 | —25  |
| No. 3. Au rouet. Bluette  | .—60 | —25  |
| No. 4. Bouffonneries.<br>Scherzo  | 1.—  | —35  |
| No. 5. Le mezzetin amoureux.<br>Sérénade-Valse  | .—60 | —25  |
| No. 6. Le bourdon. Impromptu  | .—60 | —25  |
| No. 7. La fée mystérieuse.<br>Apparition  | .—60 | —25  |
| No. 8. Danses caractérisées.<br>Rondo pantomimique  | 1.20 | —45  |
| <b>Deuxième Série. Complet</b>  | 3.—  | 1.05 |
| Séparément.   |      |      |
| No. 9. Papillons. Divertissement - Intermezzo   | 1.20 | —45  |
| No. 10. Chœur dansé   | .—60 | —25  |
| No. 11. Marguerite. Balade  | .—60 | —25  |
| No. 12. Le géant. Fantasmagorie   | .—40 | —15  |
| No. 13. Concert de bergers.<br>Pastorale  | .—60 | —25  |
| No. 14. Chinoiseries  | .—60 | —25  |
| No. 15. Cortège de moines.<br>Scène de nuit   | .—40 | —15  |
| No. 16. Epilogue  | .—80 | —30  |
| Op. 15. <b>Mosaïque. Album pittoresque.</b><br>Morceaux détachés. Complet   | 3.—  | 1.05 |
| Séparément.   |      |      |
| No. 1. Rêverie-Prélude  | .—60 | —25  |
| No. 2. Orientale  | .—60 | —25  |
| No. 3. Elégie   | .—60 | —25  |
| No. 4. Guitare  | 1.—  | —35  |
| No. 5. Valse-Intermezzo   | .—60 | —25  |
| No. 6. Pervenche  | .—60 | —25  |
| No. 7. Marionnettes   | 1.20 | —45  |
| Op. 16. <b>5 Mazurkas. Complet</b>  | 1.80 | —65  |
| Séparément.   |      |      |
| No. 1. La ♭   | .—60 | —25  |
| No. 2. la ♭   | .—60 | —25  |
| No. 3. Si   | .—60 | —25  |
| No. 4. Ré   | .—60 | —25  |
| No. 5. Mi   | .—60 | —25  |
| Op. 17. <b>Scherzo-Caprice</b>  | 1.40 | —50  |
| Op. 18. <b>Echos du passé. 2 Morceaux. Complet</b>  | 1.20 | —45  |
| Séparément.   |      |      |
| No. 1. Souvenance. Feuillet d'album   | .—60 | —25  |
| No. 2. Rondo joyeux   | .—60 | —25  |

### N. Stcherbatcheff.

- |  | M.   | R.   |
|--|------|------|
| Op. 19. <b>Grande Etude en fa</b>  | 1.60 | —60  |
| Op. 20. <b>2 Préludes en si ♭.</b><br>Complet  | 1.—  | —35  |
| Séparément.  |      |      |
| No. 1. Chasse neige  | .—40 | —15  |
| No. 2. Presto agitato  | .—60 | —25  |
| Op. 21. <b>Pages intimes. 3 Simili-Valses. Complet</b>   | 1.40 | —50  |
| Séparément.  |      |      |
| No. 1. La  | .—60 | —25  |
| No. 2. si  | .—80 | —30  |
| No. 3. La ♭  | .—80 | —30  |
| Op. 22. <b>„Allegro appassionato“.</b><br>Impromptu-Etude  | 1.20 | —45  |
| Op. 23. <b>3 Idylles. Complet</b>  | 1.80 | —65  |
| Séparément.  |      |      |
| No. 1. L'étoile du berger  | .—60 | —25  |
| No. 2. En passant l'eau  | 1.—  | —35  |
| No. 3. Songerie dans les bois  | .—80 | —30  |
| Op. 25. <b>Les solitudes. 3 Andante-Interludia. Complet</b>  | 1.40 | —50  |
| Séparément.  |      |      |
| No. 1. Méditation  | 1.—  | —35  |
| No. 2. Soir d'été  | .—60 | —25  |
| No. 3. Clair de lune   | .—60 | —25  |
| Op. 26. <b>Fantaisies-Etudes (formant suite).</b>  | 4.—  | 1.40 |
| Op. 27. <b>Les orchidées. 2 Valses. Complet</b>  | 1.40 | —50  |
| Séparément.  |      |      |
| No. 1 (en ut ♯)  | 1.—  | —35  |
| No. 2 (en Sol)   | 1.—  | —35  |
| Op. 28. <b>2 Morceaux. Complet</b>   | 1.20 | —45  |
| Séparément.  |      |      |
| No. 1. Canzone   | .—60 | —25  |
| No. 2. Toccata   | .—80 | —30  |
| Op. 29. <b>Impromptu-Caprice</b>   | 1.20 | —45  |
| Op. 30. <b>La chute des feuilles.</b><br>Etude   | .—80 | —30  |
| Op. 31. <b>La mélancolie.</b><br>Mouvement lent tiré d'un Quatuor pour instruments à cordes. Réduction pour Piano à 2 mains par l'auteur | .—60 | —25  |
| Op. 32. <b>Première neige. Mélodie-Idylle</b>  | .—60 | —25  |
| Op. 33. <b>Sérénade pour Orchestre.</b><br>Version pour Piano par l'auteur   | .—80 | —30  |
| Op. 34. <b>Valse-Entr'acte</b>   | 1.40 | —50  |
| Op. 35. <b>Barcarolle orientale.</b><br>Chant-Nocturne   | .—80 | —30  |
| Op. 36. <b>Les adieux. 2 Impromptus mélodiques. Complet</b>  | 1.—  | —35  |
| Séparément.  |      |      |
| No. 1. fa ♯  | .—60 | —25  |
| No. 2. mi ♭  | .—60 | —25  |

### N. Stcherbatcheff.

- |  | M.   | R.  |
|--|------|-----|
| Op. 37. <b>Preludio</b>                                      | .—80 | —30 |
| Op. 38. <b>Impromptu-Villanelle</b>                          | 1.—  | —35 |
| Op. 39. <b>Au soir tombant. Valse rêveuse.</b><br>La ♭       | 1.40 | —50 |
| Op. 40. <b>Souvenir de Lithuanie.</b><br>2 Mazurkas. Complet | 1.20 | —45 |
| Séparément.  |      |     |
| No. 1. la  | .—60 | —25 |
| No. 2. La  | .—60 | —25 |
| Op. 41. <b>Nouvelles marionnettes.</b><br>Rondo à la Valse   | 1.40 | —50 |
| Op. 42. <b>Mazurka en Mi ♭</b>                               | 1.40 | —50 |
- N. Rimsky-Korsakow,  
A. Winkler, F. Blumenfeld,  
N. Sokolow, J. Wihtol,  
A. Liadow, A. Glazounow.**
- Variations sur un thème russe tiré du recueil populaire d'Abramitscheff 1.40 | —50 |

### Nicolas Sokolow.

- |                           |      |     |
|---------------------------|------|-----|
| Op. 25. <b>Variations</b> | 2.50 | —90 |
|---------------------------|------|-----|
- S. Tanéïew.**
- Entr'acte de la trilogie musicale „L'Orestie“. Réduction par l'auteur .—60 | —25 |

### Joseph Wihtol.

- |  |      |     |
|--|------|-----|
| Op. 1. <b>Sonate</b>                       | 2.—  | —70 |
| Op. 3. <b>Humoresque</b>                   | 1.40 | —50 |
| Op. 6. <b>Variations sur un thèmelette</b> | 1.80 | —65 |
| Op. 8. <b>Berceuse</b>                     | .—40 | —15 |
| Op. 9. <b>Mazurka et Valse. Complet</b>    | 1.40 | —50 |
| Séparément.                                |      |     |
| No. 1. Mazurka                             | .—80 | —30 |
| No. 2. Valse                               | 1.20 | —45 |
| Op. 10. <b>3 Préludes. Complet</b>         | 1.40 | —50 |
| Séparément.                                |      |     |
| No. 1. Si                                  | .—40 | —15 |
| No. 2. fa                                  | .—40 | —15 |
| No. 3. Sol ♭                               | .—80 | —30 |
| Op. 13. <b>3 Préludes. Complet</b>         | 1.40 | —50 |
| Séparément.                                |      |     |
| No. 1. ré                                  | .—80 | —30 |
| No. 2. sol                                 | .—60 | —25 |
| No. 3. La                                  | .—40 | —15 |

### Joseph Wihtol.

- |  | M.   | R.  |
|--|------|-----|
| Op. 16. <b>3 Préludes. Complet</b>                                     | 1.40 | —50 |
| Séparément.  |      |     |
| No. 1. Ré ♭  | .—80 | —30 |
| No. 2. si ♭  | .—60 | —25 |
| No. 3. do ♯  | .—60 | —25 |
| Op. 17. <b>3 Morceaux. Complet</b>                                     | 1.40 | —50 |
| Séparément.  |      |     |
| No. 1. Etude, en Mi ♭  | .—60 | —25 |
| No. 2. Prélude, en mi  | .—40 | —15 |
| No. 3. Prélude, en sol ♯   | .—60 | —25 |
| Op. 18. <b>Berceuse et Etude.</b><br>Complet                           | 1.20 | —45 |
| Séparément.  |      |     |
| No. 1. Berceuse  | .—60 | —25 |
| No. 2. Etude   | .—80 | —30 |
| Op. 19. <b>2 Préludes et Etude.</b><br>Complet                         | 1.40 | —50 |
| Séparément.  |      |     |
| No. 1. Prélude en fa ♯   | .—60 | —25 |
| No. 2. Prélude en mi   | .—40 | —15 |
| No. 3. Etude en Ré   | .—60 | —25 |
| Op. 20. <b>4 Morceaux. Complet</b>                                     | 1.60 | —60 |
| Séparément.  |      |     |
| No. 1. Etude. si   | 1.—  | —35 |
| No. 2. Méditation. Mi ♭  | .—60 | —25 |
| No. 3. Impromptu. La ♭   | .—80 | —30 |
| No. 4. Prélude. Mi   | .—40 | —15 |
| Op. 22. <b>3 Morceaux. Complet</b>                                     | 1.40 | —50 |
| Séparément.  |      |     |
| No. 1. Prélude. Do   | .—60 | —25 |
| No. 2. Prélude. mi ♭   | .—60 | —25 |
| No. 3. Etude. do   | .—80 | —30 |
| Op. 23. <b>2 Morceaux. Complet</b>                                     | 1.40 | —50 |
| Séparément.  |      |     |
| No. 1. Intermezzo. Ré  | 1.—  | —35 |
| No. 2. Prélude. Mi   | .—40 | —15 |
| Op. 24. <b>Valse-Caprice</b>   | 1.40 | —50 |
| Op. 25. <b>3 Morceaux. Complet</b>                                     | 1.40 | —50 |
| Séparément.  |      |     |
| No. 1. Etude en Sol  | 1.—  | —35 |
| No. 2. Prélude en mi ♭   | .—40 | —15 |
| No. 3. Prélude en Sol ♭  | .—60 | —25 |
| Op. 26. <b>3 Etudes. Complet</b>                                       | 1.60 | —60 |
| Séparément.  |      |     |
| No. 1. La ♭  | .—80 | —30 |
| No. 2. sol   | .—80 | —30 |
| No. 3. Mi  | .—60 | —25 |
| Op. 29. <b>10 Chants populaires lettons.</b><br>Paraphrases miniatures | 1.40 | —50 |

### Alexandre Winkler.

- |                                   |      |     |
|-----------------------------------|------|-----|
| Op. 6. <b>3 Morceaux. Complet</b> | 2.—  | —70 |
| Séparément.                       |      |     |
| No. 1. Etude-Humoresque           | .—80 | —30 |
| No. 2. Berceuse                   | .—80 | —30 |
| No. 3. Valse-Impromptu            | 1.20 | —45 |

## Musique de Chambre.

### Octette d'archets.

	M.	R.
Op. 5. <b>Octette</b> pour 4 Violons, et 2 Violoncelles. Ré.		
Partition . . . . .	1.60	— 60
Parties séparées . . . . .	10.—	3.50
Pour Piano à 4 mains par B. Javorsky . . . . .	6.—	2.10

### Sextuors d'archets.

Op. 1. <b>Sextuor</b> (ut) pour 2 Violons, 2 Altos et 2 Violoncelles.		
Partition . . . . .	1.40	— 50
Parties séparées . . . . .	8.—	2.80
Pour Piano à 4 mains par l'auteur . . . . .	6.50	2.30
Op. 7. <b>2<sup>me</sup> Sextuor</b> (si) pour 2 Violons, 2 Altos et 2 Violoncelles.		
Partition . . . . .	1.60	— 60
Parties séparées . . . . .	9.—	3.15
Pour Piano à 4 mains par l'auteur . . . . .	7.—	2.45
Op. 11. <b>3<sup>me</sup> Sextuor</b> (en Ut) pour 2 Violons, 2 Altos et 2 Violoncelles.		
Partition . . . . .	1.40	— 50
Parties séparées . . . . .	9.—	3.15
Pour Piano à 4 mains par M. Renquist et l'auteur . . . . .	7.—	2.45

### Quintuors d'archets.

Ewald (V.). Op. 4. <b>Quintuor</b> pour 2 Violons, 2 Altos et Violoncelle. La.		
Partition . . . . .	— 80	— 30
Parties séparées . . . . .	4.50	1.60
Pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
Glazounow (Alexandre). Op. 39. <b>Quintuor</b> pour 2 Violons, Alto et 2 Violoncelles. La.		
Partition, petit in-8° . . . . .	1.—	— 35
Partition, in-4° . . . . .	3.—	1.05
Parties séparées . . . . .	5.50	1.95
Pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
Malichevsky (W.). Op. 3. <b>Quintuor</b> pour 2 Violons, Alto et 2 Violoncelles. ré.		
Partition . . . . .	1.40	— 50
Parties séparées . . . . .	7.—	2.45
Pour Piano à 4 mains par l'auteur . . . . .	6.—	2.10
Sokolow (Nicolas). Op. 3. <b>Sérénade</b> sur le nom B-la-f pour 2 Violons, 2 Altos et Violoncelle.		
Partition et parties séparées . . . . .	1.60	— 60
Pour Piano à 4 mains par G. Catoire . . . . .	1.40	— 50
Tanéïev (Serge Iw.). Op. 14. <b>Quintuor</b> (3 parties) pour 2 Violons, Alto et Violoncelles.		
Partition . . . . .	1.60	— 60
Parties séparées . . . . .	8.50	3.—
Pour Piano à 4 mains par Georges Sméranzew . . . . .	7.—	2.45
Op. 16. <b>2<sup>me</sup> Quintuor</b> (Ut) pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	1.60	— 60
Parties séparées . . . . .	7.50	2.65
Pour Piano à 4 mains par l'auteur . . . . .	7.—	2.45
Op. 19. <b>Quintuor</b> (en fa) pour 2 Violons, Alto et 2 Violoncelles.		
Partition . . . . .	1.—	— 35
Parties séparées . . . . .	3.30	2.30
Pour Piano à 4 mains par l'auteur . . . . .	3.—	1.75

### Quatuors d'archets.

Artciboucheff (N.), Scriabine (A.), Glazounow (A.), Rimsky-Korssakow (N.), Liadow (A.), Wihtol (J.), Blumenfeld (F.), Ewald (V.), Winkler (A.), Sokolow (N.). <b>Variations</b> sur un thème populaire russe pour Quatuor d'archets.		
Partition . . . . .	— 50	— 20
Parties séparées . . . . .	1.60	— 60
Blumenfeld (Félix). Op. 26. <b>Quatuor</b> en Fa pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	— 80	— 30
Parties séparées . . . . .	4.—	1.40
Pour Piano à 4 mains par l'auteur . . . . .	4.—	1.40
Borodin (A.). 1. <b>Quartett</b> für 2 Violinen, Bratsche und Cello, angeregt durch ein Thema von Beethoven. A.		
Partitur, in klein-8° . . . . .	— 80	— 30
Partitur, in gross-8° . . . . .	3.—	1.05
Stimmen . . . . .	5.—	1.75
Für Pianoforte zu 4 Händen . . . . .	6.—	2.10
— 2 <sup>me</sup> <b>Quatuor</b> pour 2 Violons, Alto et Violoncelle. Ré.		
Partition, petit in-8° . . . . .	— 80	— 30
Partition, in-4° . . . . .	1.20	— 45
Parties séparées . . . . .	4.—	1.40
Pour Piano à 4 mains par Sigismund Blumenfeld . . . . .	5.—	1.75
Ewald (V.). Op. 1. <b>Quatuor</b> en Ut pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	— 60	— 25
Parties séparées . . . . .	4.—	1.40
Pour Piano à 4 mains par l'auteur . . . . .	3.50	1.25
Glazounow (Alexandre). Op. 1. <b>1<sup>er</sup> Quatuor</b> pour 2 Violons, Alto et Violoncelle. Ré.		
Partition, petit in-8° . . . . .	— 80	— 30
Partition, grand in-8° . . . . .	2.—	— 70
Parties séparées . . . . .	4.—	1.40
Pour Piano à 4 mains par l'auteur . . . . .	4.—	1.40
— Op. 10. <b>2<sup>me</sup> Quatuor</b> (en Fa) pour 2 Violons, Alto et Violoncelle. Nouvelle Edition revue et corrigée par l'auteur.		
Partition, petit in-8° . . . . .	— 80	— 30
Partition, in-4° . . . . .	1.60	— 60
Parties séparées . . . . .	5.—	1.75
Pour Piano à 4 mains par l'auteur . . . . .	5.50	1.95
Pour Piano à 2 mains par Henri Thiébaud . . . . .	3.50	1.25
— Op. 15. <b>5 Novellettes</b> pour Quatuor d'archets. (1. Allaspagnola. 2. Orientale. 3. Interludium in modo antico. 4. Valse. 5. All' ungherese.) Nouvelle Edition revue et corrigée par l'auteur.		
Partition, petit in-8° . . . . .	— 80	— 30
Partition, in-4° . . . . .	1.60	— 60
Parties séparées . . . . .	5.—	1.75
Pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
— Op. 26. <b>Quatuor slave</b> pour 2 Violons, Alto et Violoncelle. Sol. (I. Moderato. II. Interludium. III. Alla Mazurka. IV. Finale. [Une fête slave.]) Nouvelle Edition revue et corrigée par l'auteur.		
Partition, petit in-8° . . . . .	— 80	— 30
Partition, in-4° . . . . .	1.60	— 60
Parties séparées . . . . .	5.—	1.75
Pour Piano à 4 mains par N. Sokolow . . . . .	4.50	1.60

### Quatuors d'archets.

Glazounow (Alexandre). Op. 35. <b>Suite</b> pour Quatuor d'archets. Ut. (I. Introduction et Fugue. II. Scherzo. III. Orientale. IV. Tema e variazioni. V. Valse.) Nouvelle Edition revue et corrigée par l'auteur.		
Partition, petit in-8° . . . . .	— 80	— 30
Partition, in-4° . . . . .	3.—	1.05
Parties séparées . . . . .	5.50	1.95
Pour Piano à 4 mains par l'auteur et N. Artciboucheff . . . . .	5.50	1.95
— Op. 64. <b>4<sup>me</sup> Quatuor</b> en La pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	1.—	— 35
Parties séparées . . . . .	5.—	1.75
Pour Piano à 4 mains par A. N. Schaefer . . . . .	6.50	2.30
— Op. 70. <b>5<sup>me</sup> Quatuor</b> (en ré) pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	— 80	— 30
Parties séparées . . . . .	5.—	1.75
Pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
— 2 <b>Morceaux</b> pour Quatuor d'archets.		
No. 1. <b>Preludio e Fuga.</b>		
No. 2. <b>Courante.</b>		
Partition . . . . .	— 30	— 10
Parties séparées . . . . .	1.60	— 60
Glazounow (A.), Liadow (A.) et Rimsky-Korssakow (N.). <b>Jour de fête.</b> Quatuor d'archets. Ré. (I. Les chanteurs de Noël. II. Glorification. III. Chœur dansé russe.)		
Partition, petit in-8° . . . . .	— 50	— 20
Partition, in-4° . . . . .	1.—	— 35
Parties séparées . . . . .	2.50	— 90
Pour Piano à 4 mains par N. Sokolow . . . . .	2.50	— 90
Glière (R.). Op. 2. <b>Quatuor</b> (La) pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	1.—	— 35
Parties séparées . . . . .	5.—	1.75
Pour Piano à 4 mains par M. Gorloff . . . . .	5.—	1.75
— Op. 20. <b>2<sup>me</sup> Quatuor</b> (en sol) pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	1.40	— 50
Parties séparées . . . . .	7.50	2.65
Pour Piano à 4 mains par l'auteur . . . . .	6.50	2.30
Gretchaninow (Alexandre). Op. 2. <b>Quatuor</b> (Sol) pour 2 Violons, Alto et Violoncelle.		
Partition . . . . .	— 80	— 30
Parties séparées . . . . .	5.—	1.75
Pour Piano à 4 mains par l'auteur . . . . .	5.—	1.75
Kopylow (A.). Op. 7. <b>Andantino</b> sur le thème B-la-f pour Quatuor d'archets.		
Partition . . . . .	— 60	— 25
Partition et parties séparées . . . . .	1.40	— 50
Pour Piano à 4 mains par l'auteur . . . . .	1.40	— 50
— Op. 11. <b>Prélude et Fugue</b> sur le thème B-La-F pour Quatuor d'archets.		
Partition . . . . .	— 80	— 30
Partition et parties séparées . . . . .	1.60	— 60
Pour Piano à 4 mains par l'auteur . . . . .	1.20	— 45
— Op. 15. <b>1<sup>er</sup> Quatuor</b> pour 2 Violons, Alto et Violoncelle. Sol. Nouvelle Edition revue et corrigée par l'auteur.		
Partition, petit in-8° . . . . .	— 80	— 30
Partition, in-4° . . . . .	1.60	— 60
Parties séparées . . . . .	4.—	1.40
Pour Piano à 4 mains par l'auteur . . . . .	4.—	1.40

## Musique de Chambre.

### Quatuors d'archets.

**Kopylow (A.). Op. 23. 2<sup>me</sup> Quatuor pour** *M. R.*  
2 Violons, Alto et Violoncelle. Fa.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 4.50 1.60  
Pour Piano à 4 mains par l'auteur 4.50 1.60

**Malichevsky (W.). Op. 2. Quatuor pour**  
2 Violons, Alto et Violoncelle.  
Partition . . . . . 1.20 —45  
Parties séparées . . . . . 7.— 2.45  
Pour Piano à 4 mains par l'auteur 6.— 2.10

— **Op. 6. 2<sup>me</sup> Quatuor pour 2 Violons,**  
Alto et Violoncelle (Ut).  
Partition . . . . . 1.20 —45  
Parties séparées . . . . . 6.— 2.10  
Pour Piano à 4 mains par l'auteur 6.— 2.10

**Persiany (J.). Op. 1. Quatuor en La pour**  
2 Violons, Alto et Violoncelle.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 4.50 1.60  
Pour Piano à 4 mains par l'auteur 4.— 1.40

**Pogojeff (W.). Op. 3. Thème et Variations**  
pour Quatuor d'archets. La.  
Partition . . . . . —40 —15  
Parties séparées . . . . . 1.80 —65

— **Op. 5. Quartettino pour 2 Violons, Alto**  
et Violoncelle. Ut.  
Partition . . . . . —50 —20  
Parties séparées . . . . . 2.50 —90  
Pour Piano à 4 mains par l'auteur 3.— 1.05

**Rimsky-Korssakow (N.), Liadow (A.), Bo-**  
**rodine (A.) et Glazounow (A.). Quatuor**  
sur le nom B-la-f pour 2 Violons, Alto  
et Violoncelle. Si b. Nouvelle Edition  
revue et corrigée par les auteurs.  
1. Allegro, par N. Rimsky-Korssakow.  
2. Scherzo, par Liadow.  
3. Serenata alla spagnola, par A.  
Borodine.  
4. Finale, par A. Glazounow.  
Partition, petit in-8<sup>o</sup> . . . . . —80 —30  
Parties séparées . . . . . 4.50 1.60  
Pour Piano à 4 mains par les auteurs 5.— 1.75

**Sokolow (Nicolas). Op. 7. 1<sup>er</sup> Quatuor pour 2**  
Violons, Alto et Violoncelle. Fa. Nou-  
velle Edition revue et corrigée par  
l'auteur.  
Partition, petit in-8<sup>o</sup> . . . . . —60 —25  
Partition, in-4<sup>o</sup> . . . . . 1.60 —60  
Parties séparées . . . . . 5.— 1.75  
Pour Piano à 4 mains de l'auteur 4.— 1.40

— **Op. 14. 2<sup>me</sup> Quatuor (en La) pour 2 Vio-**  
lons, Alto et Violoncelle. Nouvelle  
Edition revue et corrigée par l'auteur.  
Partition, petit in-8<sup>o</sup> . . . . . —80 —30  
Partition, in-4<sup>o</sup> . . . . . 2.50 —90  
Parties séparées . . . . . 4.— 1.40  
Pour Piano à 4 mains par l'auteur 4.50 1.60

— **Op. 20. 3<sup>me</sup> Quatuor (en ré) pour 2 Violons,**  
Alto et Violoncelle.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 4.— 1.40  
Pour Piano à 4 mains par l'auteur 4.— 1.40

### Quatuors d'archets.

**Tanéïew (Serge Iw.). Op. 5. 2<sup>me</sup> Quatuor** *M. R.*  
(Ut) pour 2 Violons, Alto et Violoncelle.  
Partition . . . . . 1.— —35  
Parties séparées . . . . . 6.— 2.10  
Pour Piano à 4 mains par l'auteur 6.— 2.10

— **Op. 7. 3<sup>me</sup> Quatuor (ré) pour 2 Violons,**  
Alto et Violoncelle.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 4.— 1.40  
Pour Piano à 4 mains par Georges  
Pomérantzew . . . . . 3.50 1.25

— **Op. 11. 4<sup>me</sup> Quatuor (en la) pour 2**  
Violons, Alto et Violoncelle.  
Partition . . . . . 1.— —35  
Parties séparées . . . . . 6.50 2.30  
Pour Piano à 4 mains par Georges  
Pomérantzew . . . . . 5.50 1.95

— **Op. 13. 5<sup>me</sup> Quatuor (La) pour 2 Violons,**  
Alto et Violoncelle.  
Partition . . . . . —60 —25  
Parties séparées . . . . . 3.50 1.25  
Pour Piano à 4 mains par l'auteur 3.50 1.25

— **Op. 16. 6<sup>me</sup> Quatuor (Si b) pour 2 Violons,**  
Alto et Violoncelle.  
Partition . . . . . 1.20 —45  
Parties séparées . . . . . 7.— 2.45  
Pour Piano à 4 mains par l'auteur 7.— 2.45

**(Les) Vendredis. Recueil de pièces pour**  
Quatuor d'archets.  
Cahier I.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 5.— 1.75

- No. 1. Preludio e Fuga, ré, par A. Glazounow.
- No. 2. Sérénade, La, par N. Artci-boucheff.
- No. 3. „Les Vendredis“, Polka, Ré, par N. Sokolow, A. Glazounow et A. Liadow.
- No. 4. Menuet, Si b, par J. Wihtol.
- No. 5. Canon, Ré, par N. Sokolow.
- No. 6. Berceuse, si, par M. d'Osten-Sacken.
- No. 7. Mazurka, Ré, par A. Liadow.
- No. 8. Sarabande, Sol, par F. Blumenfeld.
- No. 9. Scherzo, ré, par N. Sokolow.

Cahier II.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 5.— 1.75

- No. 1. Allegro, Si b, par N. Rimsky-Korssakow.
- No. 2. Sarabande, sol, par A. Liadow.
- No. 3. Scherzo, Ré, par A. Borodine.
- No. 4. Fuga, ré, par A. Liadow.
- No. 5. Mazurka, la, par N. Sokolow.
- No. 6. Courante, Sol, par A. Glazounow.
- No. 7. Polka, Ut, par A. Kopylow.

**Wihtol (J.). Op. 27. Quatuor en Sol pour**  
2 Violons, Alto et Violoncelle.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 4.— 1.40  
Pour Piano à 4 mains par l'auteur 3.50 1.25

### Quatuors d'archets.

**Winkler (Alexandre). Op. 7. Quatuor pour** *M. R.*  
2 Violons, Alto et Violoncelle. Ut.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 5.— 1.75  
Pour Piano à 4 mains par l'auteur 4.50 1.60

— **Op. 9. 2<sup>me</sup> Quatuor pour 2 Violons, Alto**  
et Violoncelle. Ré.  
Partition . . . . . 1.— —30  
Parties séparées . . . . . 5.— 1.75  
Pour Piano à 4 mains par l'auteur 5.— 1.75

**Zolotareff (B.). Op. 5. 1<sup>er</sup> Quatuor pour 2**  
Violons, Alto et Violoncelle. Ré.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 5.— 1.75  
Pour Piano à 4 mains par l'auteur 5.50 1.95

— **Op. 6. 2<sup>nd</sup> Quatuor pour 2 Violons, Alto**  
et Violoncelle. la.  
Partition . . . . . 1.— —30  
Parties séparées . . . . . 5.— 1.75  
Pour Piano à 4 mains par l'auteur 4.50 1.60

### Trios d'archets.

**Akimenko (Th.). Op. 7. Trio (ut) pour**  
Violon, Alto et Violoncelle.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 3.50 1.25  
Pour Piano à 4 mains par l'auteur 4.— 1.40

**Amani (Nicolas). Op. 1. Trio pour Vio-**  
lon, Alto et Violoncelle, ré.  
Partition . . . . . —80 —30  
Parties séparées . . . . . 3.50 1.25  
Pour Piano à 4 mains par l'auteur 3.50 1.25

### Quatuors pour Piano, Violon, Alto et Violoncelle.

**Winkler (Alexandre). Op. 8. Quatuor en sol** 7.— 2.45  
**Zolotareff (B.). Op. 13. Quatuor en Ré** 11.— 3.85

### Trio pour Piano, Violon et Violoncelle.

**Lowtzky (Hermann). Op. 2. Trio en fa dièse**  
mineur . . . . . 8.— 2.80

### Duos pour Piano et Violon.

**Kryjanowsky (J.). Op. 4. Sonate (mi) pour**  
Violon et Piano . . . . . 4.— 1.40

**Malichevsky (W.). Op. 1. Sonate pour**  
Violon et Piano. Sol . . . . . 5.50 1.95

**Winkler (Alexandre). Op. 10. Sonate pour**  
Piano et Violon. ut . . . . . 4.50 1.60

**Zolotareff (B.). Op. 2. Suite en forme de**  
Variations pour Violon et Piano . . 3.— 1.05

### Duo pour Piano et Alto.

**Winkler (Alexandre). Op. 10. Sonate, ut** 4.50 1.60

### Duo pour Violoncelle et Piano.

**Kryjanowsky (J.). Op. 2. Sonate (sol)** 4.— 1.40