

Z III

à Monsieur  
**Boris Kamtschatoff.**

**S. Barmotzine**  
**DIX**  
**MORCEAUX**

**pour Piano.**

Op. 6.

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

\* Séparément. \*

N <sup>o</sup> 1. Intermezzo.....	Pr. $\frac{R. 1.20}{R. 1.40}$	N <sup>o</sup> 6. Valse capricieuse	Pr. $\frac{R. 1.35}{R. 1.35}$
N <sup>o</sup> 2. Pastorale norvégienne	Pr. $\frac{R. 1.25}{R. 1.25}$	N <sup>o</sup> 7. Elégie.....	Pr. $\frac{R. 1.60}{R. 1.25}$
N <sup>o</sup> 3. Prélude.....	Pr. $\frac{R. 1.25}{R. 1.25}$	N <sup>o</sup> 8. Prélude.....	Pr. $\frac{R. 1.40}{R. 1.40}$
N <sup>o</sup> 4. Chant du Nord.....	Pr. $\frac{R. 1.15}{R. 1.15}$	N <sup>o</sup> 9. Rêverie.....	Pr. $\frac{R. 1.40}{R. 1.40}$
N <sup>o</sup> 5. La Coquetterie.....	Pr. $\frac{R. 1.25}{R. 1.25}$	N <sup>o</sup> 10. Valse-Scherzo.....	Pr. $\frac{R. 1.35}{R. 1.35}$

Propriété de l'Éditeur pour tous Pays.

**M. P. BELAÏEFF, LEIPZIG.**

1907

2769

2770 — 2779

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

7h

# VALE CAPRICIEUSE.

S. Barmotine, Op. 6 N° 6.

Allegretto con capricieuse.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked 'Allegretto con capricieuse'. Dynamics include piano (*p*) and mezzo-piano (*mp*). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 5). The piece concludes with a 'poco rit.' (poco ritardando) marking and a '3' (triple) marking, followed by a final 'a tempo' marking.

First system of musical notation, piano (p), featuring treble and bass staves with various notes and rests.

Second system of musical notation, mezzo-forte (mf), featuring treble and bass staves with various notes and rests.

Third system of musical notation, featuring treble and bass staves with triplets and various notes.

Fourth system of musical notation, including markings for *rit.*, *a tempo*, and *p*, featuring treble and bass staves with triplets and various notes.

Fifth system of musical notation, featuring treble and bass staves with various notes and rests.

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

Second system of musical notation. It includes a sixteenth-note triplet in the right hand, marked with a '6' above it. The left hand has a sustained bass line. A dynamic marking of *p* (piano) is present.

Third system of musical notation. It features a melodic line with a crescendo, marked *poco a poco cresc.*. The system concludes with a *rit.* (ritardando) marking.

Fourth system of musical notation. It begins with a *p* (piano) dynamic marking, followed by *pp* (pianissimo) markings. The tempo is marked *a tempo*.

Fifth system of musical notation. It starts with a *pp* (pianissimo) dynamic marking, followed by *p dolce* (piano dolce). The tempo is marked *Poco più mosso.*

Sixth system of musical notation, continuing the melodic and harmonic material from the previous systems.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. The treble clef part has a more active melodic line with slurs and ties. The bass line provides harmonic support with chords.

Third system of musical notation. The treble clef part features a melodic line with a slur and a dynamic marking of *mp* (mezzo-piano) in the middle of the system. The bass line continues with chords.

Fourth system of musical notation. The treble clef part has a melodic line with slurs and ties. The bass line consists of chords and single notes.

Fifth system of musical notation. The treble clef part has a melodic line with slurs and ties. The bass line consists of chords and single notes.

Sixth system of musical notation. The treble clef part has a melodic line with slurs and ties. The bass line consists of chords and single notes. Dynamic markings include *f* (forte) at the beginning, *poco a poco dim.* (poco a poco dim.) in the middle, and *rit.* (ritardando) at the end.

*a tempo*

*p*

*p*

*p*

*p*

*p*

*mf*

*p*

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings such as *p*.

Second system of musical notation, continuing the piece with intricate melodic lines and harmonic support.

Third system of musical notation, marked *poco a poco ritenuto*, showing a gradual deceleration of the tempo.

Fourth system of musical notation, marked *Tempo I.*, indicating a return to the original tempo. It includes dynamic markings *pp* and *p*.

Fifth system of musical notation, featuring a prominent melodic line in the treble staff and a more active bass line.

Sixth system of musical notation, concluding the page with a complex, multi-measure passage in the treble staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment.

Second system of musical notation. It includes a *poco rit.* (slightly ritardando) marking above a triplet of eighth notes in the right hand. This is followed by a *a tempo* marking. The system concludes with a piano (*p*) dynamic marking.

Third system of musical notation, continuing the piece with a piano (*p*) dynamic marking. The right hand features a melodic line with a slur, and the left hand has a steady accompaniment.

Fourth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a slur, and the left hand provides a harmonic accompaniment.

Fifth system of musical notation. It begins with a *rit.* (ritardando) marking above a triplet of eighth notes in the right hand. This is followed by a *a tempo* marking. The system includes a forte (*f*) dynamic marking in the right hand and a piano (*p*) dynamic marking in the left hand.

Sixth system of musical notation, continuing the piece with a piano (*p*) dynamic marking. The right hand has a melodic line with a slur, and the left hand provides a harmonic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes in both hands, with some chords and rests.

Second system of musical notation, continuing the piece. It includes a sixteenth-note run in the treble clef marked with a '6' (sixteenth notes), and various chordal textures in the bass clef.

Third system of musical notation, featuring dynamic markings *poco*, *a*, *poco*, *cresc.*, *p*, and *pp*. It includes a measure with a dotted line and the number '8' above it, and a *poco rit.* marking at the end of the system.

Fourth system of musical notation, marked *a tempo* and *pp*. It features a series of chords in the treble clef and a more active bass line.

Fifth system of musical notation, marked *pp*. It continues with chordal textures in the treble and a steady bass line.

Sixth system of musical notation, marked *poco*, *a*, *poco*, and *ritenuto*. It features dynamic markings *p*, *mp*, *mf*, *f*, and *ff*. The system concludes with a double bar line and a *rit.* marking.

# Compositions pour Piano

publiées par

## M. P. Bélaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	A. R.		A. R.		A. R.		A. R.
Op. 16. 3 Morceaux. Complet.	1.40 — .50	Op. 1. 3 Etudes. Complet.	2. — .70	Op. 2. 4 Morceaux. Complet.	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . .	2. — .70
No. 1. Chant d'automne . . .	.60 — .25	No. 1. La b . . . . .	1. — .85	No. 1. Etude. La . . . . .	.80 — .30	Séparément.	
No. 2. Idylle . . . . .	.40 — .15	No. 2. Fa # . . . . .	1. — .35	No. 2. Souvenir doulou-		No. 19. Mi b . . . . .	.60 — .25
No. 3. Valse . . . . .	1. — .35	No. 3. La . . . . .	.80 — .30	reux . . . . .	.60 — .25	No. 20. ut . . . . .	.60 — .25
<b>E. Aleneff.</b>		Op. 2. 3 Valses. Complet.	2. — .70	No. 3. Quasi Mazurka . . .	.80 — .30	No. 21. Si b . . . . .	.60 — .25
Op. 7. 3 Morceaux. Complet.	2. — .70	Séparément.		No. 4. Mazurka de concert	1. — .35	No. 22. sol . . . . .	.60 — .25
Séparément.		No. 1. mi . . . . .	.80 — .30	Op. 3. 3 Etudes. Complet.	2. — .70	No. 23. Fa . . . . .	.60 — .25
No. 1. Valse-Impromptu . .	1. — .35	No. 2. ré # . . . . .	1. — .35	Séparément.		No. 24. ré . . . . .	.60 — .25
No. 2. Mazurka rustique . .	.80 — .30	No. 3. Si b . . . . .	1.40 — .50	No. 1. Ré b . . . . .	1.20 — .45	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte . . . . .	.80 — .30	Op. 3. Variations sur un thème	1.80 — .65	No. 2. mi . . . . .	.80 — .25	Mi . . . . .	1.40 — .50
Op. 8. 2 Mazurkas. Complet.	1.40 — .50	original . . . . .		No. 3. La . . . . .	.80 — .30	Op. 21. 3 Morceaux. Complet	1.60 — .60
Séparément.		Op. 5. 5 Morceaux. Complet.	1.80 — .65	Op. 4. Valse-Etude . . . . .	1.40 — .50	Séparément.	
No. 1. Ré b . . . . .	.80 — .30	Séparément.		Op. 6. 2 Nocturnes. Complet	1.60 — .60	No. 1. Moment de déses-	
No. 2. Mi . . . . .	.80 — .30	No. 1. Romance . . . . .	.60 — .25	Séparément.		poir . . . . .	.60 — .25
Op. 9. 5 Morceaux. Complet.	2. — .70	No. 2. Etude . . . . .	.80 — .25	No. 1. Une nuit à Maga-		No. 2. Le soir . . . . .	.60 — .25
Séparément.		No. 3. Burlesque . . . . .	.60 — .25	ratch (Crimée). Mi . . . . .	1. — .35	No. 3. Une course . . . . .	1. — .35
No. 1. Arabesque . . . . .	.80 — .30	No. 4. Prélude . . . . .	.40 — .15	No. 2. mi p . . . . .	.80 — .30	Op. 22. 2 Morceaux.	
No. 2. Notturmo . . . . .	.60 — .25	No. 5. Etude . . . . .	.80 — .30	Op. 8. Variations caractéris-		No. 1. Mazurka (en La b) . .	.80 — .30
No. 3. Impromptu . . . . .	.60 — .25	Op. 6. 4 Morceaux. Complet.	1.80 — .65	tiques sur un thème original	2. — .70	No. 2. Valse brillante (en Si)	1.40 — .50
No. 4. Burlesque . . . . .	.60 — .25	Séparément.		Op. 11. Mazurka . . . . .	1.60 — .60	Op. 23. Suite polonaise. Com-	
No. 5. Novellette . . . . .	.80 — .30	No. 1. Valse. La . . . . .	.80 — .30	Op. 12. 4 Préludes. Complet	1.60 — .60	plet . . . . .	1.60 — .60
Op. 10. 4 Morceaux. Complet.	2. — .70	No. 2. Nocturne . . . . .	.60 — .25	Séparément.		Séparément.	
Séparément.		No. 3. Intermezzo . . . . .	.60 — .25	No. 1, en Sol . . . . .	.60 — .25	No. 1. Krakovienne (Krako-	
No. 1. Petites Variations . .	1.20 — .45	No. 4. Impromptu . . . . .	.60 — .25	No. 2, en Mi . . . . .	.60 — .25	wiak) . . . . .	.60 — .25
No. 2. Valse . . . . .	.60 — .25	Op. 8. 2 Préludes. Complet.	1. — .35	No. 3, en Ut # . . . . .	.60 — .25	No. 2. A la Mazurka (Kuja-	
No. 3. Intermezzo . . . . .	.80 — .30	Séparément.		No. 4, en Ré # . . . . .	.40 — .15	wiak) . . . . .	.80 — .30
No. 4. Canzona . . . . .	.80 — .30	No. 1. Mi . . . . .	.40 — .15	Op. 13. 2 Impromptus. Complet	1.80 — .65	No. 3. Berceuse (Kolysan-	
<b>A. N. Alphéraky.</b>		No. 2. Ré b . . . . .	.60 — .25	Séparément.		ka) . . . . .	.40 — .15
Op. 25. 3 Morceaux. Complet.	1.40 — .50	Op. 9. Miniatures. Complet.	1.60 — .60	Op. 14. Sur mer. Etude . . .	1.60 — .60	No. 4. Mazurka (Mazurek)	.80 — .30
Séparément.		Séparément.		Op. 16. Valse-Impromptu . .	1.60 — .60	Op. 24. Etude de concert en fa #	1.40 — .50
No. 1. Introduction . . . . .	.60 — .25	No. 1. Fugnette . . . . .	.40 — .15	Op. 17. Préludes		Op. 25. 2 Etudes - Fantaisies.	
No. 2. Mazurka . . . . .	.60 — .25	No. 2. Mazurka . . . . .	.60 — .25	Cahier I. Complet . . . . .	2. — .70	Complet . . . . .	2. — .70
No. 3. Sérénade levantine . .	.60 — .25	No. 3. Valse. Ré . . . . .	.60 — .25	Séparément.		Séparément.	
Op. 27. 3 Morceaux. Complet.	1.40 — .50	Op. 10. Prélude . . . . .	.60 — .25	No. 1. La b . . . . .	1.40 — .50	No. 1. sol . . . . .	1.20 — .45
Séparément.		Op. 11. Valse et Etude. Complet	1.40 — .50	No. 2. Sol b . . . . .	.80 — .30	No. 2. mi b . . . . .	1.20 — .45
No. 1. Mazurka. ut . . . . .	.80 — .30	Séparément.		Op. 14. Sur mer. Etude . . .	1.60 — .60	Op. 27. 10 Moments lyriques.	
No. 2. Mazurka. sol . . . . .	.60 — .25	No. 1. Valse. Sol b . . . . .	1. — .35	Op. 16. Valse-Impromptu . .	1.60 — .60	Cahier I. No. 1. Mi b. No. 2.	
No. 3. Valse. Mi b . . . . .	.80 — .30	No. 2. Etude . . . . .	.80 — .30	Op. 17. Préludes		Sol #. No. 3. Si. No. 4. Mi.	
Op. 29. 3 Morceaux. Complet.	1.40 — .50	Op. 12. Nocturne . . . . .	.80 — .30	Cahier I. Complet . . . . .	2. — .70	No. 5. Sol . . . . .	1.40 — .50
Séparément.		Op. 13. Impromptu et Valse.	1.20 — .45	Séparément.		Cahier II. No. 6. Ré. No. 7.	
No. 1. Duo . . . . .	.60 — .25	Complet . . . . .		No. 1. Ut . . . . .	.40 — .15	Sol. No. 8. Mi b. No. 9. Do.	
No. 2. Scherzo . . . . .	.60 — .25	Séparément.		No. 2. la . . . . .	.80 — .30	No. 10. Fa . . . . .	1.40 — .50
No. 3. Valse . . . . .	.80 — .30	No. 1. Impromptu . . . . .	.60 — .25	No. 3. Sol . . . . .	.40 — .15	Op. 28. Impromptu (en Si) . .	1. — .35
Op. 30. 3 Morceaux. Complet.	1.20 — .45	No. 2. Valse. fa . . . . .	.60 — .25	No. 4. mi . . . . .	.80 — .30	Op. 29. 2 Etudes. Complet . .	1.40 — .50
Séparément.		<b>Nicolas Amani.</b>		No. 5. Ré . . . . .	.80 — .30	Séparément.	
No. 1. Etude. Sol b . . . . .	.40 — .15	Op. 3. Tema con Variazioni . .	1.60 — .60	No. 6. si . . . . .	.60 — .25	No. 1, en Ré . . . . .	.80 — .30
No. 2. Menuet. ut . . . . .	.60 — .25	Op. 4. Suite. Complet . . . . .	1.60 — .60	Cahier II. Complet . . . . .	2. — .70	No. 2, en La . . . . .	.80 — .30
No. 3. Etude. Fa . . . . .	.60 — .25	Séparément.		Séparément.		Op. 31. 2 <sup>me</sup> Suite polonaise	
<b>Nicolas Arcoiboucheff.</b>		No. 1. Prélude . . . . .	.40 — .15	No. 7. La . . . . .	.80 — .30	(en La). Complet . . . . .	3. — 1.05
Op. 3. 2 Mazurkas. Complet.	1.60 — .60	No. 2. Minuetto . . . . .	.80 — .30	No. 8. fa # . . . . .	.40 — .15	Séparément.	
Séparément.		No. 3. Gigue . . . . .	.60 — .25	No. 9. Mi . . . . .	.40 — .15	No. 1. Krakowiak . . . . .	.80 — .30
No. 1. mi b . . . . .	.80 — .30	No. 4. Gavotte . . . . .	.80 — .30	No. 10. ut # . . . . .	.40 — .15	No. 2. Kujawiak—Obertas	1. — .35
No. 2. La b . . . . .	1.20 — .45	Op. 5. 2 Valses. Complet.	1. — .35	No. 11. Si . . . . .	.60 — .25	No. 3. Mazourka . . . . .	1. — .35
Op. 7. 2 Morceaux. Complet.	1.20 — .45	Séparément.		No. 12. sol # . . . . .	.80 — .30	No. 4. Polonaise . . . . .	1.40 — .50
Séparément.		No. 1. Valse triste . . . . .	.60 — .25	Cahier III. Complet . . . . .	2. — .70	Op. 32. Suite lyrique . . . . .	2. — .70
No. 1. Valse . . . . .	.60 — .25	No. 2. Valse gracieuse . . . .	.60 — .25	Séparément.		Op. 33. 2 Fragments caractéri-	
No. 2. Mazurka . . . . .	.60 — .25	Op. 7. 4 Pièces caractéristiques.	1.40 — .50	No. 13. Fa # . . . . .	.60 — .25	stiques . . . . .	.80 — .30
<b>Nicolas Arcoiboucheff.</b>		Complet . . . . .		No. 14. mi b . . . . .	.40 — .15	Op. 34. Ballade (en forme de	
Op. 3. 2 Mazurkas. Complet.	1.60 — .60	Séparément.		No. 15. Ré b . . . . .	.80 — .30	Variations) . . . . .	1.60 — .60
Séparément.		No. 1. Souvenir lointain . . . .	.60 — .25	No. 16. si b . . . . .	.60 — .25	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 1. mi b . . . . .	.80 — .30	No. 2. Orientale . . . . .	.60 — .25	No. 17. La b . . . . .	.60 — .25	Séparément.	
No. 2. La b . . . . .	1.20 — .45	No. 3. Elégie . . . . .	.60 — .25	No. 18. (Memento mori.) fa	.60 — .25	No. 1, en La b . . . . .	.80 — .30
Op. 7. 2 Morceaux. Complet.	1.20 — .45	No. 4. La pièce de maman . . .	.60 — .25	Op. 8. Préludes . . . . .	1. — .35	No. 2, en do . . . . .	.60 — .25
Séparément.						No. 3, en Mi b . . . . .	.60 — .25

à Monsieur  
Boris Kamtschatoff.

**S. Garmotine**  
**DIX**  
**MORCEAUX**

**pour Piano.**

Op. 6.

Cplt. Pr.  $\frac{M. 3. 50}{R. 1. 25}$

\* Séparément. \*

N <sup>o</sup> 1. Intermezzo	Pr. $\frac{R. 1. 20}{M. 1. 35}$	N <sup>o</sup> 6. Valse capricieuse	Pr. $\frac{R. 1. 35}{M. 1. 35}$
N <sup>o</sup> 2. Pastorale norvégienne	Pr. $\frac{R. 1. 25}{M. 1. 35}$	N <sup>o</sup> 7. Elégie	Pr. $\frac{R. 1. 25}{M. 1. 35}$
N <sup>o</sup> 3. Prélude	Pr. $\frac{R. 1. 25}{M. 1. 35}$	N <sup>o</sup> 8. Prélude	Pr. $\frac{R. 1. 45}{M. 1. 35}$
N <sup>o</sup> 4. Chant du Nord	Pr. $\frac{R. 1. 45}{M. 1. 35}$	N <sup>o</sup> 9. Rêverie	Pr. $\frac{R. 1. 45}{M. 1. 35}$
N <sup>o</sup> 5. La Coquetterie	Pr. $\frac{R. 1. 25}{M. 1. 35}$	N <sup>o</sup> 10. Valse-Scherzo	Pr. $\frac{R. 1. 35}{M. 1. 35}$

Propriété de l'Éditeur pour tous Pays.

**M. P. BELAÏEFF, LEIPZIG.**

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

# ÉLÉGIE.

S. Barmotine, Op. 6 N<sup>o</sup> 7.

Adagio sostenuto.

The musical score is written for piano and consists of five systems. Each system has a treble clef on the right and a bass clef on the left. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Adagio sostenuto'. The score includes various musical notations such as slurs, trills (marked with '3'), and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The melody in the right hand is characterized by flowing eighth and sixteenth notes, while the left hand provides a steady accompaniment with similar rhythmic patterns.

L'istesso Tempo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It includes various note values, rests, and dynamic markings such as *pp* and *p*.

Second system of musical notation, continuing the piece with similar notation and dynamics. It features complex rhythmic patterns and chordal textures.

Third system of musical notation, showing further development of the musical themes. The notation includes slurs and phrasing marks.

Fourth system of musical notation, maintaining the intricate melodic and harmonic lines. The dynamics remain consistent with the previous systems.

Fifth system of musical notation, concluding the page with a final cadence. It includes a variety of note values and rests.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music is characterized by dense, overlapping chords and intricate melodic patterns, with some notes beamed together in eighth and sixteenth notes.

The second system continues the musical texture. It includes dynamic markings: *pp* (pianissimo) in the first measure and *p* (piano) in the second measure. The notation features complex chordal structures and melodic lines, with some notes marked with accents.

The third system shows further development of the musical themes. A dynamic marking of *p* (piano) is present in the final measure. The texture remains dense with complex chords and melodic lines.

The fourth system concludes with dynamic markings: *p* (piano), *poco cresc.* (poco crescendo), and *pp rit.* (pianissimo ritardando). The time signature changes to 3/4 in the final measure. The music features complex chords and melodic lines.

Tempo I.

The fifth system is marked *Tempo I.* and features a dynamic marking of *p* (piano). It contains several triplet markings (indicated by the number 3) over eighth notes in both staves. The time signature is 3/4.

The sixth system continues the *Tempo I.* section. It includes a dynamic marking of *p* (piano) in the final measure. The notation features complex chords and melodic lines.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music is characterized by flowing, arpeggiated textures and melodic lines. Dynamic markings include *p* (piano), *pp* (pianissimo), and *pp* (pianissimo). The score features various musical notations such as slurs, ties, and triplets. The piece concludes with a final cadence in the seventh system.

# Compositions

publiées

## M. P. Belaïef

Th. Akimenko.		C. Antipow.		
	A. R.		A. R.	
Op. 16. 3 Morceaux. Complet.	1.40 —.50	Op. 1. 3 Etudes. Complet.	2.— —.70	Op
Séparément.		Séparément.		
No. 1. Chant d'automne . . .	— .60 —.25	No. 1. La b . . . . .	1.— —.35	l
No. 2. Idylle . . . . .	— .40 —.15	No. 2. Fa # . . . . .	1.— —.35	l
No. 3. Valse . . . . .	1.— —.35	No. 3. La . . . . .	— .80 —.30	
<b>E. Aleneff.</b>		Op. 2. 3 Valses. Complet.	2.— —.70	Op
Op. 7. 3 Morceaux. Complet	2.— —.70	Séparément.		
Séparément.		No. 1. mi . . . . .	— .80 —.30	Op.
No. 1. Valse-impromptu . . .	1.— —.35	No. 2. ré # . . . . .	1.— —.35	
No. 2. Mazurka rustique . . .	— .80 —.30	No. 3. Si b . . . . .	1.40 —.50	
No. 3. Gavotte . . . . .	— .80 —.30	Op. 3. Variations sur un thème		l
Op. 8. 2 Mazurkas. Complet	1.40 —.50	original . . . . .	1.80 —.65	l
Séparément.		Op. 5. 5 Morceaux. Complet	1.80 —.65	l
No. 1. Ré b . . . . .	— .80 —.30	Séparément.		
No. 2. Mi . . . . .	— .80 —.30	No. 1. Romance . . . . .	— .60 —.25	Op.
Op. 9. 5 Morceaux. Complet	2.— —.70	No. 2. Etude . . . . .	— .60 —.25	Op.
Séparément.		No. 3. Burlesque . . . . .	— .60 —.25	
No. 1. Arabesque . . . . .	— .80 —.30	No. 4. Prélude . . . . .	— .40 —.15	N
No. 2. Notturmo . . . . .	— .60 —.25	No. 5. Etude . . . . .	— .80 —.30	
No. 3. Impromptu . . . . .	— .60 —.25	Op. 6. 4 Morceaux. Complet	1.80 —.65	N
No. 4. Burlesque . . . . .	— .60 —.25	Séparément.		
No. 5. Novellette . . . . .	— .80 —.30	No. 1. Valse. La . . . . .	— .80 —.30	Op.
Op. 10. 4 Morceaux. Complet	2.— —.70	No. 2. Nocturne . . . . .	— .60 —.25	ti
Séparément.		No. 3. Intermezzo . . . . .	— .60 —.25	Op.
No. 1. Petites Variations . . .	1.20 —.45	No. 4. Impromptu . . . . .	— .60 —.25	
No. 2. Valse . . . . .	— .60 —.25	Op. 8. 2 Préludes. Complet.	1.— —.35	Op.
No. 3. Intermezzo . . . . .	— .80 —.30	Séparément.		
No. 4. Canzona . . . . .	— .80 —.30	No. 1. Mi . . . . .	— .40 —.15	N
<b>A. N. Alphéraky.</b>		No. 2. Ré b . . . . .	— .60 —.25	N
Op. 25. 3 Morceaux. Complet	1.40 —.50	Op. 9. Miniatures. Complet.	1.60 —.60	N
Séparément.		Séparément.		N
No. 1. Introduction . . . . .	— .60 —.25	No. 1. Fuguettes . . . . .	— .40 —.15	N
No. 2. Mazurka . . . . .	— .60 —.25	No. 2. Mazurka . . . . .	— .60 —.25	N
No. 3. Sérénade levantine . . .	— .60 —.25	No. 3. Valse. Ré . . . . .	— .60 —.25	Op.
Op. 27. 3 Morceaux. Complet	1.40 —.50	Op. 10. Prélude . . . . .	— .60 —.25	
Séparément.		Op. 11. Valse et Etude. Complet	1.40 —.50	N
No. 1. Mazurka. ut . . . . .	— .80 —.30	Séparément.		
No. 2. Mazurka. sol . . . . .	— .60 —.25	No. 1. Valse. Sol b . . . . .	1.— —.35	Op.
No. 3. Valse. Mi b . . . . .	— .80 —.30	No. 2. Etude . . . . .	— .80 —.30	Op.
Op. 29. 3 Morceaux. Complet	1.40 —.50	Op. 12. Nocturne . . . . .	— .80 —.30	Op.
Séparément.		Op. 13. Impromptu et Valse.		Op.
No. 1. Duo . . . . .	— .60 —.25	Complet . . . . .	1.20 —.45	Cal
No. 2. Scherzo . . . . .	— .60 —.25	Séparément.		
No. 3. Valse . . . . .	— .80 —.30	No. 1. Impromptu . . . . .	— .60 —.25	N.
Op. 30. 3 Morceaux. Complet	1.20 —.45	No. 2. Valse. fa . . . . .	— .60 —.25	N.
Séparément.		<b>Nicolas Amani.</b>		N.
No. 1. Etude. Sol b . . . . .	— .40 —.15	Op. 3. Tema con Variazioni . . .	1.60 —.60	N.
No. 2. Menuet. ut . . . . .	— .60 —.25	Op. 4. Suite. Complet . . . . .	1.60 —.60	Cal
No. 3. Etude. Fa . . . . .	— .60 —.25	Séparément.		
<b>Nicolas Artciboucheff.</b>		No. 1. Prélude . . . . .	— .40 —.15	N.
Op. 3. 2 Mazurkas. Complet	1.60 —.60	No. 2. Minuetto . . . . .	— .80 —.30	N.
Séparément.		No. 3. Gigue . . . . .	— .60 —.25	N.
No. 1. mi b . . . . .	— .80 —.30	No. 4. Gavotte . . . . .	— .80 —.30	N.
No. 2. La b . . . . .	1.20 —.45	Op. 5. 2 Valses. Complet . . . . .	1.— —.35	N.
Op. 7. 2 Morceaux. Complet	1.20 —.45	Séparément.		N.
Séparément.		No. 1. Valse triste . . . . .	— .60 —.25	N.
No. 1. Valse . . . . .	— .60 —.25	No. 2. Valse gracieuse . . . . .	— .60 —.25	N.
No. 2. Mazurka . . . . .	— .60 —.25	Op. 7. 4 Pièces caractéristiques.		N.
<b>Nicolas Artciboucheff.</b>		Complet . . . . .	1.40 —.50	Cal
Op. 3. 2 Mazurkas. Complet	1.60 —.60	Séparément.		
Séparément.		No. 1. Souvenir lointain . . . . .	— .60 —.25	N.
No. 1. mi b . . . . .	— .80 —.30	No. 2. Orientale . . . . .	— .60 —.25	N.
No. 2. La b . . . . .	1.20 —.45	No. 3. Elégie . . . . .	— .60 —.25	N.
Op. 7. 2 Morceaux. Complet	1.20 —.45	No. 4. La pièce de maman . . . . .	— .60 —.25	N.
Séparément.		Op. 8. Préludes . . . . .	1.— —.35	N.
No. 1. Valse . . . . .	— .60 —.25	<b>Cahier III. Complet . . . . .</b>		2.— —.70
No. 2. Mazurka . . . . .	— .60 —.25	Séparément.		
<b>Nicolas Artciboucheff.</b>		No. 13. Fa # . . . . .	— .60 —.25	N.
Op. 3. 2 Mazurkas. Complet	1.60 —.60	No. 14. mi b . . . . .	— .40 —.15	N.
Séparément.		No. 15. Ré b . . . . .	— .80 —.30	N.
No. 1. mi b . . . . .	— .80 —.30	No. 16. si b . . . . .	— .60 —.25	N.
No. 2. La b . . . . .	1.20 —.45	No. 17. La b . . . . .	— .60 —.25	N.
Op. 7. 2 Morceaux. Complet	1.20 —.45	Op. 18. (Memento mori.) fa . . . . .	— .60 —.25	N.
Séparément.		<b>Op. 2. Kujawiak—Obertas</b>		1.— —.35
No. 1. Valse . . . . .	— .60 —.25	<b>Op. 3. Mazourka . . . . .</b>		1.— —.35
No. 2. Mazurka . . . . .	— .60 —.25	<b>Op. 4. Polonaise . . . . .</b>		1.40 —.50
<b>Nicolas Artciboucheff.</b>		<b>Op. 32. Suite lyrique . . . . .</b>		2.— —.70
Op. 3. 2 Mazurkas. Complet	1.60 —.60	<b>Op. 33. 2 Fragments caractéristiques</b>		— .80 —.30
Séparément.		<b>Op. 34. Ballade (en forme de Variations) . . . . .</b>		1.60 —.60
No. 1. en La b . . . . .	— .80 —.30	<b>Op. 35. 3 Mazourkas. Complet</b>		1.40 —.50
No. 2. en do . . . . .	— .60 —.25	Séparément.		
No. 3. en Mi b . . . . .	— .60 —.25	No. 1. en La b . . . . .		— .80 —.30
<b>Nicolas Artciboucheff.</b>		No. 2. en do . . . . .		— .60 —.25
Op. 3. 2 Mazourkas. Complet	1.60 —.60	No. 3. en Mi b . . . . .		— .60 —.25
Séparément.				

à Monsieur  
**Boris Kamtschatoff.**

**S. Garmotine**  
**DIX**  
**MORCEAUX**

**pour Piano.**

Op. 6.

Cplt. Pr. <sup>M. 3.50</sup> R. 1.25

\* Séparément. \*

N <sup>o</sup> 1. Intermezzo	Pr. <del>R. 1.25</del> <sup>M. 1.25</sup>	N <sup>o</sup> 6. Valse capricieuse	Pr. <del>R. 1.35</del> <sup>M. 1.35</sup>
N <sup>o</sup> 2. Pastorale norvégienne	Pr. <del>R. 25</del> <sup>M. 25</sup>	N <sup>o</sup> 7. Elégie	Pr. <del>R. 60</del> <sup>M. 60</sup>
N <sup>o</sup> 3. Prélude	Pr. <del>R. 25</del> <sup>M. 25</sup>	N <sup>o</sup> 8. Prélude	Pr. <del>R. 40</del> <sup>M. 40</sup>
N <sup>o</sup> 4. Chant du Nord	Pr. <del>R. 40</del> <sup>M. 40</sup>	N <sup>o</sup> 9. Rêverie	Pr. <del>R. 40</del> <sup>M. 40</sup>
N <sup>o</sup> 5. La Coquetterie	Pr. <del>R. 60</del> <sup>M. 60</sup>	N <sup>o</sup> 10. Valse-Scherzo	Pr. <del>R. 1.35</del> <sup>M. 1.35</sup>

Propriété de l'Éditeur pour tous Pays.

**M. P. BELAÏEFF, LEIPZIG.**

1907

2769

2770 — 2779

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

# PRÉLUDE.

S. Barmotine, Op. 6 N° 8.

Larghetto. M. M. ♩ = 100.

The musical score is written for piano and consists of five systems. Each system contains two staves: a treble staff and a bass staff. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked 'Larghetto' with a metronome marking of 100. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include piano (p) and piano-piano (pp). The score ends with a double bar line and a sharp sign on the bass staff.

This musical score page contains seven systems of piano music, numbered 2769 to 2777. The music is written for piano and is in the key of D major (indicated by two sharps). The time signature is 4/4. The score is divided into two main parts: the first part (measures 2769-2774) features a melody in the right hand and a bass line in the left hand, with dynamic markings of *mp* and *p*. The second part (measures 2775-2777) features a melody in the left hand and a bass line in the right hand, with dynamic markings of *f*, *p*, and *pp*. The piece concludes with a double bar line and a repeat sign.

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	A. R.		A. R.		A. R.		A. R.
Op. 16. 3 Morceaux. Complet	1.40 — .50	Op. 1. 3 Etudes. Complet	2. — .70	Op. 2. 4 Morceaux. Complet	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet	2. — .70
No. 1. Chant d'automne	.60 — .25	No. 1. La b	1. — .35	No. 1. Etude. La	.80 — .30	Séparément.	
No. 2. Idylle	.40 — .15	No. 2. Fa #	1. — .35	No. 2. Souvenir douloureux	.60 — .25	No. 19. Mi b	.60 — .25
No. 3. Valse	1. — .35	No. 3. La	.80 — .30	No. 3. Quasi Mazurka	.80 — .30	No. 20. ut	.60 — .25
<b>E. Alenoff.</b>		Op. 2. 3 Valses. Complet	2. — .70	No. 4. Mazurka de concert	1. — .35	No. 21. Si b	.60 — .25
Op. 7. 3 Morceaux. Complet	2. — .70	Séparément.		Op. 3. 3 Etudes. Complet	2. — .70	No. 22. sol	.60 — .25
Séparément.		No. 1. mi	.80 — .30	Séparément.		No. 23. Fa	.60 — .25
No. 1. Valse-Impromptu	1. — .35	No. 2. ré #	1. — .35	No. 1. Ré b	1.20 — .45	No. 24. ré	.60 — .25
No. 2. Mazurka rustique	.80 — .30	No. 3. Si b	1.40 — .50	No. 2. mi	.60 — .25	Op. 20. Nocturne-Fantaisie en Mi	1.40 — .50
No. 3. Gavotte	.80 — .30	Op. 3. Variations sur un thème original	1.80 — .65	No. 3. La	.80 — .30	Op. 21. 3 Morceaux. Complet	1.60 — .60
Op. 8. 2 Mazurkas. Complet	1.40 — .50	Op. 5. 5 Morceaux. Complet	1.80 — .65	Séparément.		Séparément.	
Séparément.		Séparément.		Op. 4. Valse-Etude	1.40 — .50	No. 1. Moment de désespoir	.60 — .25
No. 1. Ré b	.80 — .30	No. 1. Romance	.60 — .25	Op. 6. 2 Nocturnes. Complet	1.60 — .60	No. 2. Le soir	.60 — .25
No. 2. Mi	.80 — .30	No. 2. Etude	.60 — .25	Séparément.		No. 3. Une course	1. — .35
Op. 9. 5 Morceaux. Complet	2. — .70	No. 3. Burlesque	.60 — .25	No. 1. Une nuit à Magaratch (Crimée). Mi	1. — .35	Op. 22. 2 Morceaux.	
Séparément.		No. 4. Prélude	.40 — .15	No. 2. mi b	.80 — .30	No. 1. Mazurka (en La b)	.80 — .30
No. 1. Arabesque	.80 — .30	No. 5. Etude	.80 — .30	Op. 8. Variations caractéristiques sur un thème original	2. — .70	No. 2. Valse brillante (en Si)	1.40 — .50
No. 2. Notturmo	.60 — .25	Op. 6. 4 Morceaux. Complet	1.80 — .65	Op. 11. Mazurka	1.60 — .60	Op. 23. Suite polonaise. Complet	1.60 — .60
No. 3. Impromptu	.60 — .25	Séparément.		Op. 12. 4 Préludes. Complet	1.60 — .60	Séparément.	
No. 4. Burlesque	.60 — .25	No. 1. Valse. La	.80 — .30	Séparément.		No. 1. Krakovienne (Krakowiak)	.60 — .25
No. 5. Novellette	.80 — .30	No. 2. Nocturne	.60 — .25	No. 1, en Sol	.60 — .25	No. 2. A la Mazurka (Kujawiak)	.80 — .30
Op. 10. 4 Morceaux. Complet	2. — .70	No. 3. Intermezzo	.60 — .25	No. 2, en Mi	.60 — .25	No. 3. Berceuse (Kolysanka)	.40 — .15
Séparément.		No. 4. Impromptu	.60 — .25	No. 3, en Ut #	.60 — .25	No. 4. Mazurka (Mazurek)	.80 — .30
No. 1. Petites Variations	1.20 — .45	Op. 8. 2 Préludes. Complet	1. — .35	No. 4, en Ré	.40 — .15	Op. 24. Etude de concert en fa #	1.40 — .50
No. 2. Valse	.60 — .25	Séparément.		Op. 13. 2 Impromptus. Complet	1.80 — .65	Op. 25. 2 Etudes - Fantaisies. Complet	2. — .70
No. 3. Intermezzo	.80 — .30	No. 1. Mi	.40 — .15	Séparément.		Séparément.	
No. 4. Canzona	.80 — .30	No. 2. Ré b	.60 — .25	No. 1. La b	1.40 — .50	No. 1. sol	1.20 — .45
<b>A. N. Alphéraky.</b>		Op. 9. Miniatures. Complet	1.60 — .60	No. 2. Sol b	.80 — .30	No. 2. mi b	1.20 — .45
Op. 25. 3 Morceaux. Complet	1.40 — .50	Séparément.		Op. 14. Sur mer. Etude	1.60 — .60	Op. 27. 10 Moments lyriques. Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — .50
Séparément.		No. 1. Fugnette	.40 — .15	Op. 16. Valse-Impromptu	1.60 — .60	Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa	1.40 — .50
No. 1. Introduction	.60 — .25	No. 2. Mazurka	.60 — .25	Op. 17. Préludes		Op. 28. Impromptu (en Si)	1. — .35
No. 2. Mazurka	.60 — .25	No. 3. Valse. Ré	.60 — .25	Cahier I. Complet	2. — .70	Op. 29. 2 Etudes. Complet	1.40 — .50
No. 3. Sérénade levantine	.60 — .25	Op. 10. Prélude	.60 — .25	Séparément.		Séparément.	
Op. 27. 3 Morceaux. Complet	1.40 — .50	Op. 11. Valse et Etude. Complet	1.40 — .50	No. 1. Ut	.40 — .15	No. 1, en Ré	.80 — .30
Séparément.		Séparément.		No. 2. la	.80 — .30	No. 2, en La	.80 — .30
No. 1. Mazurka. ut	.80 — .30	No. 1. Valse. Sol b	1. — .35	No. 3. Sol	.40 — .15	Op. 31. 2 <sup>me</sup> Suite polonaise (en La). Complet	3. — 1.05
No. 2. Mazurka. sol	.60 — .25	No. 2. Etude	.80 — .30	No. 4. mi	.80 — .30	Séparément.	
No. 3. Valse. Mi b	.80 — .30	Op. 12. Nocturne	.80 — .30	No. 5. Ré	.80 — .30	No. 1. Krakowiak	.80 — .30
Op. 29. 3 Morceaux. Complet	1.40 — .50	Op. 13. Impromptu et Valse. Complet	1.20 — .45	No. 6. si	.60 — .25	No. 2. Kujawiak - Obertas	1. — .35
Séparément.		Séparément.		Cahier II. Complet	2. — .70	No. 3. Mazurka	1. — .35
No. 1. Duo	.60 — .25	No. 1. Impromptu	.60 — .25	Séparément.		No. 4. Polonaise	1.40 — .50
No. 2. Scherzo	.60 — .25	No. 2. Valse. fa	.60 — .25	No. 7. La	.80 — .30	Op. 32. Suite lyrique	2. — .70
No. 3. Valse	.80 — .30	<b>Nicolas Amani.</b>		No. 8. fa #	.40 — .15	Op. 33. 2 Fragments caractéristiques	.80 — .30
Op. 30. 3 Morceaux. Complet	1.20 — .45	Op. 3. Tema con Variazioni	1.60 — .60	No. 9. Mi	.40 — .15	Op. 34. Ballade (en forme de Variations)	1.60 — .60
Séparément.		Op. 4. Suite. Complet	1.60 — .60	No. 10. ut #	.40 — .15	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 1. Etude. Sol b	.40 — .15	Séparément.		No. 11. Si	.60 — .25	Séparément.	
No. 2. Menuet. ut	.60 — .25	No. 1. Prélude	.40 — .15	No. 12. sol #	.80 — .30	No. 1, en La b	.80 — .30
No. 3. Etude. Fa	.60 — .25	No. 2. Minuetto	.80 — .30	Cahier III. Complet	2. — .70	No. 2, en do	.60 — .25
<b>Nicolas Artciboucheff.</b>		No. 3. Gigue	.60 — .25	Séparément.		No. 3, en Mi b	.60 — .25
Op. 3. 2 Mazurkas. Complet	1.60 — .60	No. 4. Gavotte	.80 — .30	No. 13. Fa #	.60 — .25		
Séparément.		Op. 5. 2 Valses. Complet	1. — .35	No. 14. mi b	.40 — .15		
No. 1. mi b	.80 — .30	Séparément.		No. 15. Ré b	.80 — .30		
No. 2. La b	1.20 — .45	No. 1. Valse triste	.60 — .25	No. 16. si b	.60 — .25		
Op. 7. 2 Morceaux. Complet	1.20 — .45	No. 2. Valse gracieuse	.60 — .25	No. 17. La b	.60 — .25		
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50	No. 18. (Memento mori). fa	.60 — .25		
No. 1. Valse	.60 — .25	Séparément.					
No. 2. Mazurka	.60 — .25	No. 1. Souvenir lointain	.60 — .25				
		No. 2. Orientale	.60 — .25				
		No. 3. Elégie	.60 — .25				
		No. 4. La pièce de maman	.60 — .25				
		Op. 8. Préludes	1. — .35				

à Monsieur  
Boris Kamtschatoff.

**S. Sarmotine**  
**DIX**  
**MORCEAUX**

**pour Piano.**

Op. 6.

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

\* Séparément. \*

N <sup>o</sup> 1. Intermezzo.....	Pr. <del>R. 1.40</del> R. 1.20	N <sup>o</sup> 6. Valse capricieuse.....	Pr. <del>R. 1.35</del> R. 1.15
N <sup>o</sup> 2. Pastorale norvégienne.....	Pr. <del>R. 1.25</del> R. 1.05	N <sup>o</sup> 7. Elégie.....	Pr. <del>R. 1.25</del> R. 1.05
N <sup>o</sup> 3. Prélude.....	Pr. <del>R. 1.25</del> R. 1.05	N <sup>o</sup> 8. Prélude.....	Pr. <del>R. 1.40</del> R. 1.20
N <sup>o</sup> 4. Chant du Nord.....	Pr. <del>R. 1.40</del> R. 1.20	N <sup>o</sup> 9. Rêverie.....	Pr. <del>R. 1.15</del> R. 0.95
N <sup>o</sup> 5. La Coquetterie.....	Pr. <del>R. 1.25</del> R. 1.05	N <sup>o</sup> 10. Valse-Scherzo.....	Pr. <del>R. 1.35</del> R. 1.15

Propriété de l'Éditeur pour tous Pays.

**M. P. BELAÏEFF, LEIPZIG.**

1907

2769

2770 — 2779

Inst. Lith. de C. G. Röder, G. m. b. H. Leipz. g.

# RÊVERIE.

S. Barmotine, Op.6 N<sup>o</sup> 9.

Andante cantabile ♩.=52

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a few notes, mostly rests, and a fermata. The lower staff is a bass clef with the same key signature and time signature, featuring a continuous sequence of chords. The dynamic marking *pp* is placed below the first few chords, and *simile* is placed below the last few chords.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature, featuring a melodic line with a long slur and a fermata. The lower staff is a bass clef with the same key signature and time signature, featuring a continuous sequence of chords. The dynamic marking *pp* is placed below the first few chords, and *p dolce* is placed above the middle of the system.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature, featuring a melodic line with a long slur and a fermata. The lower staff is a bass clef with the same key signature and time signature, featuring a continuous sequence of chords.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature, featuring a melodic line with a long slur and a fermata. The lower staff is a bass clef with the same key signature and time signature, featuring a continuous sequence of chords.

The fifth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a common time signature, featuring a melodic line with a long slur and a fermata. The lower staff is a bass clef with the same key signature and time signature, featuring a continuous sequence of chords.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a complex accompaniment of chords and eighth notes. The key signature has three flats.

Second system of musical notation. The treble clef staff has a melodic line with slurs and dynamics *mp* and *p*. The bass clef staff has a rhythmic accompaniment of chords. The key signature has three flats.

Third system of musical notation. The treble clef staff has a melodic line with slurs and a dynamic marking *p*. The bass clef staff has a rhythmic accompaniment of chords. The key signature has three flats.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and dynamics *p* and *p*. The bass clef staff has a rhythmic accompaniment of chords. The key signature has three flats.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs, dynamics *p* and *pp*, and a fermata. The bass clef staff has a rhythmic accompaniment of chords. The key signature has three flats.

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

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à Monsieur  
Boris Kamtschatoff.

**S. Garmotine**  
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**pour Piano.**

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# VALSE - SCHERZO.

S. Barmotine, Op. 6 N° 10.

**Allegretto.**

*poco a poco accelerando*

**Vivace.**

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and single notes.

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

Third system of musical notation, showing a change in texture with more rhythmic activity in the bass staff and a more active treble staff.

Fourth system of musical notation, marked with the tempo instruction "Poco meno mosso." above the staff. The music features a prominent melodic line in the treble and a steady accompaniment in the bass.

Fifth system of musical notation, continuing the melodic development in the treble and the accompaniment in the bass.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble and a sustained accompaniment in the bass.

Vivace.

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Vivace'. The first staff (treble clef) begins with a melody of eighth notes, while the second staff (bass clef) provides a harmonic accompaniment of chords and single notes. A dynamic marking of *mf* (mezzo-forte) is present in the second measure.

Second system of musical notation, measures 5-8. The melody continues with eighth-note patterns and some slurs. The bass line features chords and moving lines. A dynamic marking of *mp* (mezzo-piano) appears in the sixth measure.

Third system of musical notation, measures 9-12. The melody is characterized by slurs and accents. The bass line continues with harmonic support.

Fourth system of musical notation, measures 13-16. This system features a prominent chordal texture in the right hand, with many beamed notes. The left hand has a more active line with slurs and accents.

Fifth system of musical notation, measures 17-20. The melody in the right hand continues with eighth-note patterns and slurs. The bass line has a steady accompaniment.

Sixth system of musical notation, measures 21-24. The piece concludes with a final cadence in the right hand and a more active bass line.

Trio.  
Meno mosso.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and a *dolce* marking. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation. Treble and bass staves. The music continues with a piano (*p*) dynamic. The treble staff has a melodic line with some grace notes, and the bass staff provides harmonic support.

Third system of musical notation. Treble and bass staves. The treble staff features a more active melodic line with eighth notes and slurs. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. Treble and bass staves. The music includes a piano (*p*) dynamic marking. The treble staff has a melodic line with some rests, while the bass staff has a more rhythmic accompaniment.

Fifth system of musical notation. Treble and bass staves. The treble staff continues with a melodic line, and the bass staff provides a consistent accompaniment.

Sixth system of musical notation. Treble and bass staves. The music concludes with a piano (*p*) dynamic. The treble staff has a melodic line that ends with a fermata, and the bass staff has a final accompaniment.

The first system of music consists of two staves. The treble staff contains several chords, some of which are beamed together. The bass staff features a melodic line with eighth and sixteenth notes, often beamed in pairs.

The second system continues the musical piece with similar chordal textures in the treble and a more active melodic line in the bass.

*poco a poco dim.*

The third system is marked *poco a poco dim.* and *pp*. The treble staff shows a gradual decrease in volume and complexity of chords. The bass staff continues with its melodic pattern.

**Tempo I.**

The fourth system is marked **Tempo I.** and *p*. The tempo returns to the original speed. The treble staff has a more active melodic line, while the bass staff provides harmonic support.

*poco a poco accelerando* **Vivace.**

The fifth system is marked *poco a poco accelerando* and **Vivace.** The tempo increases. The treble staff features a rapid, repetitive melodic figure. The bass staff has a steady accompaniment.

The sixth system concludes the piece. The treble staff has a melodic line that ends with a *p* dynamic marking. The bass staff provides a final harmonic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the bass staff.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic accompaniment with chords and moving lines. Dynamic markings of *p* and *mp* are present in the bass staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is present in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is present in the bass staff. The tempo instruction *Poco meno mosso.* is written above the system.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is present in the bass staff.

Vivace.

First system of musical notation, measures 1-4. Treble and bass staves. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Dynamics include *mp* and accents (*>*). Phrasing slurs are present over the upper voice.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble clef, key signature of three flats. Dynamics include *p*. Phrasing slurs are present over the upper voice.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble clef, key signature of three flats. Dynamics include *p*. Phrasing slurs are present over the upper voice.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble clef, key signature of three flats. Dynamics include *f*. Phrasing slurs are present over the upper voice.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble clef, key signature of three flats. Dynamics include *mp* and *p*. Phrasing slurs are present over the upper voice.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble clef, key signature of three flats. Dynamics include *mp* and *p*. Phrasing slurs are present over the upper voice.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It includes various note values, slurs, and dynamic markings such as *mp*.

Second system of musical notation, continuing the piece with similar notation and dynamic markings like *p*.

Third system of musical notation, including dynamic markings *mp* and *mf*, and a first ending bracket labeled with the number 8.

Fourth system of musical notation, featuring a tempo change instruction *Più mosso.* and dynamic markings *f*. It includes a second ending bracket labeled with the number 8.

Fifth system of musical notation, continuing the melodic and harmonic development with dynamic markings *f*.

Sixth system of musical notation, concluding the piece with dynamic markings *ff* and a final cadence.

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
A.	R.	A.	R.	A.	R.	A.	R.
Op. 16. 3 Morceaux. Complet.	1.40 — .50	Op. 1. 3 Etudes. Complet.	2. — .70	Op. 2. 4 Morceaux. Complet.	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . .	2. — .70
No. 1. Chant d'automne . . .	.60 — .25	No. 1. La b . . . . .	1. — .35	No. 1. Etude. La . . . . .	.80 — .30	Séparément.	
No. 2. Idylle . . . . .	.40 — .15	No. 2. Fa # . . . . .	1. — .35	No. 2. Souvenir douloureux . . . . .	.60 — .25	No. 19. Mi b . . . . .	.60 — .25
No. 3. Valse . . . . .	1. — .35	No. 3. La . . . . .	.80 — .30	No. 3. Quasi Mazurka . . . . .	.80 — .30	No. 20. ut . . . . .	.60 — .25
<b>E. Aleneff.</b>		Op. 2. 3 Vaises. Complet.		No. 4. Mazurka de concert	1. — .35	No. 21. Si b . . . . .	.60 — .25
Op. 7. 3 Morceaux. Complet	2. — .70	Séparément.		Op. 3. 3 Etudes. Complet	2. — .70	No. 22. sol . . . . .	.60 — .25
Séparément.		No. 1. mi . . . . .	.80 — .30	Séparément.		No. 23. Fa . . . . .	.60 — .25
No. 1. Valse-Impromptu . . .	1. — .35	No. 2. ré # . . . . .	1. — .35	No. 1. Ré b . . . . .	1.20 — .45	No. 24. ré . . . . .	.60 — .25
No. 2. Mazurka rustique . . .	.80 — .30	No. 3. Si b . . . . .	1.40 — .50	No. 2. mi . . . . .	.60 — .25	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte . . . . .	.80 — .30	Op. 3. Variations sur un thème original . . . . .		No. 3. La . . . . .	.80 — .30	Mi . . . . .	1.40 — .50
Op. 8. 2 Mazurkas. Complet	1.40 — .50	Séparément.		Op. 4. Valse-Etude . . . . .	1.40 — .50	Op. 21. 3 Morceaux. Complet	1.60 — .60
Séparément.		No. 1. Romance . . . . .	.60 — .25	Séparément.		Séparément.	
No. 1. Ré b . . . . .	.80 — .30	No. 2. Etude . . . . .	.60 — .25	Op. 6. 2 Nocturnes. Complet	1.60 — .60	No. 1. Moment de désespoir . . . . .	.60 — .25
No. 2. Mi . . . . .	.80 — .30	No. 3. Burlesque . . . . .	.60 — .25	Séparément.		No. 2. Le soir . . . . .	.60 — .25
Op. 9. 5 Morceaux. Complet	2. — .70	No. 4. Prélude . . . . .	.40 — .15	No. 1. Une nuit à Magaratch (Crimée). Mi	1. — .35	No. 3. Une course . . . . .	1. — .35
Séparément.		No. 5. Etude . . . . .	.80 — .30	No. 2. mi b . . . . .	.80 — .30	Op. 22. 2 Morceaux.	
No. 1. Arabesque . . . . .	.80 — .30	Op. 6. 4 Morceaux. Complet	1.80 — .65	Op. 8. Variations caractéristiques sur un thème original	2. — .70	No. 1. Mazurka (en La b) . . . . .	.80 — .30
No. 2. Notturmo . . . . .	.60 — .25	Séparément.		Op. 11. Mazurka . . . . .	1.60 — .60	No. 2. Valse brillante (en Si) . . . . .	1.40 — .50
No. 3. Impromptu . . . . .	.60 — .25	No. 1. Valse. La . . . . .	.80 — .30	Op. 12. 4 Préludes. Complet	1.60 — .60	Op. 23. Suite polonaise. Complet . . . . .	1.60 — .60
No. 4. Burlesque . . . . .	.60 — .25	No. 2. Nocturne . . . . .	.60 — .25	Séparément.		Séparément.	
No. 5. Novellette . . . . .	.80 — .30	No. 3. Intermezzo . . . . .	.60 — .25	No. 1, en Sol . . . . .	.60 — .25	No. 1. Krakovienne (Krakowiak) . . . . .	.60 — .25
Op. 10. 4 Morceaux. Complet	2. — .70	No. 4. Impromptu . . . . .	.60 — .25	No. 2, en Mi . . . . .	.60 — .25	No. 2. A la Mazurka (Kujawiak) . . . . .	.80 — .30
Séparément.		Op. 8. 2 Préludes. Complet	1. — .35	No. 3, en Ut # . . . . .	.60 — .25	No. 3. Berceuse (Kolysanka) . . . . .	.40 — .15
No. 1. Petites Variations . . .	1.20 — .45	Séparément.		No. 4, en Ré . . . . .	.40 — .15	No. 4. Mazurka (Mazurek) . . . . .	.80 — .30
No. 2. Valse . . . . .	.60 — .25	No. 1. Mi . . . . .	.40 — .15	Op. 13. 2 Impromptus. Complet	1.80 — .65	Op. 24. Etude de concert en fa # . . . . .	1.40 — .50
No. 3. Intermezzo . . . . .	.80 — .30	No. 2. Ré b . . . . .	.60 — .25	Séparément.		Op. 25. 2 Etudes - Fantaisies. Complet . . . . .	2. — .70
No. 4. Canzona . . . . .	.80 — .30	Op. 9. Miniatures. Complet	1.60 — .60	No. 1. La b . . . . .	1.40 — .50	Séparément.	
<b>A. N. Alphéraky.</b>		Séparément.		No. 2. Sol b . . . . .	.80 — .30	No. 1. sol . . . . .	1.20 — .45
Op. 25. 3 Morceaux. Complet	1.40 — .50	No. 1. Fuguetta . . . . .	.40 — .15	Op. 14. Sur mer. Etude . . . . .	1.60 — .60	No. 2. mi b . . . . .	1.20 — .45
Séparément.		No. 2. Mazurka . . . . .	.60 — .25	Op. 16. Valse-Impromptu . . . . .	1.60 — .60	Op. 27. 10 Moments lyriques.	
No. 1. Introduction . . . . .	.60 — .25	No. 3. Valse. Ré . . . . .	.60 — .25	Op. 17. Préludes		Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol . . . . .	1.40 — .50
No. 2. Mazurka . . . . .	.60 — .25	Op. 10. Prélude . . . . .	.60 — .25	Cahier I. Complet . . . . .	2. — .70	Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa . . . . .	1.40 — .50
No. 3. Sérénade levantine . . .	.60 — .25	Op. 11. Valse et Etude. Complet	1.40 — .50	Séparément.		Op. 28. Impromptu (en Si) . . . . .	1. — .35
Op. 27. 3 Morceaux. Complet	1.40 — .50	Séparément.		No. 1. Ut . . . . .	.40 — .15	Op. 29. 2 Etudes. Complet . . . . .	1.40 — .50
Séparément.		No. 1. Valse. Sol b . . . . .	1. — .35	No. 2. la . . . . .	.80 — .30	Séparément.	
No. 1. Mazurka. ut . . . . .	.80 — .30	No. 2. Etude . . . . .	.80 — .30	No. 3. Sol . . . . .	.40 — .15	No. 1, en Ré . . . . .	.80 — .30
No. 2. Mazurka. sol . . . . .	.60 — .25	Op. 12. Nocturne . . . . .	.80 — .30	No. 4. mi . . . . .	.80 — .30	No. 2, en La . . . . .	.80 — .30
No. 3. Valse. Mi b . . . . .	.80 — .30	Op. 13. Impromptu et Valse. Complet . . . . .	1.20 — .45	No. 5. Ré . . . . .	.80 — .30	Op. 31. 2 <sup>me</sup> Suite polonaise (en La). Complet . . . . .	3. — 1.05
Op. 29. 3 Morceaux. Complet	1.40 — .50	Séparément.		No. 6. si . . . . .	.60 — .25	Séparément.	
Séparément.		No. 1. Impromptu . . . . .	.60 — .25	Cahier II. Complet . . . . .	2. — .70	No. 1. Krakowiak . . . . .	.80 — .30
No. 1. Duo . . . . .	.60 — .25	No. 2. Valse. fa . . . . .	.60 — .25	Séparément.		No. 2. Kujawiak—Obertas . . . . .	1. — .35
No. 2. Scherzo . . . . .	.60 — .25	<b>Nicolas Amani.</b>		No. 7. La . . . . .	.80 — .30	No. 3. Mazourka . . . . .	1. — .35
No. 3. Valse . . . . .	.80 — .30	Op. 3. Tema con Variazioni . . .	1.80 — .60	No. 8. fa # . . . . .	.40 — .15	No. 4. Polonaise . . . . .	1.40 — .50
Op. 30. 3 Morceaux. Complet	1.20 — .45	Op. 4. Suite. Complet . . . . .	1.60 — .60	No. 9. Mi . . . . .	.40 — .15	Op. 32. Suite lyrique . . . . .	2. — .70
Séparément.		Séparément.		No. 10. ut # . . . . .	.40 — .15	Op. 33. 2 Fragments caractéristiques . . . . .	.80 — .30
No. 1. Etude. Sol b . . . . .	.40 — .15	No. 1. Prélude . . . . .	.40 — .15	No. 11. Si . . . . .	.60 — .25	Op. 34. Ballade (en forme de Variations) . . . . .	1.60 — .60
No. 2. Menuet. ut . . . . .	.60 — .25	No. 2. Minuetto . . . . .	.80 — .30	No. 12. sol # . . . . .	.80 — .30	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 3. Etude. Fa . . . . .	.60 — .25	No. 3. Gigue . . . . .	.60 — .25	Séparément.		Séparément.	
<b>Nicolas Artcboucheff.</b>		No. 4. Gavotte . . . . .	.80 — .30	No. 13. Fa # . . . . .	.60 — .25	No. 1, en La b . . . . .	.60 — .30
Op. 3. 2 Mazurkas. Complet	1.60 — .60	Op. 5. 2 Vaises. Complet	1. — .35	No. 14. mi b . . . . .	.40 — .15	No. 2, en do . . . . .	.60 — .25
Séparément.		Séparément.		No. 15. Ré b . . . . .	.80 — .30	No. 3, en Mi b . . . . .	.60 — .25
No. 1. mi b . . . . .	.80 — .30	No. 1. Valse triste . . . . .	.60 — .25	No. 16. si b . . . . .	.60 — .25		
No. 2. La b . . . . .	1.20 — .45	No. 2. Valse gracieuse . . . . .	.60 — .25	No. 17. La b . . . . .	.60 — .25		
Op. 7. 2 Morceaux. Complet	1.20 — .45	Op. 7. 4 Pièces caractéristiques. Complet . . . . .	1.40 — .50	No. 18. (Memento mori.) fa . . . . .	.60 — .25		
Séparément.		Séparément.					
No. 1. Valse . . . . .	.60 — .25	No. 1. Souvenir lointain . . . . .	.60 — .25				
No. 2. Mazurka . . . . .	.60 — .25	No. 2. Orientale . . . . .	.60 — .25				
		No. 3. Elégie . . . . .	.60 — .25				
		No. 4. La pièce de maman . . . . .	.60 — .25				
		Op. 8. Préludes . . . . .	1. — .35				