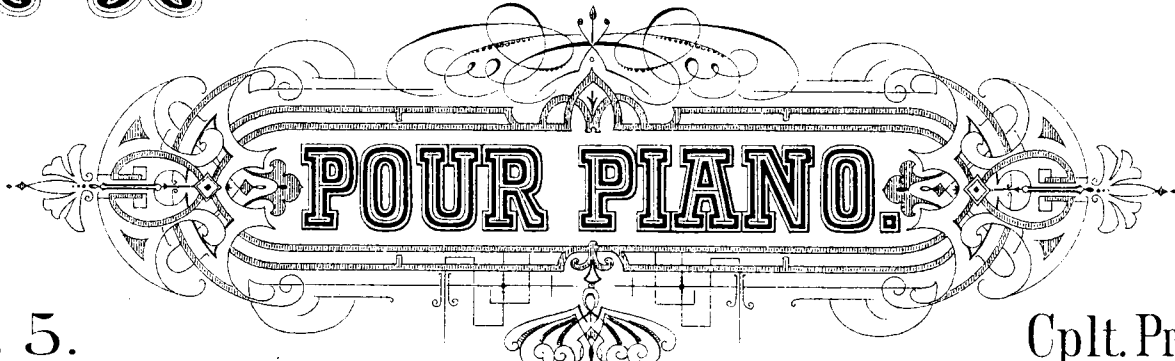


S. Hammoline
SIX
MORCEAUX



Op. 5.

Cplt. Pr. M.^2 50

Séparément.

N^o 1. Pastorale Pr. R.^2 60

N^o 2. Minuetto Pr. R.^2 80

N^o 3. Berceuse Pr. R.^2 60

N^o 4. Valse mélancolique Pr. R.^2 80

N^o 5. Leggenda Pr. R.^2 35

N^o 6. Mazurka rustique Pr. R.^2 80

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2762
2763 — 2768

Inst Lith. de C.G. Röder, Gmb.H, Leipzig.

20

✓

Ивану Антоновичу ВИШНЕВСКОМУ.

Minuetto.

Moderato. M.M. ♩ = 104.

S. Barmotine, Op. 5 N^o 2.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature has one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Moderato' with a metronome marking of 104 quarter notes per minute. The score includes various dynamics: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are several triplet markings in both hands across the piece. The notation includes slurs, ties, and various note values (quarter, eighth, and sixteenth notes).

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has one flat (B-flat).

Second system of musical notation. The bass clef part includes dynamic markings: *p*, *pp*, and *p*. The treble clef part continues the melodic development.

Third system of musical notation, showing further melodic and harmonic progression in both staves.

Fourth system of musical notation, characterized by the presence of triplet markings (indicated by a '3' over the notes) in both the treble and bass clefs.

Fifth system of musical notation, continuing the triplet patterns in the bass clef and melodic lines in the treble clef.

Sixth system of musical notation, featuring dynamic markings *mp* and *mf* in the bass clef, and *p* in the treble clef. The system concludes with a double bar line.

Trio.
L'istesso tempo.

The first system of musical notation consists of two staves, treble and bass clef. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos.

The second system continues the musical piece. It features similar rhythmic and harmonic structures to the first system. A key signature change to one flat (F major) is indicated by a double bar line. Dynamic markings include *mf* and *p*.

The third system shows a change in dynamics, starting with a forte (*f*) marking. The music continues with complex rhythmic patterns and chordal textures. A piano (*p*) marking is used towards the end of the system.

The fourth system continues the musical development. It features a key signature change to two flats (B-flat and E-flat). The music is characterized by intricate rhythmic patterns and dynamic contrasts, including a piano (*p*) marking.

The fifth and final system of the page concludes the Trio section. It maintains the complex rhythmic and harmonic language established in the previous systems, ending with a piano (*p*) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. It includes dynamic markings *dim.*, *p.*, *mp*, *poco rit.*, and *p*. The tempo marking **Tempo I.** is located at the end of the system.

Third system of musical notation, continuing the piece with various chordal textures and melodic fragments. Dynamic markings *mf* and *mp* are used.

Fourth system of musical notation, featuring a prominent triplet in the bass line. A dynamic marking of *p* is present.

Fifth system of musical notation, concluding the page with complex chordal structures and melodic lines. A dynamic marking of *p* is present.

First system of musical notation. The treble clef staff contains chords and melodic fragments, while the bass clef staff features a rhythmic accompaniment with triplets. Dynamic markings include *mp*, *mf*, *f*, and *p*. The system concludes with a double bar line.

Second system of musical notation. The treble clef staff continues with melodic lines and chords, and the bass clef staff maintains the accompaniment. A *mf* dynamic marking is present. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff shows melodic development, and the bass clef staff continues the accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff features chords and melodic lines, while the bass clef staff continues the accompaniment. Dynamic markings include *p* and *pp*. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff contains melodic lines and chords, and the bass clef staff continues the accompaniment. A *p* dynamic marking is present. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The music includes a variety of notes, rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). Trills and triplets are indicated with '3' and wavy lines.

Second system of musical notation, continuing the piece with similar notation and dynamic markings like *mp*. It features complex rhythmic patterns and articulation marks.

Third system of musical notation, showing a progression of notes and rests. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Trills and triplets are used throughout.

Fourth system of musical notation, featuring a range of dynamics from *f* to *ff* (fortissimo). The notation includes complex rhythmic structures and articulation.

Fifth system of musical notation, concluding the piece with dynamic markings *p* and *pp* (pianissimo). It includes a *rit.* (ritardando) marking and a final cadence.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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

S. Hammolina
SIX
MORCEAUX

POUR PIANO.

Op. 5.

Cplt. Pr. $\frac{M. 2.50}{R. 90}$

Séparément.

N ^o 1. Pastorale	Pr. $\frac{M. 60}{R. 25}$	N ^o 4. Valse mélancolique	Pr. $\frac{M. 80}{R. 30}$
N ^o 2. Minuetto	Pr. $\frac{M. 80}{R. 30}$	N ^o 5. Leggenda	Pr. $\frac{M. 1.35}{R. 50}$
N ^o 3. Berceuse	Pr. $\frac{M. 60}{R. 25}$	N ^o 6. Mazurka rustique	Pr. $\frac{M. 80}{R. 30}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2762

2763 — 2768

Inst. Lith. de CG Röder, Gmb. H., Leipzig

1210



Георгію Владиміровичу РОДИМЦЕВУ.

Berceuse.

Andantino cantabile. M.M. ♩ = 92

S. Barmotine, Op. 5 № 3.

p

mp

p

poco rit.

Poco meno mosso.

The first system of musical notation for 'Poco meno mosso' consists of two staves. The upper staff begins with a piano (*pp*) dynamic and features a series of chords and moving lines. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with some rests. The system concludes with a piano (*p*) dynamic.

The second system of musical notation continues the piece. The upper staff begins with a piano (*pp*) dynamic and features a series of chords and moving lines. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with some rests. The system concludes with a mezzo-piano (*mp*) dynamic.

The third system of musical notation continues the piece. The upper staff begins with a piano (*p*) dynamic and features a series of chords and moving lines. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with some rests. The system concludes with a piano (*p*) dynamic.

The fourth system of musical notation continues the piece. The upper staff begins with a piano (*p*) dynamic and features a series of chords and moving lines. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with some rests. The system concludes with a piano-pianissimo (*pp*) dynamic.

Tempo I.

The fifth system of musical notation, marked 'Tempo I.', consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords and moving lines. The lower staff starts with a piano (*p*) dynamic and contains a melodic line with some rests. The system concludes with a piano-pianissimo (*pp*) dynamic.

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 and a bass line in the bass clef. There are dynamic markings 'p' and 'pp' at the end of the system.

Second system of musical notation, continuing the piece. It includes a dynamic marking 'p' in the middle of the system.

Third system of musical notation, featuring a dynamic marking 'pp' towards the end of the system.

Fourth system of musical notation, including a dynamic marking 'p' in the middle of the system.

Fifth system of musical notation, the final system on the page. It includes dynamic markings 'p', 'dim.', and 'pp'. A fermata is placed over the final chord. A bracket with the number '8' spans across the system, indicating an 8-measure phrase.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.		
	M. R.		M. R.		M. R.		M. R.	
Op. 16. 3 Morceaux. Complet.	1.40 — 50	Op. 1. 3 Etudes. Complet.	2. — 70	Op. 2. 4 Morceaux. Complet.	2.50 — 90	Op. 17. Préludes.		
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . .	2. — 70	
No. 1. Chant d'automne . . .	.60 — 25	No. 1. La ♭	1. — 35	No. 1. Etude. La . . . . .	.80 — 30	Séparément.		
No. 2. Idylle . . . . .	.40 — 15	No. 2. Fa #	1. — 35	No. 2. Souvenir douloureux . . . . .	.60 — 25	No. 19. Mi ♭ . . . . .	.60 — 25	
No. 3. Valse	1. — 35	No. 3. La . . . . .	.80 — 30	No. 3. Quasi Mazurka . . . . .	.80 — 30	No. 20. ut . . . . .	.60 — 25	
E. Alenoff.		Op. 2. 3 Valses. Complet.	2. — 70	No. 4. Mazurka de concert	1. — 35	No. 21. Si ♭ . . . . .	.60 — 25	
Op. 7. 3 Morceaux. Complet.	2. — 70	Séparément.		Op. 3. 3 Etudes. Complet.	2. — 70	No. 22. sol . . . . .	.60 — 25	
Séparément.		No. 1. mi . . . . .	.80 — 30	Séparément.		No. 23. Fa . . . . .	.60 — 25	
No. 1. Valse-Impromptu	1. — 35	No. 2. ré #	1. — 35	No. 1. Ré ♭	1.20 — 45	No. 24. ré . . . . .	.60 — 25	
No. 2. Mazurka rustique . . . . .	.80 — 30	No. 3. Si ♭	1.40 — 50	No. 2. mi . . . . .	.60 — 25	Op. 20. Nocturne-Fantaisie en		
No. 3. Gavotte . . . . .	.80 — 30	Op. 3. Variations sur un thème original	1.80 — 65	No. 3. La . . . . .	.80 — 30	Mi	1.40 — 50	
Op. 8. 2 Mazurkas. Complet.	1.40 — 50	Op. 5. 5 Morceaux. Complet.	1.80 — 65	Op. 4. Valse-Etude		1.40 — 50	Op. 21. 3 Morceaux. Complet.	1.60 — 60
Séparément.		Séparément.		Op. 6. 2 Nocturnes. Complet.		1.60 — 60	Séparément.	
No. 1. Ré ♭ . . . . .	.80 — 30	No. 1. Romance . . . . .	.60 — 25	No. 1. Une nuit à Magaratch (Crimée). Mi		1. — 35	No. 1. Moment de désespoir . . . . .	.60 — 25
No. 2. Mi . . . . .	.80 — 30	No. 2. Etude . . . . .	.60 — 25	No. 2. mi ♭ . . . . .		.80 — 30	No. 2. Le soir . . . . .	.60 — 25
Op. 9. 5 Morceaux. Complet.	2. — 70	No. 3. Burlesque . . . . .	.60 — 25	Op. 8. Variations caractéristiques sur un thème original		2. — 70	No. 3. Une course	1. — 35
Séparément.		No. 4. Prélude . . . . .	.40 — 15	Op. 11. Mazurka		1.60 — 60	Op. 22. 2 Morceaux.	
No. 1. Arabesque . . . . .	.80 — 30	No. 5. Etude . . . . .	.80 — 30	Op. 12. 4 Préludes. Complet.		1.60 — 60	No. 1. Mazurka (en La ♭) . . . . .	.80 — 30
No. 2. Notturmo . . . . .	.60 — 25	Op. 6. 4 Morceaux. Complet.	1.80 — 65	Séparément.			No. 2. Valse brillante (en Si)	1.40 — 50
No. 3. Impromptu . . . . .	.60 — 25	Séparément.		No. 1. en Sol . . . . .		.60 — 25	Op. 23. Suite polonaise. Complet	1.60 — 60
No. 4. Burlesque . . . . .	.60 — 25	No. 1. Valse. La . . . . .	.80 — 30	No. 2. en Mi . . . . .		.60 — 25	Séparément.	
No. 5. Novellette . . . . .	.80 — 30	No. 2. Nocturne . . . . .	.60 — 25	No. 3. en Ut # . . . . .		.60 — 25	No. 1. Krakovienne (Krakowiak) . . . . .	.60 — 25
Op. 10. 4 Morceaux. Complet.	2. — 70	No. 3. Intermezzo . . . . .	.60 — 25	No. 4. en Ré . . . . .		.40 — 15	No. 2. Ala Mazurka (Kujawiak) . . . . .	.80 — 30
Séparément.		No. 4. Impromptu . . . . .	.60 — 25	Op. 13. 2 Impromptus. Complet.		1.80 — 65	No. 3. Berceuse (Kolysanka) . . . . .	.40 — 15
No. 1. Petites Variations	1.20 — 45	Op. 8. 2 Préludes. Complet.	1. — 35	Séparément.			No. 4. Mazurka (Mazurek) . . . . .	.80 — 30
No. 2. Valse . . . . .	.60 — 25	Séparément.		No. 1. La ♭		1.40 — 50	Op. 24. Etude de concert en fa #	1.40 — 50
No. 3. Intermezzo . . . . .	.80 — 30	No. 1. Mi . . . . .	.40 — 15	No. 2. Sol ♭ . . . . .		.80 — 30	Op. 25. 2 Etudes - Fantaisies. Complet	2. — 70
No. 4. Canzona . . . . .	.80 — 30	No. 2. Ré ♭ . . . . .	.60 — 25	Op. 14. Sur mer. Etude		1.60 — 60	Séparément.	
A. N. Alphéraky.		Op. 9. Miniatures. Complet.	1.60 — 60	Op. 16. Valse-Impromptu		1.60 — 60	No. 1. sol	1.20 — 45
Op. 25. 3 Morceaux. Complet.	1.40 — 50	Séparément.		Op. 17. Préludes			No. 2. mi ♭	1.20 — 45
Séparément.		No. 1. Fugnette . . . . .	.40 — 15	Cahier I. Complet		2. — 70	Op. 27. 10 Moments lyriques.	
No. 1. Introduction . . . . .	.60 — 25	No. 2. Mazurka . . . . .	.60 — 25	Séparément.			Cahier I. No. 1. Mi ♭. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — 50
No. 2. Mazurka . . . . .	.60 — 25	No. 3. Valse. Ré . . . . .	.60 — 25	No. 1. Ut . . . . .		.40 — 15	Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi ♭. No. 9. Do. No. 10. Fa	1.40 — 50
No. 3. Sérénade levantine . . . . .	.60 — 25	Op. 10. Prélude . . . . .	.60 — 25	No. 2. la . . . . .		.80 — 30	Op. 28. Impromptu (en Si)	1. — 35
Op. 27. 3 Morceaux. Complet.	1.40 — 50	Op. 11. Valse et Etude. Complet.	1.40 — 50	No. 3. Sol . . . . .		.40 — 15	Op. 29. 2 Etudes. Complet	1.40 — 50
Séparément.		Séparément.		No. 4. mi . . . . .		.80 — 30	Séparément.	
No. 1. Mazurka. ut . . . . .	.80 — 30	No. 1. Valse. Sol ♭	1. — 35	No. 5. Ré . . . . .		.80 — 30	No. 1, en Ré . . . . .	.80 — 30
No. 2. Mazurka. sol . . . . .	.60 — 25	No. 2. Etude . . . . .	.80 — 30	No. 6. si . . . . .		.60 — 25	No. 2, en La . . . . .	.80 — 30
No. 3. Valse. Mi ♭ . . . . .	.80 — 30	Op. 12. Nocturne . . . . .	.80 — 30	Cahier II. Complet		2. — 70	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
Op. 29. 3 Morceaux. Complet.	1.40 — 50	Op. 13. Impromptu et Valse. Complet	1.20 — 45	Séparément.			Séparément.	
Séparément.		Séparément.		No. 7. La . . . . .		.80 — 30	No. 1. Krakowiak . . . . .	.80 — 30
No. 1. Duo . . . . .	.60 — 25	No. 1. Impromptu . . . . .	.60 — 25	No. 8. fa # . . . . .		.40 — 15	No. 2. Kujawiak — Obertas	1. — 35
No. 2. Scherzo . . . . .	.60 — 25	No. 2. Valse. fa . . . . .	.60 — 25	No. 9. Mi . . . . .		.40 — 15	No. 3. Mazourka	1. — 35
No. 3. Valse . . . . .	.80 — 30	Nicolas Amani.		No. 10. ut # . . . . .		.40 — 15	No. 4. Polonaise	1.40 — 50
Op. 30. 3 Morceaux. Complet.	1.20 — 45	Op. 3. Tema con Variazioni	1.60 — 60	No. 11. Si . . . . .		.60 — 25	Op. 32. Suite lyrique	2. — 70
Séparément.		Op. 4. Suite. Complet	1.60 — 60	No. 12. sol # . . . . .		.80 — 30	Op. 33. 2 Fragments caractéristiques . . . . .	.80 — 30
No. 1. Etude. Sol ♭ . . . . .	.40 — 15	Séparément.		Cahier III. Complet		2. — 70	Op. 34. Ballade (en forme de Variations)	1.60 — 60
No. 2. Menuet. ut . . . . .	.60 — 25	No. 1. Prélude . . . . .	.40 — 15	Séparément.			Op. 35. 3 Mazourkas. Complet	1.40 — 50
No. 3. Etude. Fa . . . . .	.60 — 25	No. 2. Minuetto . . . . .	.80 — 30	No. 13. Fa # . . . . .		.60 — 25	Séparément.	
Nicolas Artciboucheff.		No. 3. Gigue60 — 25	No. 14. mi ♭40 — 15	No. 1, en La ♭80 — 30
Op. 3. 2 Mazurkas. Complet.	1.60 — 60	No. 4. Gavotte80 — 30	No. 15. Ré ♭80 — 30	No. 2, en do60 — 25
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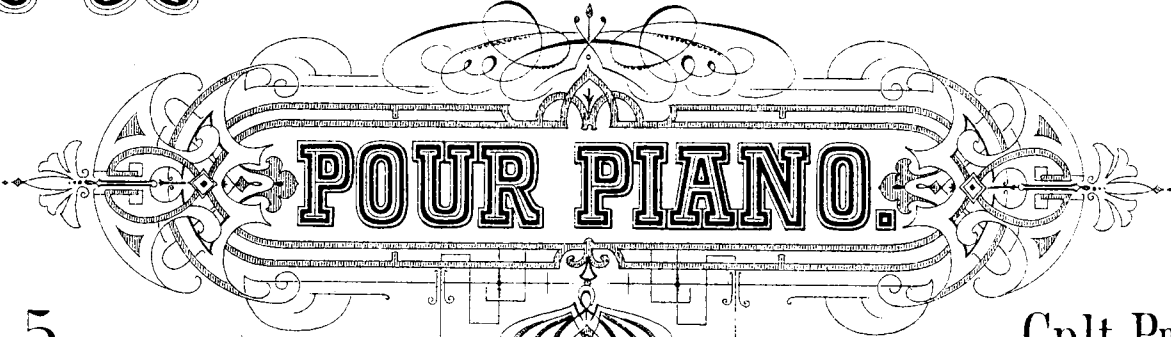
S. Hammolina



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MORCEAUX



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Op. 5.

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M. P. BELAÏEFF, LEIPZIG.

1907

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Александръ Петровиъ РОДИМЦЕВОЙ.

Valse mélancolique.

S. Barmotine, Op. 5 N^o 4.

Allegretto con anima. M.M. $\text{♩} = 52$.

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 D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegretto con anima' with a metronome marking of quarter note = 52. The score includes various dynamics: *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The fifth system concludes with the instruction *poco rit.* (ritardando). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and accents.

a tempo

First system of musical notation, measures 1-4. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *p* (piano) in the right hand and *mp* (mezzo-piano) in the left hand.

Second system of musical notation, measures 5-8. The right hand continues with melodic patterns, including a trill-like figure in measure 7. The left hand accompaniment features chords and moving lines. Dynamics include *mf* (mezzo-forte) in the left hand and *pp* (pianissimo) in the right hand.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords and moving bass lines. Dynamics include *mp* (mezzo-piano) in the left hand.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and ties. The left hand accompaniment consists of chords and moving bass lines. Dynamics include *pp* (pianissimo) in the left hand.

Poco più mosso.

Fifth system of musical notation, measures 17-20. The tempo is marked *Poco più mosso*. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords and moving bass lines. Dynamics include *mp* (mezzo-piano) in the left hand and *p* (piano) in the right hand.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords and moving bass lines. Dynamics include *p* (piano) in the left hand.

8

p *mp*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a dynamic marking of *p* (piano) at the beginning, which changes to *mp* (mezzo-piano) towards the end. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

This system contains the third and fourth staves of music. The upper staff continues the melodic line with various note values and slurs. The lower staff consists of a series of chords and bass notes, providing a steady harmonic foundation.

pp

This system contains the fifth and sixth staves of music. The upper staff has a melodic line with a dynamic marking of *pp* (pianissimo) in the latter half. The lower staff continues with chords and bass notes, including some slurs.

8

pp

This system contains the seventh and eighth staves of music. The upper staff features a melodic line with a dynamic marking of *pp* (pianissimo). The lower staff continues with chords and bass notes, including a slur in the final measure.

8

mp *poco rit.*

This system contains the ninth and tenth staves of music. The upper staff has a melodic line with a dynamic marking of *mp* (mezzo-piano) and a *poco rit.* (poco ritardando) marking. The lower staff continues with chords and bass notes, including a slur in the final measure.

Tempo I.

mf p pp

The first system of music consists of four measures. The right hand plays a series of eighth-note chords, while the left hand provides a steady accompaniment. Dynamic markings include *mf* at the beginning, *p* in the third measure, and *pp* in the fourth measure.

mf pp

The second system continues with four measures. The right hand features more complex chordal textures. Dynamic markings include *mf* in the second measure and *pp* in the fourth measure.

mp

The third system consists of four measures. The right hand has a more active melodic line. A dynamic marking of *mp* is present in the second measure.

pp

The fourth system consists of four measures. The right hand continues with a melodic line, and the left hand has a consistent accompaniment. A dynamic marking of *pp* is present in the second measure.

poco rit. a tempo pp

The fifth system consists of four measures. The first two measures are marked *poco rit.* and the last two *a tempo*. A dynamic marking of *pp* is present in the third measure.

tenuto ppp

The sixth system consists of four measures. The first two measures are marked *tenuto* and the last two *ppp*. The right hand has a more active melodic line, and the left hand has a consistent accompaniment.



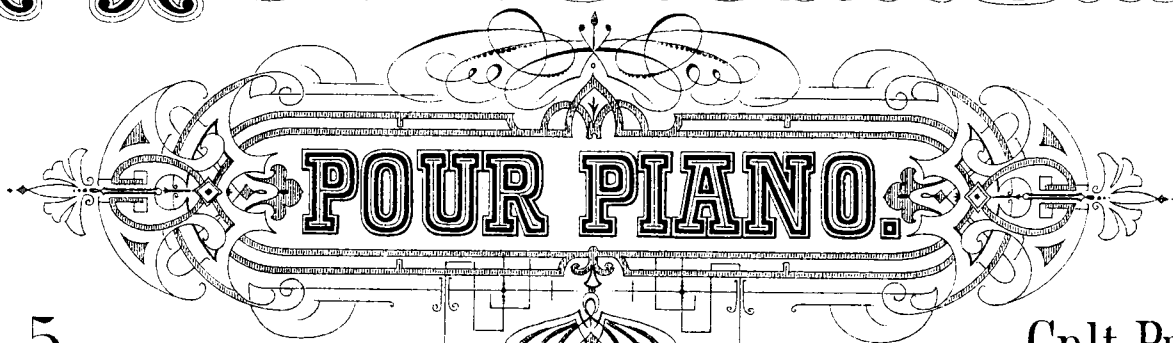
Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
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Александр Александрович ВОЛКОВУ.

Leggenda.

S. Barmotine, Op. 5 N° 5.

Andantino con moto. M.M. ♩ = 60.

The musical score is written for piano and right hand. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The tempo is marked 'Andantino con moto' with a metronome marking of ♩ = 60. The score consists of five systems of two staves each. The piano part is characterized by a steady eighth-note accompaniment. The right hand features a melodic line with various dynamics: *pp* (pianissimo) in the first system, *p* (piano) in the second, *mp* (mezzo-piano) in the third, *f* (forte) in the fourth, and *p* (piano) in the fifth. The piece concludes with a final cadence in the piano part.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. Dynamics include *pp* and *p*. Includes a fermata over a note in the right hand.

Second system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *p*. Includes a fermata over a note in the right hand.

Third system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *pp* and *mf*. Includes a fermata over a note in the right hand.

Fourth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *mf*. Includes a fermata over a note in the right hand.

Fifth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *f*. Includes a fermata over a note in the right hand.

Sixth system of musical notation. Treble clef, key signature of two sharps. Bass clef. Dynamics include *mp* and *p*. Includes markings for *poco rit.* and *a tempo*. Includes a fermata over a note in the right hand.

The first system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *pp* is placed above the second measure of the upper staff.

The second system of music consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is placed above the second measure of the upper staff. The tempo and mood are indicated as *Andantino cantabile. M.M. ♩ = 60.* and a *rit.* marking is present above the first measure.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, including a four-measure rest in the first measure. Dynamic markings of *p* are placed above the second and third measures of the upper staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is placed above the second measure of the upper staff.

p dolce

The first system contains measures 1 through 3. The treble staff features a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines. The tempo and mood are indicated as *p dolce*.

The second system contains measures 4 through 6. The musical texture continues with similar melodic and harmonic patterns as the first system.

The third system contains measures 7 through 9. The melodic line in the treble staff shows some chromatic movement.

poco a poco rit. *a tempo*

f *mp* *p* *p*

The fourth system contains measures 10 through 13. It features a dynamic crescendo from *f* to *mp* and then a decrescendo to *p*. The tempo changes from *poco a poco rit.* to *a tempo* at the end of the system.

p *p*

The fifth system contains measures 14 through 16. The dynamics are marked *p* throughout the system.

pp

The sixth system contains measures 17 through 19. The dynamics are marked *pp* throughout the system.

Tempo I.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a dynamic marking of *f* (forte) in the bass staff. The notation consists of eighth and sixteenth notes with various rests and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics. It features a mix of eighth and sixteenth notes across both staves.

Third system of musical notation, marked with a dynamic of *ff* (fortissimo) in the bass staff. The music continues with complex rhythmic structures.

Fourth system of musical notation, marked with a dynamic of *f* (forte) in the bass staff. The notation includes various rests and slurs.

Fifth system of musical notation, marked with a dynamic of *mf* (mezzo-forte) in the bass staff, transitioning to *mp* (mezzo-piano) in the final measure. The piece concludes with a final cadence.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a pianissimo (*pp*) dynamic marking.

The second system continues the piece. It starts with a *poco rit.* (slightly ritardando) marking. The upper staff has a melodic line with a repeat sign. The lower staff has a rhythmic accompaniment. The tempo then returns to *a tempo*. The system includes several *pp* (pianissimo) dynamic markings.

The third system shows further development of the melodic and harmonic material. The upper staff continues with a melodic line, and the lower staff provides a consistent accompaniment. The key signature remains two sharps.

The fourth system features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A *pp* (pianissimo) dynamic marking is present in the lower staff.

The fifth system continues the musical texture. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. A *pp* (pianissimo) dynamic marking is present in the lower staff.

The sixth system concludes the page. It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. A *rit.* (ritardando) marking is present in the upper staff.

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

VII

S. Hammolina

SIX

MORCEAUX

POUR PIANO.

Op. 5.

Cplt. Pr. ~~M. 2.50~~
R. 90

Séparément.

- | | |
|---|--|
| N ^o 1. Pastorale Pr. M. 60
R. 25 | N ^o 4. Valse mélancolique Pr. M. 80
R. 30 |
| N ^o 2. Minuetto Pr. M. 80
R. 30 | N ^o 5. Leggenda Pr. M. 1.35
R. 50 |
| N ^o 3. Berceuse Pr. M. 80
R. 30 | N ^o 6. Mazurka rustique Pr. M. 80
R. 30 |

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1907

2762
2763 — 2768

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Mazurka rustique.

S. Barmotine, Op.5 №6.

Tempo di Mazurka.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to mezzo-forte (*mf*). The fourth system is marked piano (*p*). The fifth system concludes with mezzo-forte (*mf*). The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The key signature has three flats. The music consists of chords and melodic lines. Dynamics include *p* (piano) in both staves.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, showing a change in dynamics to *mp* (mezzo-piano) and *f* (forte).

Fourth system of musical notation, including tempo markings *rit.* (ritardando) and *a tempo*. Dynamics include *f* (forte).

Fifth system of musical notation, featuring a dynamic marking of *fp* (fortissimo-piano).

Sixth system of musical notation, concluding the page with dynamics *mf* (mezzo-forte) and *f* (forte).

Poco meno mosso.

The first system of musical notation consists of two staves. The upper staff begins with a forte (f) dynamic marking, followed by a piano (p) dynamic marking. The lower staff also features a piano (p) dynamic marking. The music is in a key signature of three flats and a 3/4 time signature.

The second system of musical notation consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with chords and single notes.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. The system concludes with a piano (p) dynamic marking.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with slurs. The lower staff has a rhythmic accompaniment. The system begins with a piano (p) dynamic marking.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment with a consistent rhythmic pattern.

The sixth system of musical notation consists of two staves. The upper staff includes a 'poco rit.' (poco ritardando) marking above the music. The system concludes with a 'Tempo I.' (Tempo primo) marking. The lower staff includes a piano (p) dynamic marking and a mezzo-forte (mf) dynamic marking. The system ends with a double bar line and a key signature change to two flats.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first system starts with a *sf* marking. The second system includes a *mf* marking. The third system has a *sf* marking. The fourth system features a *f* marking. The fifth system begins with a *p* marking. The sixth system includes a *f* marking. The seventh system concludes with a *f* marking. The piece ends with a double bar line and repeat dots.

First system of musical notation, featuring treble and bass staves. The music is in a key with three flats and a common time signature. It begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures. A mezzo-forte (*mf*) dynamic marking appears towards the end of the system.

Third system of musical notation. It includes tempo markings: *poco rit.* (slightly ritardando) and *a tempo* (return to original tempo). A forte (*f*) dynamic marking is present. The right hand has a more active melodic line.

Fourth system of musical notation. The right hand continues with intricate chordal patterns. A *dim.* (diminuendo) marking is visible in the bass line.

Fifth system of musical notation. The right hand features a prominent melodic line with many accidentals. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. It features a forte (*f*) dynamic marking. The piece concludes with a final chord in the right hand and a sustained bass line.

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.	
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No. 1. Valse-Improptu . . .	1. — .35	No. 2. ré #	1. — .35	Séparément.		No. 24. ré60 — .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. Gavotte80 — .30	Op. 3. Variations sur un thème	1.80 — .65	No. 2. mi60 — .25	Mi	1.40 — .50
Op. 8. 2 Mazurkas. Complet	1.40 — .50	original	1.80 — .65	No. 3. La80 — .30	Op. 21. 3 Morceaux. Complet	1.60 — .60
Séparément.		Op. 5. 5 Morceaux. Complet	1.80 — .65	Séparément.		Séparément.	
No. 1. Ré b80 — .30	No. 1. Romance60 — .25	Op. 4. Valse-Etude	1.40 — .50	No. 1. Moment de déses-	
No. 2. Mi80 — .30	No. 2. Etude60 — .25	Op. 6. 2 Nocturnes. Complet	1.60 — .60	poir60 — .25
Op. 9. 5 Morceaux. Complet	2. — .70	No. 3. Burlesque60 — .25	Séparément.		No. 2. Le soir60 — .25
Séparément.		No. 4. Prélude40 — .15	No. 1. Une nuit à Maga-	1. — .35	No. 3. Une course	1. — .35
No. 1. Arabesque80 — .30	No. 5. Etude80 — .30	ratch (Crimée). Mi	.80 — .30	Op. 22. 2 Morceaux.	
No. 2. Notturmo60 — .25	Op. 6. 4 Morceaux. Complet	1.80 — .65	No. 2. mi b80 — .30	No. 1. Mazurka (en La b) . .	.80 — .30
No. 3. Improptu60 — .25	Séparément.		Op. 8. Variations caractéris-	2. — .70	No. 2. Valse brillante (en Si)	1.40 — .50
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No. 5. Novellette80 — .30	No. 2. Nocturne60 — .25	Op. 11. Mazurka	1.60 — .60	plet	1.60 — .60
Op. 10. 4 Morceaux. Complet	2. — .70	No. 3. Intermezzo60 — .25	Op. 12. 4 Préludes. Complet	1.60 — .60	Séparément.	
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No. 1. Petites Variations . .	1.20 — .45	Op. 8. 2 Préludes. Complet .	1. — .35	No. 1, en Sol60 — .25	wiak)60 — .25
No. 2. Valse60 — .25	Séparément.		No. 2, en Mi60 — .25	No. 2. A la Mazurka (Kuja-	
No. 3. Intermezzo80 — .30	No. 1. Mi40 — .15	No. 3, en Ut #60 — .25	wiak)80 — .30
No. 4. Canzona80 — .30	No. 2. Ré b60 — .25	No. 4, en Ré40 — .15	No. 3. Berceuse (Kolysan-	
A. N. Alphéraky.		Op. 9. Miniatures. Complet .	1.60 — .60	Op. 13. 2 Improptus. Complet	1.80 — .65	ka)40 — .15
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No. 2. Mazurka60 — .25	No. 3. Valse. Ré60 — .25	Op. 14. Sur mer. Etude . . .	1.60 — .60	Complet	2. — .70
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Op. 27. 3 Morceaux. Complet	1.40 — .50	Op. 11. Valse et Etude. Complet	1.40 — .50	Op. 17. Préludes		No. 1. sol	1.20 — .45
Séparément.		Séparément.		Cahier I. Complet	2. — .70	No. 2. mi b	1.20 — .45
No. 1. Mazurka. ut80 — .30	No. 1. Valse. Sol b	1. — .35	Séparément.		Op. 27. 10 Moments lyriques.	
No. 2. Mazurka. sol80 — .30	No. 2. Etude80 — .30	No. 1. Ut40 — .15	Cahier I. No. 1. Mi b. No. 2.	
No. 3. Valse. Mi b80 — .30	Op. 12. Nocturne80 — .30	No. 2. la80 — .30	Sol #. No. 3. Si. No. 4. Mi.	
Op. 29. 3 Morceaux. Complet	1.40 — .50	Op. 13. Improptu et Valse.	1.20 — .45	No. 3. Sol40 — .15	No. 5. Sol	1.40 — .50
Séparément.		Complet	1.20 — .45	No. 4. mi80 — .30	Cahier II. No. 6. Ré. No. 7.	
No. 1. Duo60 — .25	Séparément.		No. 5. Ré80 — .30	Sol. No. 8. Mi b. No. 9. Do.	
No. 2. Scherzo60 — .25	Op. 11. Valse et Etude. Complet	1.40 — .50	No. 6. si60 — .25	No. 10. Fa	1.40 — .50
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Séparément.		No. 4. Gavotte80 — .30	No. 5. Ré80 — .30	No. 1. Krakowiak80 — .30
No. 1. mi b80 — .30	Op. 5. 2 Valses. Complet . . .	1. — .35	No. 6. si60 — .25	No. 2. Kujawiak—Obertas	1. — .35
No. 2. La b	1.20 — .45	Séparément.		Cahier II. Complet	2. — .70	No. 3. Mazourka	1. — .35
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Séparément.		No. 2. Valse gracieuse60 — .25	No. 7. La80 — .30	Op. 32. Suite lyrique	2. — .70
No. 1. Valse60 — .25	Op. 7. 4 Pièces caractéristiques.	1.40 — .50	No. 8. fa #40 — .15	Op. 33. 2 Fragments caractéri-	
No. 2. Mazurka60 — .25	Complet	1.40 — .50	No. 9. Mi40 — .15	stiques80 — .30
Nicolas Arcoiboucheff.		Séparément.		No. 10. ut #40 — .15	Op. 34. Ballade (en forme de	
Op. 3. 2 Mazurkas. Complet	1.60 — .60	No. 1. Souvenir lointain60 — .25	No. 11. Si60 — .25	Variations)	1.60 — .60
Séparément.		No. 2. Orientale60 — .25	No. 12. sol #80 — .30	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 1. mi b80 — .30	No. 3. Elégie60 — .25	Cahier III. Complet	2. — .70	Séparément.	
No. 2. La b	1.20 — .45	No. 4. La pièce de maman60 — .25	Séparément.		No. 1, en La b60 — .30
Op. 7. 2 Morceaux. Complet	1.20 — .45	Op. 8. Préludes	1. — .35	No. 13. Fa #60 — .25	No. 2, en do60 — .25
Séparément.				No. 14. mi b40 — .15	No. 3, en Mi b60 — .25
No. 1. Valse60 — .25			No. 15. Ré b80 — .30		
No. 2. Mazurka60 — .25			No. 16. si b60 — .25		
				No. 17. La b60 — .25		
				No. 18. (Memento mori) fa60 — .25		