

Изданія М. П. БЪЛЯЕВА въ Лейпцигъ

I. ВИТОЛЬ

СОНАТА

ДЛЯ ФОРТЕПИАНО

СОЧ. 1^е

JOSEPH WIHTOL

SONATE

pour PIANO

OP. 1

1886

16

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

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Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.		
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Séparément.		No. 2. Etude	— .80 — .30	No. 6. si		— .60 — .25	Séparément.	
No. 1. Mazurka. ut	— .80 — .30	Op. 12. Nocturne	— .80 — .30	Cahier II. Complet		2.— — .70	No. 1, en Ré	— .80 — .30
No. 2. Mazurka. sol	— .60 — .25	Op. 13. Impromptu et Valse. Complet	1.20 — .45	Séparément.			No. 2, en La	— .80 — .30
No. 3. Valse. Mi b	— .80 — .30	Séparément.		No. 1. Ut		— .40 — .15	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.— 1.05
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Séparément.		No. 2. Valse. fa	— .60 — .25	No. 3. Sol		— .40 — .15	No. 1. Krakowiak	— .80 — .30
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Séparément.		No. 1. Prélude	— .40 — .15	Séparément.			Op. 33. 2 Fragments caractéristiques	— .80 — .30
No. 1. Etude. Sol b	— .40 — .15	No. 2. Minuetto	— .80 — .30	No. 1. Fa #		— .60 — .25	Op. 34. Ballade (en forme de Variations)	1.60 — .60
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No. 3. Etude. Fa	— .60 — .25	No. 4. Gavotte	— .80 — .30	No. 3. Sol		— .40 — .15	Séparément.	
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Op. 3. 2 Mazurkas. Complet.	1.60 — .60	Séparément.		No. 5. Ré		— .80 — .30	No. 2, en do	— .60 — .25
Séparément.		No. 1. Valse triste	— .60 — .25	No. 6. si		— .60 — .25	No. 3, en Mi b	— .60 — .25
No. 1. mi b	— .80 — .30	No. 2. Valse gracieuse	— .60 — .25	Cahier III. Complet		2.— — .70		
No. 2. La b	1.20 — .45	Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50	Séparément.				
Op. 7. 2 Morceaux. Complet.	1.20 — .45	Séparément.		No. 13. Fa #		— .60 — .25		
Séparément.		No. 1. Souvenir lointain	— .60 — .25	No. 14. mi b		— .40 — .15		
No. 1. Valse	— .60 — .25	No. 2. Orientale	— .60 — .25	No. 15. Ré b		— .80 — .30		
No. 2. Mazurka	— .60 — .25	No. 3. Elégie	— .60 — .25	No. 16. si b		— .60 — .25		
		No. 4. La pièce de maman	— .60 — .25	No. 17. La b		— .60 — .25		
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84186

A Monsieur
Nicolas Rimsky-Korsakow.

Walse

onate

pour le

Piano

composée

par

Joseph Wihtol.

OP. 1.

Pr. $\frac{M. 2.}{R. 70}$

Propriété de l'éditeur.

M. P. BELAIEFF, LEIPZIG.

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

1886

16

cl. 5h.

SONATE.

J. WIHTOL . Op.1.

Allegro con passione. M. M. $\text{♩} = 100.$

Piano.

p legato sotto voce

p. *dim.* *mf*

cresc.

p

p

First system of musical notation. The treble clef staff contains a melodic line with various intervals and rests. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *pp* (pianissimo) at the beginning, *f* (forte) in the middle, and *p* (piano) towards the end. The key signature has three flats.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff provides accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. The key signature remains three flats.

Third system of musical notation. The treble clef staff features a more active melodic line. The bass clef staff has a steady accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The key signature is three flats.

Fourth system of musical notation. The treble clef staff shows a melodic line with some grace notes. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). A *cresc.* (crescendo) marking is at the end. The key signature is three flats.

Fifth system of musical notation. The treble clef staff includes a triplet of eighth notes marked with a '3' above. The bass clef staff has a harmonic accompaniment. Dynamic markings include *ff* (fortissimo), *f* (forte), and *p* (piano). There are first and second endings marked '1.' and '2.'. The key signature is three flats.

Op. 10, No. 1

pp
sotto voce
leggero
pp $\frac{2}{2}$
p

This system contains the first two staves of music. The upper staff begins with a piano (*pp*) dynamic and a *sotto voce* instruction. The lower staff features a *pp* dynamic with a $\frac{2}{2}$ time signature and a *leggero* marking. The system concludes with a *p* dynamic.

pp $\frac{2}{2}$
p legato

This system contains the next two staves. The upper staff starts with a *pp* dynamic and a $\frac{2}{2}$ time signature. The lower staff includes a *p* dynamic and a *legato* instruction.

This system contains two staves of music with various melodic and harmonic developments.

This system contains two staves of music, continuing the piece's progression.

This system contains two staves of music, featuring a *f* dynamic marking in the lower staff.

mf
mf
f
pp

This system contains the final two staves of music on the page. The upper staff has *mf* dynamics, while the lower staff has *f* and *pp* dynamics.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). It includes dynamic markings of *f*, *mf*, and *f*.

Second system of musical notation, continuing the piece. It includes dynamic markings of *f* and *mf*.

Third system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *p*, *p*, and *dim.*. A first ending bracket labeled '8' spans the first two measures.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *pp*, *p*, and *cresc.*. A first ending bracket labeled '8' spans the first two measures.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *mf* and *f*.

Sixth system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *cresc.*, *p*, *f*, *p*, *f*, and *rit.*.

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic and includes various rhythmic patterns and accidentals.

Second system of musical notation, marked with a piano *p* dynamic. It includes the tempo markings *poco rit.* and *a tempo*, and the performance instruction *p sotto voce*. The dynamic changes to *mf* towards the end of the system.

Third system of musical notation, featuring a *cresc.* (crescendo) marking and a forte *f* dynamic. The notation includes complex chordal textures and melodic lines.

Fourth system of musical notation, marked with a piano *p* dynamic and the performance instruction *legato*. The system shows a transition in the musical texture.

Fifth system of musical notation, marked with a pianissimo *pp* dynamic. It features a triplet of notes in the upper voice and complex harmonic structures.

Sixth system of musical notation, marked with a forte *f* dynamic. The system concludes with a complex melodic and harmonic passage.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *p*. A large slur covers the entire system.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf* and *p*. A large slur covers the entire system.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mp* and *f*. A large slur covers the entire system.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *mf*. A large slur covers the entire system.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* and *cresc.*. A large slur covers the entire system.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*. A large slur covers the entire system.

First system of musical notation, measures 1-4. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *mf*. The notation includes treble and bass staves with various notes, rests, and slurs.

Second system of musical notation, measures 5-8. The first measure has a dynamic marking of *f*. The notation includes treble and bass staves with various notes, rests, and slurs.

Third system of musical notation, measures 9-12. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p riten.*. The third measure has a dynamic marking of *f*. The notation includes treble and bass staves with various notes, rests, and slurs.

TEMA CON VARIAZIONI.

Andante.

M. M. ♩ = 72.

First variation of the theme, measures 13-16. The notation is in common time and features a treble staff with a melodic line and a bass staff with accompaniment. The first measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*.

Second variation of the theme, measures 17-20. The notation features a treble staff with a melodic line and a bass staff with accompaniment. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *pp*.

Third variation of the theme, measures 21-24. The notation features a treble staff with a melodic line and a bass staff with accompaniment. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *pp*.

M. M. ♩ = 84.

p molto legato

p *pp*

pp *p*

cresc. *mf* *p*

pp *rit.*

Energico. M. M. ♩ = 112.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of two flats. The first measure starts with a piano dynamic of *mf*. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. The dynamic increases to *f* by the end of the system.

Second system of musical notation, measures 5-8. The melody continues with intricate sixteenth-note patterns. The dynamic is marked *mf* in the middle of the system.

Third system of musical notation, measures 9-12. The piece features a section of sixteenth-note runs in the right hand. Dynamics are marked *f* and *mf* within the system.

Fourth system of musical notation, measures 13-16. This system includes a first ending bracket over measures 13-14. Dynamics range from *f* to *ff* (fortissimo).

Fifth system of musical notation, measures 17-20. The piece concludes with sustained chords in the right hand and a final melodic phrase in the left hand.

8

M. M. ♩ = 92.

ff.

p legato

sempre pp

The first system of music on page 11 consists of two staves. The upper staff begins with a measure marked with a circled '8' and a dotted line above it. The tempo is indicated as 'M. M. ♩ = 92.'. The first half of the system features a fortissimo (*ff.*) dynamic, while the second half is marked *p legato*. The lower staff is marked *sempre pp* throughout. Both staves contain complex rhythmic patterns, including triplets and sixteenth notes.

pp

The second system continues the piece with two staves. The upper staff features a piano (*p*) dynamic, and the lower staff is marked *pp*. The music includes various rhythmic figures and articulation marks.

p

The third system consists of two staves. The upper staff is marked *p*. The music continues with intricate rhythmic patterns and dynamic control.

pp

cresc.

The fourth system consists of two staves. The upper staff is marked *pp*, and the lower staff is marked *cresc.*. The system concludes with a crescendo hairpin.

p

pp

The fifth system consists of two staves. The upper staff is marked *p*, and the lower staff is marked *pp*. The system concludes with a final cadence.

sempre f

8

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a minor key, indicated by three flats in the key signature. The tempo is marked 'M. M.' (Moderato) with a quarter note equal to 76 beats per minute. The dynamic is 'sempre f' (always forte). The system ends with a fermata over an eighth note in the upper staff.

8

This system contains the next two staves of music. It continues the piece with similar complex textures. The system ends with a fermata over an eighth note in the upper staff.

8

This system contains the next two staves of music. The music features dense chordal textures and moving lines in both hands. The system ends with a fermata over an eighth note in the upper staff.

8

This system contains the next two staves of music. The piece continues with intricate harmonic patterns. The system ends with a fermata over an eighth note in the upper staff.

8

This system contains the final two staves of music on this page. The music concludes with a final cadence. The system ends with a fermata over an eighth note in the upper staff.

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 a dynamic marking of *ff* (fortissimo) and a fermata over a measure in the upper staff.

Second system of musical notation, continuing the grand staff. It features a dynamic marking of *rit. molto* (ritardando molto) and a fermata over a measure in the upper staff.

Tempo I. M. M. ♩ = 72.

Third system of musical notation, starting with the tempo marking "Tempo I. M. M. ♩ = 72." and a dynamic marking of *p* (piano). It features a grand staff with treble and bass clefs.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings of *p* (piano) and *pp* (pianissimo).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings of *pp* (pianissimo) and a fermata over a measure in the upper staff.

Allegretto scherzando. M. M. Op. 63.

The first system of the musical score is written for piano in 3/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as 'Allegretto scherzando'. The first measure is marked with a dynamic of *mf* (mezzo-forte) and the instruction *leggiero* (light). The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef provides a simple harmonic accompaniment with quarter notes and rests.

The second system continues the piece. The treble clef part features more complex rhythmic patterns, including sixteenth-note runs. The bass clef part continues with a steady accompaniment. A dynamic marking of *f* (forte) appears in the final measure of this system.

The third system shows a continuation of the melodic and harmonic themes. The treble clef part has a prominent sixteenth-note figure. The bass clef part maintains the accompaniment. A dynamic marking of *p* (piano) is present in the final measure.

The fourth system begins with a first ending bracket marked with an '8' above it. The treble clef part features a series of sixteenth-note chords. The bass clef part continues with the accompaniment. A dynamic marking of *f* (forte) is present in the first measure of this system.

The fifth system concludes the piece. It features a first ending bracket marked with an '8' above it. The treble clef part has a melodic line with a dynamic marking of *mf* (mezzo-forte). The bass clef part continues with the accompaniment, marked with a dynamic of *p* (piano). The system ends with a final cadence.

The first system of music on page 15 consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and bass notes. Dynamics include *p* (piano) and *f* (forte).

The second system continues the piece with two staves. The upper staff features a melodic line with slurs and ornaments. The lower staff has a bass line with chords. A *pp* (pianissimo) dynamic marking is present.

The third system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *p* (piano) and *f* (forte).

The fourth system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *p* (piano) and *f* (forte).

The fifth system consists of two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff has a bass line with chords. Dynamics include *p* (piano) and *mf* (mezzo-forte). Performance instructions include *cresc.* (crescendo), *riten.* (ritardando), and *a tempo*.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The lower staff is in bass clef and contains a similar rhythmic pattern of notes and rests. The key signature has one flat.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a supporting line. A dynamic marking of *cresc.* (crescendo) is placed above the bass staff, and a *f* (forte) marking is placed above the treble staff towards the end of the system.

The third system shows a change in tempo and dynamics. The upper staff has a more active melodic line. Dynamic markings include *poco stretto* (slightly faster) in the beginning and *sost.* (sostenuto) in the latter part of the system. A *p* (piano) marking is also present.

The fourth system continues with a similar tempo and dynamic structure. It features *stretto* markings in both the upper and lower staves, indicating a faster tempo. A *sost.* marking is also present in the middle of the system.

The fifth system begins with the instruction **Poco più mosso.** (slightly faster). The music features a treble staff with a melodic line and a bass staff with a supporting line. Dynamic markings of *p* (piano) are used in both staves.

The sixth system concludes the page. It features a treble staff with a melodic line and a bass staff with a supporting line. Dynamic markings of *p* (piano) are used in both staves.

First system of musical notation on page 17, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line in the bass. A dynamic marking of *mf* is present. The system concludes with a fermata over the final notes.

Second system of musical notation on page 17, continuing the grand staff. It features a *pp* dynamic marking and includes a section with a dotted line, possibly indicating a repeat or a specific performance instruction.

Third system of musical notation on page 17, continuing the grand staff. It includes a *mf* dynamic marking and features a complex melodic line with many accidentals.

Fourth system of musical notation on page 17, continuing the grand staff. It includes a *mf* dynamic marking and a *p* dynamic marking, with a melodic line that has a fermata at the end.

Fifth system of musical notation on page 17, continuing the grand staff. It includes a *mf* dynamic marking and a *pp* dynamic marking, with a melodic line that has a fermata at the end.

Sixth system of musical notation on page 17, continuing the grand staff. It includes a *pp* dynamic marking and features a melodic line with a fermata at the end.

First system of musical notation, featuring treble and bass staves with dynamic markings *mf*, *p*, and *pp*.

Second system of musical notation, featuring treble and bass staves with dynamic markings *p*, *mf*, and *pp*.

Tempo I.

Third system of musical notation, featuring treble and bass staves with dynamic markings *p*, *pp*, *p*, *cresc.*, *f*, *poco rit.*, and *mf*.

Fourth system of musical notation, featuring treble and bass staves with various musical notations including slurs and accents.

Fifth system of musical notation, featuring treble and bass staves with dynamic marking *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns and dynamic markings such as *pp*. A first ending bracket labeled '8' spans the final two measures.

Second system of musical notation, continuing the piece with various dynamics including *p* and *mf*. It features intricate melodic lines and harmonic accompaniment.

Third system of musical notation, showing a dynamic shift to *mf* and *p*. The notation includes complex rhythmic figures and a first ending bracket labeled '8'.

Fourth system of musical notation, featuring dynamics of *mf* and *pp*. The music is characterized by dense chordal textures and melodic movement.

Fifth system of musical notation, concluding the page with a dynamic marking of *p*. The system contains complex rhythmic patterns and a first ending bracket labeled '8'.

First system of musical notation. It consists of two staves, treble and bass clef. The music features complex chordal textures and melodic lines. Dynamic markings include *f* (forte) and *p* (piano). There are also markings for *8* (octaves) and *8* (octaves) with dotted lines above the notes.

Second system of musical notation. It consists of two staves, treble and bass clef. The music continues with complex textures. Dynamic markings include *p* (piano) and *pp legato* (pianissimo legato).

Third system of musical notation. It consists of two staves, treble and bass clef. The music features complex textures. Dynamic markings include *f* (forte).

Fourth system of musical notation. It consists of two staves, treble and bass clef. The music features complex textures. Dynamic markings include *cresc.* (crescendo), *sf* (sforzando), and *pp legato* (pianissimo legato).

Fifth system of musical notation. It consists of two staves, treble and bass clef. The music features complex textures. Dynamic markings include *cresc.* (crescendo) and *f* (forte).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features complex chordal textures and melodic lines. A dynamic marking of *f* (forte) is present. There are slurs and accents throughout the system.

Second system of musical notation. It continues the piece with similar complex textures. A dynamic marking of *sempre f* (sempre forte) is present. The notation includes various rhythmic values and articulation marks.

Third system of musical notation. It features a dynamic marking of *dim.* (diminuendo). The music continues with intricate harmonic and melodic development.

Fourth system of musical notation. It includes dynamic markings of *f* and *sf* (sforzando). The texture remains dense and complex.

Fifth system of musical notation. It features dynamic markings of *cresc.* (crescendo) and *ff* (fortissimo). The system concludes with a final cadence.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

N. Stcherbatoheff.

	A.	B.
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No. 2. La ♭	—60	—25
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Compositions pour Piano

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Sigismund Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
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No. 3. Une petite Mazurka40 — .15	No. 1. La ♭60 — .25			Cahier IV (No. 19-24)	1. — .35
No. 4. Jeu au cheval40 — .15	No. 2. ut40 — .15			Op. 12. 2 Impromptus. Complet	1.40 — .50
No. 5. Rêve d'enfant40 — .15	No. 3. Si40 — .15			Séparément.	
Op. 26. 3 Feuilles d'album.		No. 4. fa ♯60 — .25			No. 1. Fa ♯80 — .30
Complet	1.40 — .50	Op. 40. Etude et 3 Préludes.				No. 2. si ♭60 — .25
Séparément.		Complet	1.40 — .50			Op. 13. 6 Préludes	1.40 — .50
No. 1. Ré40 — .15	Séparément.				Op. 14. 2 Impromptus. Complet	1.20 — .45
No. 2. Sol40 — .15	Cahier I. Etude60 — .25			Séparément.	
No. 3. ut60 — .25	Cahier II. 3 Préludes80 — .30			No. 1. Si60 — .25
		Op. 41. 2 Fugues. Complet .	1. — .35			No. 2. fa ♯60 — .25
		Séparément.				Op. 15. 5 Préludes	1.40 — .50
		No. 1. fa ♯60 — .25			Op. 16. 5 Préludes	1.40 — .50
		No. 2. ré40 — .15			Op. 17. 7 Préludes	1.60 — .60
		Op. 42. 2 Préludes et Mazurka.				Op. 18. Allegro de concert .	1.40 — .50
		Complet	1. — .35			Op. 19. Sonate-Fantaisie No. 2,	
		Séparément.				en sol ♯	1.60 — .60
		No. 1. Prélude I. Si ♭40 — .15			Op. 21. Polonaise en si ♭ . .	1.40 — .50
		No. 2. Prélude II. Si40 — .15			Op. 22. 4 Préludes	1. — .35
		No. 3. Mazurka sur des				Op. 23. Sonate No. 3, en fa ♯	2. — .70
		thèmes polonais. La60 — .25			Op. 25. 9 Mazurkas. Complet	3. — 1.05
		Op. 44. Barcarolle	1. — .35			Séparément.	
		Op. 46. 4 Préludes	1.20 — .45			No. 1. Fa80 — .30
		Op. 48. Etude et Canzonetta.				No. 2. Ut60 — .25
		Complet	1.40 — .50			No. 3. mi40 — .15
		Séparément.				No. 4. Mi80 — .30
		No. 1. Etude80 — .80			No. 5. ut ♯60 — .25
		No. 2. Canzonetta60 — .25			No. 6. Fa ♯60 — .25
		Op. 51. Variations sur un				No. 7. Ré80 — .30
		thème populaire polonais	1.60 — .60			No. 8. Si40 — .15
		Op. 52. 3 Morceaux de ballet.				No. 9. mi ♭60 — .25
		Complet	1.40 — .50			Op. 27. 2 Préludes80 — .30
		Séparément.				Op. 28. Fantaisie	1.40 — .50
		No. 1. Mi ♭80 — .30				
		No. 2. Ut60 — .25				
		No. 3. La60 — .30				
		Sarabande, sol40 — .15				