

# W. MALICHEVSKY

❁ PRÉLUDE ❁  
❁ ET FUGUE ❁  
❁  
FANTASTIQUES

POUR  
PIANO  
oooooooooooooooooooooooooooo

OP. 16



PR.  $\frac{M.1.60}{R.60}$

DROITS D'EXÉCUTION RÉSERVÉS  
PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS  
M. P. BELAÏEFF, LEIPZIG  
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ST. PÉTERSBOURG, DEPÔT GÉNÉRAL  
CHEZ J. JURGENSON, MORSKAÏA 9

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C. G. RÖDER G. M. B. H. LEIPZIG.

✓

# Prélude.

W. Malichevsky, Op.16.

Andante ♩ = 60.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The first two measures are marked *cresc. poco*. The third measure has a *p* dynamic and *dim.* marking. The system concludes with a *p dim* marking.

The second system of the musical score consists of three staves. It continues from the first system. The dynamics are *pp* in the first measure, followed by *cresc.* in the second measure. The system concludes with a *cresc.* marking.

The third system of the musical score consists of three staves. It continues from the second system. The dynamics are *mf* in the first measure, followed by *cresc.* in the second measure. The system concludes with a *f* dynamic marking.

First system of musical notation. It consists of a grand staff with three staves: two for the piano (treble and bass) and one for the right hand. The key signature has three flats (B-flat, E-flat, A-flat). The right hand part features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes chords and a rhythmic pattern in the bass line.

Second system of musical notation. The key signature changes to two flats (B-flat, E-flat). The right hand part continues with a melodic line, marked with a forte (*f*) dynamic and includes a *cresc.* (crescendo) marking. The piano accompaniment features a more active bass line with eighth notes.

Third system of musical notation. The key signature changes to two sharps (F-sharp, C-sharp). The right hand part features a melodic line with a *ff* (fortissimo) dynamic marking. The piano accompaniment includes chords and a rhythmic pattern in the bass line.

Fourth system of musical notation. The key signature changes to one sharp (F-sharp). The right hand part features a melodic line with a *pp* (pianissimo) dynamic marking and includes a *dim.* (diminuendo) marking. The piano accompaniment includes chords and a rhythmic pattern in the bass line.

First system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. Dynamic markings include *mf* and *pp*.

Second system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. Dynamic markings include *p*, *cresc.*, and *mf*.

Third system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. Dynamic markings include *cresc.* and *f*.

Fourth system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. Dynamic markings include *cresc.* and *p*.

Fifth system of musical notation, featuring two staves. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. Dynamic markings include *sub. p* and *cresc.*

8

*mf* *cresc.* *f*

This system contains two staves of music. The upper staff begins with a dynamic marking of *mf* and a *cresc.* instruction. The lower staff begins with a dynamic marking of *f*. The music features complex rhythmic patterns with many beamed notes and rests.

8

*ff* *dim.* *mf* *cresc.*

This system contains two staves of music. The upper staff begins with a dynamic marking of *ff* and a *dim.* instruction. The lower staff begins with a dynamic marking of *mf* and a *cresc.* instruction. The music continues with complex rhythmic patterns.

8

*poco rit.* *a tempo* *f* *cresc.*

This system contains two staves of music. The upper staff begins with a *poco rit.* instruction, followed by *a tempo*. The lower staff begins with a dynamic marking of *f* and a *cresc.* instruction. The music continues with complex rhythmic patterns.

8

*ff* *sub. p cresc.*

This system contains two staves of music. The upper staff begins with a dynamic marking of *ff*. The lower staff begins with a dynamic marking of *sub. p* and a *cresc.* instruction. The music continues with complex rhythmic patterns.

*agrand*

*mf* *cresc.*

This system contains two staves of music. The upper staff begins with a dynamic marking of *mf* and a *cresc.* instruction. The lower staff begins with a dynamic marking of *mf* and a *cresc.* instruction. The music continues with complex rhythmic patterns.

Grandioso.

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Grandioso'. The score includes various dynamics and markings: *ff* (fortissimo) appears at the beginning of the first system and in the middle of the third system. *dim. poco* (diminuendo poco) is used in the first system of the second system. *mf* (mezzo-forte) and *cresc.* (crescendo) are used in the second system of the second system. *dim.* (diminuendo) is used in the second system of the fourth system. *cresc.* (crescendo) is used in the second system of the fifth system. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

8

*ff* *ad libitum*

This system features a grand staff with treble and bass clefs. The music is in a key with three flats. It begins with a first ending bracket labeled '8' over the first two measures. The tempo is marked 'ad libitum' and the dynamics are 'ff'.

*sempre ff*

*sempre ff*

This system continues the grand staff notation. It includes two first ending brackets labeled '8' at the end of the system. The dynamics are marked 'sempre ff'.

*dim.*

*dim.* 3

This system shows the grand staff with various musical notations, including triplets and first ending brackets labeled '8'. The dynamics are marked 'dim.' and 'dim. 3'.

*mf* *p*

*mf* *p* *p* *ritard.* *e* *dim.* *pp*

8

This system concludes the page with the grand staff. It features dynamic markings 'mf' and 'p' at the beginning, and 'mf', 'p', 'p', 'ritard.', 'e', 'dim.', and 'pp' throughout. It includes first ending brackets labeled '8'.

# Fugue fantastique.

Moderato e tranquillo ♩ = 72.

pp

cresc. poco a poco

p cresc. poco a poco

f mf

cresc. cresc.



ff ff f cresc. e agrand

This system features a complex piano texture with dense chords and rapid sixteenth-note passages in both hands. The dynamic markings are *ff*, *ff*, *f*, and *cresc. e agrand*.

ff sub. mf dim. mp cresc poco a

This system continues the dense texture. The dynamic markings are *ff*, *sub. mf*, *dim.*, *mp*, and *cresc poco a*.

poco ff ad libitum sffz

This system includes a section marked *ad libitum* with a fermata over a chord. The dynamic markings are *poco*, *ff*, *ad libitum*, and *sffz*.

dim. mf dim. dim.

This system features a more melodic line in the right hand with a *dim.* marking. The left hand continues with chords. Dynamic markings include *dim.*, *mf*, *dim.*, and *dim.*.

pp mf mf p poco rit.

This system shows a transition to a more rhythmic texture. The dynamic markings are *pp*, *mf*, *mf*, *p*, and *poco rit.*.

L'istesso tempo

First system of musical notation, measures 1-2. The piece is in a key with four flats (B-flat major or D-flat minor) and 3/4 time. The tempo is marked 'L'istesso tempo'. The first measure starts with a piano (*p*) dynamic. The second measure features a crescendo (*cresc.*) dynamic. The notation includes a treble and bass clef with various note values and rests.

Second system of musical notation, measures 3-4. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a decrescendo (*dim.*) dynamic. The notation continues with treble and bass clefs and various note values.

Third system of musical notation, measures 5-6. The notation continues with treble and bass clefs and various note values, including some rests.

Fourth system of musical notation, measures 7-8. The first measure has a crescendo (*cresc.*) dynamic, and the second measure has a piano (*p*) dynamic. The notation continues with treble and bass clefs and various note values.

Fifth system of musical notation, measures 9-10. The first measure has a 'poco rit.' (poco ritardando) marking. The second measure has a forte (*f*) dynamic. The third measure is marked 'a tempo'. The fourth measure has a 'dim. poco' (diminuendo poco) marking. The notation continues with treble and bass clefs and various note values.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a supporting line with slurs. Dynamic markings include *mf*, *f*, *dim.*, and *f*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the supporting line. Dynamic markings include *dim.*, *p*, and *cresc.*

Third system of musical notation. The treble clef staff features a more complex melodic line with many slurs. The bass clef staff continues the supporting line. Dynamic markings include *f* and *mf*.

Fourth system of musical notation. The treble clef staff has a very dense texture with many slurs. The bass clef staff continues the supporting line. Dynamic markings include *cresc.* and *f*.

Fifth system of musical notation. The treble clef staff continues the dense texture. The bass clef staff continues the supporting line. Dynamic markings include *f*, *mf*, and *cresc.*

8

*ff*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes. The bass clef contains a supporting bass line. A dynamic marking of *ff* is present in the bass line.

*dimin.* *mf* *dimin.*

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a bass line with dynamic markings of *dimin.*, *mf*, and *dimin.*

*p* *cresc.* *poco* *a* *poco*

Third system of musical notation. The treble clef has a melodic line with dynamic markings of *p*, *cresc.*, *poco*, *a*, and *poco*. The bass clef has a bass line with dynamic markings of *p*, *cresc.*, *poco*, *a*, and *poco*.

*f*

Fourth system of musical notation. The treble clef has a melodic line with a dynamic marking of *f*. The bass clef has a bass line with a dynamic marking of *f*.

*dim.*

8

Fifth system of musical notation. The treble clef has a melodic line with a dynamic marking of *dim.*. The bass clef has a bass line with a dynamic marking of *dim.*. A section marker '8' is at the beginning of the system.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*.

Second system of musical notation. Treble and bass staves. Dynamics: *pp*, *cresc.*, *mf*.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *ff*. Includes first ending bracket with measure 7 and second ending bracket with measure 8.

Fourth system of musical notation. Treble and bass staves. Dynamics: *fff grandioso*. Includes first ending bracket with measure 8.

Fifth system of musical notation. Treble and bass staves. Dynamics: *dimin.*, *poco rit.*, *p*, *a tempo*, *p*, *cresc.*.

*cresc.* *mf* *poco accel. e cresc.*

*8* *cadenza* *ff*

*marcato* *ff poco rit.* *f poco rit.*

*pp* *pp* *cresc.*

*f dim.* *mf dim.* *p. cresc.* *f* *dim.* *tremolo*

Meno mosso

*poco rit.* *p* *p* *m.g.* *cresc.*

*f* *dim.*

*f* *dimin.* *mf*

*p* *cresc.*

*f* *mf* *cresc.*

First system of musical notation. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with fewer notes. Dynamics include *f dim.* and *pp cresc.*

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more rhythmic bass line. Dynamics include *mf cresc.* and *f*.

Third system of musical notation. The upper staff has a more sparse melodic line. The lower staff has a dense, rhythmic bass line. Dynamics include *cresc. e allarg.*

Fourth system of musical notation. The upper staff has a melodic line with many beamed notes. The lower staff has a bass line with some rests. Dynamics include *ff* and *cresc.*

Fifth system of musical notation. The upper staff has a melodic line with many beamed notes. The lower staff has a bass line with some rests. Dynamics include *ff* and *dim.*



First system of musical notation. The right hand (treble clef) features a complex, rhythmic melody with many beamed notes. The left hand (bass clef) provides a harmonic accompaniment with sustained notes. Dynamics include *mf* and *cresc.*. There are also *sfz* markings in the bass line.

Second system of musical notation. The right hand continues with the complex melody. The left hand has a more active bass line. Dynamics include *sfz* and *fff*. A dotted line with the number 8 is above the first measure of the right hand.

Third system of musical notation. The right hand melody is still present. The left hand accompaniment is prominent. Dynamics include *sfz* and *dimin. poco a poco*. A dotted line with the number 8 is above the first measure of the right hand.

Fourth system of musical notation. The right hand melody continues. The left hand accompaniment is active. Dynamics include *sfz* and *fffz*.

Fifth system of musical notation. The right hand melody continues. The left hand accompaniment is active. Dynamics include *p*, *cresc.*, and *ff*. The phrase *ad libitum* is written above the final measure of the right hand.

Sixth system of musical notation. The right hand melody continues. The left hand accompaniment is active. Dynamics include *dimen.*, *mf*, and *p*.

Andante lugubre

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a *cresc.* marking. The first system features a melodic line in the right hand and a bass line in the left hand. The second system introduces a forte (*f*) dynamic. The third system includes a *dim. poco a poco* marking. The fourth system ends with a *pp* dynamic. The fifth system contains a *cresc. molto* marking, followed by an *allargando* section, a fortissimo (*ff*) dynamic, a *rit.* (ritardando) section, and finally a *pp* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

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



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