

N° 24675.



# WITOLD MALICHEWSKY.

## Oeuvres

de Piano

OP. 4.

|                                 |             |
|---------------------------------|-------------|
| N° 1. Mélancolie. . . . .       | 20 c.       |
| „ 2. Prélude. . . . .           | 30 „        |
| „ 3. Scherzo. . . . .           | 40 „        |
| „ 4. Morceau de ballet. . . . . | 30 „        |
| „ <u>5. Menuetto.</u> . . . . . | <u>30 „</u> |
| „ 6. Au salon. . . . .          | 40 „        |



1900. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

**P. Jurgenson,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du  
Conservatoire de Moscou.

MOSCOU, LEIPZIG,  
Neglinny pr., 14. Thalstrasse 19.

St.-Pétersbourg chez J. Jurgenson.

Imprimerie de musique de P. Jurgenson à Moscou.

165

# Menuetto.

Tempo di Menuetto.  $\text{♩} = 50$

W. MALICHEWSKY. Op. 4. № 5.

Piano.

The first system of musical notation consists of two staves, treble and bass clef, with a grand brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features similar melodic and harmonic patterns. The piano (*p*) dynamic is maintained throughout this system.

The third system introduces a crescendo. The dynamic marking *p cresc.* is placed above the right-hand staff. The melodic lines become more active and the accompaniment provides a steady harmonic base.

The fourth system shows a change in dynamics. It starts with piano (*p*) and moves to mezzo-forte (*mf*). The right hand has a more prominent melodic line, and the left hand continues with its accompaniment.

The fifth system concludes the piece. It maintains the mezzo-forte (*mf*) dynamic. The final measures show a resolution of the musical themes.

First system of musical notation. The treble clef staff contains a melodic line with various intervals and accidentals. The bass clef staff contains a supporting line with chords and single notes. Dynamic markings include *mf*, *f*, *dim.*, and *p*.

Second system of musical notation. The treble clef staff features a more active melodic line with slurs. The bass clef staff continues with harmonic support. Dynamic markings include *p*.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active line. Dynamic markings include *p* and *cresc.*

Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active line. Dynamic marking includes *mf*.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a more active line. Dynamic marking includes *f*.

First system of musical notation. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the final measure of the system.

Second system of musical notation. The right hand continues with chordal textures, and the left hand maintains the eighth-note accompaniment. A *p* (piano) dynamic marking is indicated.

Third system of musical notation. The right hand has sparse chordal notes, and the left hand continues the eighth-note accompaniment. A *pp* (pianissimo) dynamic marking is present. The system concludes with a *Fine.* marking.

Fourth system of musical notation. The right hand features a series of chords with a *mf* (mezzo-forte) dynamic marking. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand has chords with a *mf* dynamic marking. The left hand continues the eighth-note accompaniment. The system includes first and second endings, marked with '1.' and '2.'.

Sixth system of musical notation. The right hand features chords with a *p* dynamic marking, followed by a *mf* dynamic marking. The left hand continues the eighth-note accompaniment.

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 common time signature. It begins with a piano (*p*) dynamic marking. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features a piano (*p*) dynamic marking. The right hand continues its melodic development with various ornaments and slurs, while the left hand maintains a steady accompaniment.

Third system of musical notation, showing a dynamic range from *cresc.* (crescendo) to *mf* (mezzo-forte) and *dimin.* (diminuendo). The right hand features complex chordal textures and melodic fragments, while the left hand provides a rhythmic and harmonic foundation.

Fourth system of musical notation, featuring dynamics of *p* (piano), *mf* (mezzo-forte), and *f* (forte). The right hand has a more active role with chords and melodic lines, while the left hand continues its accompaniment.

Fifth system of musical notation, concluding the piece with dynamics of *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *prit.* (ritardando). The right hand features a series of chords and melodic lines, while the left hand provides a final accompaniment.

*D. C. al Fine.*

# FANTAISIES ET MORCEAUX

POUR LE PIANO.



SUITE VI.

| N <sup>o</sup> |  | C. | N <sup>o</sup> |   | C. |
|----------------|--|----|----------------|---|----|
| 12146.         | <i>Abesser, E.</i> Op. 188. Je pense à toi. Romance . . .            | 25 | 9822*          | <i>Herzberg, A.</i> Op. 83. № 1. Не уязвай, голубчикъ мой . . .     | 40 |
| 9237*          | <i>Arditi, L.</i> Il Bacio. Valse, facilitée par A. Kündinger . . .  | 40 | 9823*          | Op. 83. № 2. Собрайгесь, д'внцы красны . . .                        | 40 |
| 11953*         | <i>Arkadoff, L.</i> Berceuse . . .                                   | 20 | 7067.          | <i>Hünter, F.</i> Op. 94. № 1. Marche de la Norma . . .             | 30 |
| 9480.          | <i>Badarzewska, Th.</i> La Foi. Pièce de salon . . .                 | 30 | 8346.          | <i>Idé, Ch.</i> Impromptu . . .                                     | 30 |
| 9597.          | " L'Espérance. Méditation . . .                                      | 30 | 8345.          | La capricieuse. Polka . . .   | 25 |
| 9486.          | " Sympathie. Mélodie italienne . . .                                 | 30 | 8348*          | <i>Iedliczka, A.</i> Op. 3. Feuillet d'album, Nocturne . . .        | 30 |
| 11411.         | <i>Becker, G.</i> Chant du soir . . .                                | 15 | 8355*          | " " 4. Les heureux. Fantaisie-étude . . .                           | 40 |
| 9899.          | <i>Bendel, F.</i> Op. 93. № 3. Elégie . . .                          | 30 | 8359*          | " " 7. Seconde mazurka . . .  | 50 |
| 9898.          | " " 105. Souvenir d'Ischl. Tyrolienne . . .                          | 30 | 8402*          | " " 8. Souvenir de Chopin . . .                                     | 50 |
| 11073.         | " " 123. Une fleur de Styrie . . .                                   | 30 | 12653.         | <i>Kieffel, A.</i> Kosackentanz. <i>Kasackia mancus.</i> . . .      | 25 |
| 11448.         | <i>Berens, H.</i> Op. 93. № 1. Funerailles de la rose . . .          | 30 | 11204.         | <i>Krause, A.</i> Op. 1. № 2. Andante et Scherzo de la sonate . . . | 25 |
| 11586.         | " " 93. " 2. Danse des grâces . . .                                  | 45 | 12148.         | <i>Lamothe, G.</i> Op. 161. La malle des Indes . . .                | 30 |
| 11890*         | <i>Bernard, A.</i> Op. 81. Valse métamorphose . . .                  | 60 | 12895.         | Caresse. Valse . . .  | 45 |
| 12597*         | " Op. 48. Скорбь у могилы . . .                                      | 20 | 12908.         | " Tonnerre. Galop . . .   | 30 |
| 12930*         | " " Свеса". Памяти Турсенеса . . .                                   | 40 | 7412*          | <i>Langer, F.</i> Op. 30. 2-me chant du matin . . .                 | 40 |
| 12502*         | " Элея . . .   | 30 | 12476.         | <i>Lecocq, Ch.</i> Gavotte . . .                                    | 15 |
| 12530*         | " Giulia. Romance de Denza . . .                                     | 30 | 1616.          | <i>Murcello.</i> Psaume. „I diell immens" . . .                     | 15 |
| 11231*         | " Туца черныя. Transcription . . .                                   | 30 | 12792.         | <i>Mattel, T.</i> Op. 34. Le nid et la rose . . .                   | 30 |
| 11094*         | <i>Bernard, M.</i> La jeune pianiste de salon, 3 pièces . . .        | 70 | 12476.         | " Le chant des moissonneurs . . .                                   | 30 |
| 7966*          | " Polonaise d'Oginski. Pièce de salon . . .                          | 40 | 12550.         | " Luton Hoo . . .   | 40 |
| 8729*          | " Souvenir d'Ernst. Le carnaval de Venise . . .                      | 50 | 13801.         | " Pensée mélancolique . . .   | 20 |
| 9230*          | " Хуторокъ. Chanson de Klimoffsky . . .                              | 40 | 12891.         | <i>Merkel, G.</i> Op. 161. Au Printemps . . .                       | 25 |
| 9358*          | " Крошка. Романс Булазова . . .                                      | 40 | 11808.         | " Souvenir des jours heureux . . .                                  | 30 |
| 9853*          | " Прости. Романс Федорова . . .                                      | 40 | 9471*          | <i>Modestelewsky, G.</i> Une feuille d'automne . . .                | 30 |
| 8856*          | " Скажите ей. Романс Кочубей . . .                                   | 40 | 9834.          | <i>Mozart, W. A.</i> Fantasia III. D-moll . . .                     | 25 |
| 12795.         | <i>Blehl, A.</i> Op. 76. Blümlein Tausendschön . . .                 | 30 | 11115.         | <i>Neustedt, Ch.</i> Op. 89. Lohengrin de Wagner. Fant. brill. . .  | 45 |
| 11710.         | <i>Bolck, O.</i> Op. 87. № 3. Joyeux retour . . .                    | 25 | 7566*          | <i>Pusch, A.</i> Elégie sur la mort de S. M. l'Emp. Nicolas I. . .  | 20 |
| 11241*         | <i>Bronnikoff.</i> Le mouvement. Valse . . .                         | 60 | 11879*         | <i>Pawlikowsky, E.</i> Romance . . .                                | 30 |
| 11278.         | <i>Bruch, M.</i> Marche funèbre . . .                                | 25 | 12108*         | Deux barcarolles . . .  | 40 |
| 8386.          | <i>Brunner, C. T.</i> Op. 46. № 2. Lucrezia Borgia. Divertissem. . . | 25 | 11608.         | <i>Retnecke, C.</i> Op. 107. № 11. Marche . . .                     | 15 |
| 8390.          | " 46. " 7. La Fille du Regiment. Rondo . . .                         | 25 | 11638.         | " " 15. La petite babillarde . . .                                  | 15 |
| 11095.         | <i>Clementi, M.</i> Toccata . . .                                    | 30 | 11578.         | " " 23. Chanson du chasseur . . .                                   | 15 |
| 12605.         | <i>Cooper, W.</i> Op. 54. Tout pour l'amour. Valse de salon . . .    | 45 | 11485.         | <i>Reynald, G.</i> Op. 18. № 1. Chant des montagnes du Tyrol . . .  | 30 |
| 12813.         | " " 59. Прощайте, гусары. Галоп . . .                                | 30 | 10992.         | <i>Rummel.</i> Faust. Récréation . . .                              | 25 |
| 12709.         | " " 76. Echo de la patrie . . .                                      | 30 | 12877*         | <i>Saint-Clou, J.</i> Жалоба. Романс Денно . . .                    | 30 |
| 8764.          | <i>Cramer, H.</i> Op. 84. № 5. Fantaisie sur la Martha . . .         | 40 | 12897*         | Самойлова. Гавотъ . . .   | 25 |
| 9540.          | " Op. 157. № 1. Valse de l'op. Faust . . .                           | 30 | 11682.         | <i>Scholtz, H.</i> Op. 34. № 2. Le ruisseau. Impromptu . . .        | 15 |
| 12815.         | <i>Кралева, К.</i> Op. 6. Капризница. Салонная полька . . .          | 25 | 11681.         | " 3. Chanson d'amour . . .  | 15 |
| 11786.         | <i>Damm, F.</i> Op. 75. Kosackentanz. Fantasiesstück . . .           | 30 | 9425*          | <i>Снопос, M.</i> Казацкй танецъ . . .                              | 30 |
| 11990.         | " " 90. № 6. Prière du matin . . .                                   | 25 | 11258.         | <i>Stiehl, H.</i> La gracieuse . . .                                | 15 |
| 11991.         | " " 90. " 3. Heureux retour . . .                                    | 25 | 11127.         | <i>Streabbog, Jeanne.</i> Célèbre tyrolienne . . .                  | 25 |
| 8844.          | <i>Feld, J.</i> Nocturne. № 1. Es-dur . . .                          | 20 | 8847.          | <i>Terschack, A.</i> Le retour des gardes. Marche . . .             | 25 |
| 12048.         | <i>Gade, N.</i> Op. 19. № 1. Feuillet d'Album . . .                  | 15 | 9742.          | <i>Wachtmann, Ch.</i> Op. 62. Souvenir de Spa. Paraphrase . . .     | 25 |
| 12195.         | " " 4. Novellette . . .  | 25 | 11018*         | <i>Werbowsky.</i> Chanson d'Ukraine . . .                           | 30 |
| 11206.         | <i>Giese, Th.</i> Op. 149. № 2. Chant sans paroles . . .             | 15 | 11412.         | <i>Wolff, E.</i> Tannhäuser. Petite fantaisie . . .                 | 25 |
| 11704.         | <i>Gobbaerts, L.</i> Op. 83. Chant d'Adieu . . .                     | 25 | 12117*         | <i>Willamoff, A.</i> Première Romance sans paroles . . .            | 30 |
| 12503.         | " " 101. Les fées . . .  | 25 | 12585*         | " Deuxième Romance sans paroles . . .                               | 30 |
| 12737.         | " " 143. Farandole . . .   | 30 | 12686*         | " Шумка . . .   | 30 |
| 12678.         | <i>Godefroid, F.</i> Op. 99. Sérénade. (Испанская пьеса) . . .       | 30 | 12736*         | " Rhapsodie russe . . .   | 40 |

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