

COMPOSITIONS

pour Piano

par
FÉLIX BLUMENFELD.

	M. Pt.	R.	K.
Op. 2. 4 Morceaux. Complet	2.50	—	.90
Séparément:			
No. 1. Etude (La)	—	.80	— .30
No. 2. Souvenir douloureux	—	.60	— .25
No. 3. Quasi Mazurka	—	.80	— .30
No. 4. Mazurka de Concert	1.—	—	.35
Op. 3. 3 Etudes. Complet	2.—	—	.70
Séparément:			
No. 1. Rêp	1.20	—	.45
No. 2. mi	—	.60	— .25
No. 3. La	—	.80	— .30
Op. 4. Valse-Etude	1.40	—	.50
Op. 6. 2 Nocturnes. Complet	1.60	—	.60
Séparément:			
No. 1. Une nuit à Magaratch. Mi	1.—	—	.35
No. 2. mi♭	—	.80	— .30
Op. 8. Variations caractéristiques sur un thème original	2.—	—	.70
Op. 11. Mazurka	1.60	—	.60
Op. 12. 4 Préludes. Complet	1.60	—	.60
Séparément:			
No. 1. Sol	—	.60	— .25
No. 2. Mi	—	.60	— .25
No. 3. Ut♯	—	.60	— .25
No. 4. Ré	—	.40	— .15
Op. 13. 2 Impromptus. Complet	1.80	—	.65
Séparément:			
No. 1. La♭	1.40	—	.50
No. 2. Sol♭	—	.80	— .30
Op. 14. Sur Mer. Etude	1.60	—	.60
Op. 16. Valse-Impromptu	1.60	—	.60
Op. 17. Préludes.			
Cahier I. Complet	2.—	—	.70
Séparément:			
No. 1. Ut	—	.40	— .15
No. 2. la	—	.80	— .30
No. 3. Sol	—	.40	— .15
No. 4. mi	—	.80	— .30
No. 5. Ré	—	.80	— .30
No. 6. si	—	.80	— .25

	M. Pt.	R.	K.
Op. 17. Préludes.			
Cahier II. Complet	2.—	—	.70
Séparément:			
No. 7. La	—	.80	— .30
No. 8. fa♯	—	.40	— .15
No. 9. Mi	—	.40	— .15
No. 10. ut♯	—	.40	— .15
No. 11. Si	—	.60	— .25
No. 12. sol♯	—	.80	— .30
Cahier III. Complet	2.—	—	.70
Séparément:			
No. 13. Fa♯	—	.60	— .25
No. 14. mi♭	—	.40	— .15
No. 15. Rêp	—	.80	— .30
No. 16. si♭	—	.60	— .25
No. 17. La♭	—	.60	— .25
No. 18. (Memento mori) fa.	—	.60	— .25
Cahier IV. Complet	2.—	—	.70
Séparément:			
No. 19. Mi♭	—	.60	— .25
No. 20. ut	—	.60	— .25
No. 21. Si♭	—	.60	— .25
No. 22. sol	—	.60	— .25
No. 23. Fa	—	.60	— .25
No. 24. ré	—	.60	— .25
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No. 2. Le soir	—	.60	— .25
No. 3. Une course	1.—	—	.35
Op. 22. 2 Morceaux.			
No. 1. Mazurka (en La♭)	—	.80	— .30
No. 2. Valse brillante (en Si)	1.40	—	.50
Op. 23. Suite polonaise. Complet	1.60	—	.60
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No. 1. Krakovienne (Krakowiak)	—	.60	— .25
No. 2. A la Mazurka (Kujawiak)	—	.80	— .30
No. 3. Berceuse (Kolysanka)	—	.40	— .15
No. 4. Mazurka (Mazurek)	—	.80	— .30
Op. 24. Etude de Concert en fa♯	1.40	—	.50

	M. Pt.	R.	K.
Op. 25. 2 Etudes-Fantaisies. Complet	2.—	—	.70
Séparément:			
No. 1. sol	1.20	—	.45
No. 2. mi♭	1.20	—	.45
Op. 27. 10 Moments Lyriques. Cahier I. No. 1. Mi♭. No. 2. Sol♯. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40	—	.50
Cahier II. No. 6. Rê. No. 7. Sol. No. 8. Mi♭. No. 9. Do. No. 10. Fa	1.40	—	.50
Op. 28. Impromptu (en Si)	1.—	—	.35
Op. 29. 2 Etudes. Complet	1.40	—	.50
Séparément:			
No. 1, en Ré	—	.80	— .30
No. 2, en La	—	.80	— .30
Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.—	—	1.05
Séparément:			
No. 1. Krakowiak	—	.80	— .30
No. 2. Kujawiak — Obertas	1.—	—	.35
No. 3. Mazurka	1.—	—	.35
No. 4. Polonaise	1.40	—	.50
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Op. 34. Ballade (en forme de Variations)	1.60	—	.60
Op. 35. 3 Mazourkas. Complet	1.40	—	.50
Séparément:			
No. 1. La♭	—	.80	— .30
No. 2. do	—	.60	— .25
No. 3. Mi♭	—	.60	— .25

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M. P. BELAIEFF, LEIPZIG.

A ma mère.

3

Etude.

Félix Blumenfeld, Op. 2. № 1.
1883.

Allegretto grazioso. M.M. ♩ = 108
non legato

Piano. *p*

poco più f

Musical score system 1, featuring piano accompaniment. The right hand has a melodic line with a circled '5' above the first measure. The left hand has a bass line with fingerings. Dynamics include *mp*.

Musical score system 2, featuring piano accompaniment. The right hand has a melodic line. The left hand has a bass line with fingerings. Dynamics include *poco più f*.

Musical score system 3, featuring piano accompaniment. The right hand has a melodic line. The left hand has a bass line with fingerings. Dynamics include *f*.

Musical score system 4, featuring piano accompaniment. The right hand has a melodic line. The left hand has a bass line with fingerings. Dynamics include *ff*.

Musical score system 5, featuring piano accompaniment. The right hand has a melodic line. The left hand has a bass line with fingerings. Dynamics include *brillante* and *ff sempre staccato*.

First system of musical notation, consisting of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a complex texture with many chords and melodic lines. A first ending bracket labeled '1' spans the final two measures of the system.

Second system of musical notation, consisting of three staves. The notation continues with dense chordal textures. A dynamic marking *ff sempre* is placed in the middle of the system, between the grand staff and the single treble staff. A first ending bracket labeled '1' is present at the end of the system.

Third system of musical notation, consisting of three staves. The music continues with similar complex textures. A first ending bracket labeled '1' is present at the end of the system.

Fourth system of musical notation, consisting of three staves. The music continues with similar complex textures. A first ending bracket labeled '1' is present at the end of the system.

First system of musical notation, consisting of a grand staff with three staves (treble, middle, and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features complex rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece. It includes a *ff* (fortissimo) dynamic marking. The notation is dense with chords and melodic lines.

Third system of musical notation, featuring a tempo change to *Più mosso* with a metronome marking of $M.M. \text{♩} = 112-116$. It includes a *rit. molto dim.* (ritardando, molto diminuendo) marking and a *p* (piano) dynamic marking. The system concludes with a *Seq.* (sequenza) marking.

Fourth system of musical notation, continuing the piece. It features a *Seq.* (sequenza) marking and asterisks at the end of the system.

Fifth system of musical notation, concluding the piece. It includes a *Seq.* (sequenza) marking and a page number *20. 413* at the bottom.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a 3/4 time signature. The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with intricate chordal textures. A *pp* dynamic marking is present in the right hand. The left hand has a more melodic line with some rests.

Third system of musical notation. The right hand features a dense, flowing texture of chords. The left hand has a more active, melodic line.

Fourth system of musical notation. The right hand continues with complex chordal patterns. The left hand has a more melodic line with some rests.

Fifth system of musical notation. The right hand features a dense, flowing texture of chords. The left hand has a more active, melodic line. The system includes the instruction *perdendosi* in the left hand, *senza rall. il tempo* above the right hand, and *ppp* dynamic markings in the right hand. There are also *ped.* and ** ped.* markings at the bottom.

Compositions pour Piano

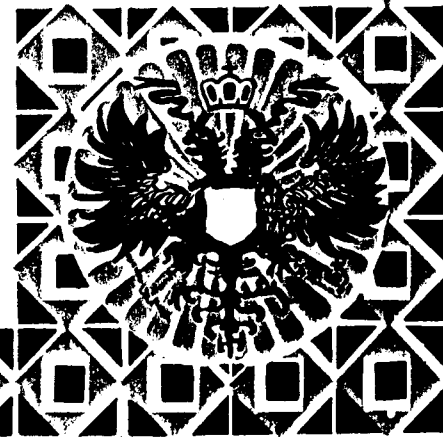
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M. P. Belaïeff à Leipzig.

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Complet	1.40 — .50	Op. 40. Etude et 3 Préludes.				No. 2. si b60 — .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
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		Séparément.				en sol #	1.60 — .60
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		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.	
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		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 — .30			No. 5. ut #60 — .25
		No. 2. Canzonetta60 — .25			No. 6. Fa #60 — .25
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		Complet	1.40 — .50			Op. 27. 2 Préludes80 — .30
		Séparément.				Op. 28. Fantaisie	1.40 — .50
		No. 1. Mi b80 — .30				
		No. 2. Ut60 — .25				
		No. 3. La80 — .30				
		Sarabande, sol40 — .15				

PIANO COMPOSITIONS BY REPRESENTATIVES OF THE Russian School.

Akimenko, Th. , Op. 55, No. 5, Valse in A Flat.....	.50	Karganoff, G. , Op. 10, No. 3, Reproach, Romance...	.40
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Yóuferoff, S. , Op. 1, No. 3, Elégie.....	.40		



Souvenir douloureux

Edited by Andor Pinter

Mournful Memories

Félix Blumenfeld, Op. 2, No 2

Andantino (♩ = 80)
con tristezza, ma semplice

Piano *p*

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music is marked 'Piano' and 'p'. Fingerings are indicated with numbers 1-5. The second system continues the piece with similar notation and includes a 'Ped.' (pedal) marking at the end.

Two systems of piano accompaniment. The first system continues from the previous system. The second system includes a 'Ped.' (pedal) marking at the end.

Poco più vivo (♩ = 88)

poco rall. *p*

Two systems of piano accompaniment. The first system is marked 'poco rall.' and the second system is marked 'p'. The tempo is indicated as 'Poco più vivo (♩ = 88)'. The key signature remains three sharps, but the time signature changes to 2/4. Fingerings and dynamics are clearly marked.

cres. poco a poco

Two systems of piano accompaniment. The first system is marked 'cres. poco a poco'. The second system includes a 'Ped.' (pedal) marking at the end.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (e.g., 5, 4, 2, 3, 4, 5). The left hand has a steady bass line with fingerings (e.g., 2, 1, 4, 3, 2). The key signature has three sharps (F#, C#, G#). The system concludes with the instruction *Red.* and an asterisk.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand maintains its bass line. A dynamic marking *pp subito* is present. The system concludes with *Red.* and an asterisk.

Third system of musical notation. The right hand's melodic line becomes more rhythmic. The left hand's bass line includes some chromatic movement. Dynamic markings include *cres. ed accel.* and *f poco rit. 2)*. The system concludes with *Red.* and an asterisk.

Fourth system of musical notation. The right hand features a series of slurs and fingerings. The left hand has a consistent bass line. The instruction *a tempo* is written above the system. The system concludes with *Red.* and an asterisk.

Fifth system of musical notation. The right hand continues with complex melodic lines. The left hand's bass line is steady. A dynamic marking *poco rall.* is present. The system concludes with *Red.* and an asterisk.

Più vivo

cres. poco a poco

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef, both in 6/8 time with a key signature of three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with fingerings 5, 5, 4, 3, 2, 3, 4, 3, 2, 3, 5, 5. The lower staff features a bass line with fingerings 7, 15, 2, 1, 1, 1, 1, 2, 1, 2, 1, 1, 15, 2, 1, 1. A *ped.* (pedal) marking with an asterisk is placed below the bass staff.

The second system continues the musical piece. It features similar melodic and bass lines with various fingerings. A *ped.* marking with an asterisk is present at the end of the system.

The third system of notation includes a mezzo-forte (*mf*) dynamic marking. The musical structure continues with intricate fingerings and a *ped.* marking with an asterisk.

The fourth system features a mezzo-forte (*mf*) dynamic and a *cres.* (crescendo) marking. The notation includes complex fingerings and a *ped.* marking with an asterisk.

Tempo I^o

accel. poco rit. *pp*

Red. Red. Red. *

p *cres.*

Red. Red. Red. * Red. Red. Red. *

f

Red. Red. Red. * Red. Red. Red. *

disperato *ff*

Red. Red. Red. * Red. Red. Red. Red.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (e.g., 5, 4, 3, 2, 1) and slurs. The bass staff contains a supporting line with chords and slurs. The system concludes with a fermata and a double bar line. Below the staff, there are dynamic markings: *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, and a final asterisk ***.

Second system of musical notation. The treble staff features a melodic line with slurs and fingerings, marked with *dim.* and *m. s.*. The bass staff has a supporting line with slurs and fingerings, marked with *dim.* and *p*. The system ends with a fermata and a double bar line. Below the staff, there are dynamic markings: *Leg.*, *Leg.**, and *Leg.*.

Third system of musical notation. The treble staff has a melodic line with slurs and fingerings, marked with *pp*, *ten.*, and *m. d.*. The bass staff has a supporting line with slurs and fingerings, marked with *m. d.*. The system ends with a fermata and a double bar line. Below the staff, there are dynamic markings: *Leg.**, *Leg.*, and *Leg.*.

Fourth system of musical notation. The treble staff has a melodic line with slurs and fingerings, marked with *m. d.* and *perdendosi*. The bass staff has a supporting line with slurs and fingerings, marked with *ppp*. The system ends with a fermata and a double bar line. Below the staff, there are dynamic markings: *Leg.* and an asterisk ***.

MELODIOUS *and* PLEASING PIANO PIECES

for LITTLE ARTISTS

Idylle

EDMUND PARLOW

Allegretto *♩*. 122

Piano. *p dolce*

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To my niece Miss Josephine Noëcker.

Dancing Marionette.

VALSE MIGNONNE.

JOSEPH GAHM Op. 7, No. 8.

Moderato.

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Piano. *p*

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POUR PIANO

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FELIX BLUMENFELD.

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No. 4. Mazurka de Concert . . .	1.50	—75	No. 2. LA mineur . . .	1.--	—50
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Op. 4. Valse-Etude . . .	2.50	1.25	Séparément:		
Op. 6. 2 Nocturnes. Complet . . .	2.50	1.25	No. 7. LA majeur . . .	1.--	—50
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M. P. BEG, SIEFF, LEIPZIG.
 SOUHRMÉR,
 85 Union Square, New York.

A ma soeur Jeanne.

Quasi Mazurka.

Félix Blumenfeld, Op. 2. № 3.
1885.

Allegretto grazioso. M. M. $\text{♩} = 72$.

The musical score is written for piano and consists of five systems of music. Each system is a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as 'Allegretto grazioso' with a metronome marking of quarter note = 72. The score includes various dynamic markings such as *mf*, *p*, and *f cresc.*, as well as performance instructions like *ped.* and ** ped.*. The piece concludes with a final cadence in the fifth system, marked with a '5' in the bass line.

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 with many beamed notes and a more rhythmic bass line. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, continuing the piece. The treble staff has a series of beamed eighth notes, while the bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff continues with beamed notes. The bass staff has the marking "m.g." (mezzo-giochi) repeated three times, indicating a specific performance instruction.

Fourth system of musical notation. The treble staff features a series of beamed notes with a fermata over the final measure. The bass staff has a few notes and rests.

Fifth system of musical notation. The treble staff has a series of beamed notes with a fermata. The bass staff has a series of notes with a fermata over the final measure.

Sixth system of musical notation. The treble staff has a series of beamed notes with a fermata. The bass staff has a series of notes with a fermata. The word "dim." (diminuendo) is written in the bass staff, indicating a decrease in volume.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Performance markings: *red.*, *red.*, *simile*.

Second system of musical notation. Treble clef, bass clef. Performance markings: *red.*, *red.*, *red.*, *simile*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *piu p*.

Fourth system of musical notation. Treble clef, bass clef.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *dim.*, *subito*, *mf*, *f*.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *mf*.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *p* and *poco a poco dim.*

Second system of musical notation, continuing the piece. Dynamics include *pp*.

Third system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *pp*. There are markings for *ped.* and asterisks (*) below the bass line.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *pp*. The word *simile* is written below the first measure.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *pp*. There are markings for *ped.* and asterisks (*) below the bass line.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple accompaniment. The word *ferese.* is written above the bass staff. There are markings *no.* and ** no.* below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple accompaniment. A dynamic marking *f* is present at the beginning of the system.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple accompaniment. The marking *m.g. m.g. m.g.* appears in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple accompaniment. The marking *m.g. m.g. m.g.* appears in the bass staff. An *8va* marking is present above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple accompaniment.

dim.

p

m.g. cresc. m.g.

m.g.

f p pp

quasi trillo cresc. ff

COMPOSITIONS

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PAR

FELIX BLUMENFELD.

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Séparément:			Op. 17. Préludes.		
No. 1. Etude (LA majeur)	1.—	—50	Cahier I. Complet	3.—	1.50
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No. 3. Quasi Mazurka	1.20	—60	No. 1. UT majeur	—50	—25
No. 4. Mazurka de Concert	1.50	—75	No. 2. LA mineur	1.—	—50
Op. 3. 3 Etudes. Complet	3.—	1.50	No. 3. SOL majeur	—60	—30
Séparément:			No. 4. MI mineur	1.—	—50
No. 1. RE \flat majeur	1.50	—75	No. 5. RE majeur	1.—	—50
No. 2. MI mineur	1.—	—50	No. 6. SI mineur	—80	—40
No. 3. LA majeur	1.20	—60	Cahier II. Complet	3.—	1.50
Op. 4. Valse-Etude	2.50	1.25	Séparément:		
Op. 6. 2 Nocturnes. Complet	2.50	1.25	No. 7. LA majeur	1.—	—50
Séparément:			No. 8. FA \sharp mineur	—60	—30
No. 1. Une nuit à Magaratch.			No. 9. MI majeur	—60	—30
MI majeur	1.50	—75	No. 10. UT \sharp mineur	—60	—30
No. 2. MI \flat mineur	1.20	—60	No. 11. SI majeur	1.—	—50
Op. 8. Variations caractéris-			No. 12. SOL \sharp mineur	1.20	—60
tiques sur un thème original	3.—	1.50			
Op. 11. Mazurka	2.—	1.—			
Op. 12. 4 Préludes. Complet	2.—	1.—			
Séparément:					
No. 1. SOL majeur	—80	—40			
No. 2. MI majeur	—80	—40			
No. 3. UT \sharp majeur	—80	—40			
No. 4. RE majeur	—60	—30			
Op. 13. 2 Improptus. Complet	3.—	1.50			
Séparément:					
No. 1. LA \flat majeur	2.—	1.—			
No. 2. SOL \flat majeur	1.—	—50			
Op. 14. Sur Mer. Etude	2.—	1.—			

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A ma soeur Marie.

Mazurka de Concert.

Félix Blumenfeld, Op. 2. № 4.
1885.

Tempo di mazurka. M. M. ♩ = 160

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system begins with a piano (*p*) dynamic marking. The second system features a *Ped.* (pedal) marking and an asterisk (*). The third system includes a triplet marked with a '3'. The fourth system starts with a piano (*p*) dynamic marking and includes a *cresc.* (crescendo) marking. The fifth system begins with a *scendo* marking. The score is written for piano with treble and bass staves.

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *m.g.* (mezzo-giochiato).

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

Third system of musical notation, including a *ff* (fortissimo) dynamic marking and a *m.g.* marking. A fingering box with numbers 3, 4, 5 is visible above a note.

Fourth system of musical notation, featuring dynamic markings *m.g.*, *ff*, and *m.g.*. It includes a fingering box with numbers 5, 2, 1, 2, 1.

Fifth system of musical notation, concluding the page with dynamic markings *ff*, *f*, *m.g.*, and *meno f*.

mf

m.g.
sf
diminuendo
pp
Tempo giusto. M. M. ♩ = 168.

p un poco espressivo
cresc.

f
strepitoso
m.g.
m. d.
m. g.

First system of musical notation. The piano part begins with a dynamic marking of *p*. The vocal line includes the instruction *ben marcato il canto*. The system contains four measures of music.

Second system of musical notation. The piano part features a dynamic marking of *f*. The vocal line includes the instruction *cre*. The system contains four measures of music.

Third system of musical notation. The piano part includes dynamic markings of *scen*, *do*, and *più f*. The vocal line includes the instruction *cre*. The system contains four measures of music.

Fourth system of musical notation. The piano part includes dynamic markings of *ff* and *f*. The system contains four measures of music.

Fifth system of musical notation. The piano part includes fingerings *4 5 5* and *4 5 2*. The system contains four measures of music.

sempre *ff* e con fuoco

ff poco rallentando subito *pp* **Tempo I.** sotto voce

Red. *

Red. *

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes marked with a '3' above it. The bass clef contains a supporting accompaniment.

Second system of musical notation. The treble clef has a melodic line starting with a piano dynamic marking 'p'. The bass clef has a supporting accompaniment. The word 'cre' is written below the treble clef.

Third system of musical notation. The treble clef has a melodic line with lyrics 'scen - do' written below it. The bass clef has a supporting accompaniment.

Fourth system of musical notation. The treble clef has a melodic line. The bass clef has a supporting accompaniment with a mezzo-forte dynamic marking 'm. g.' written below it.

Fifth system of musical notation. The treble clef has a melodic line. The bass clef has a supporting accompaniment with a mezzo-forte dynamic marking 'm. g.' written below it.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns and melodic lines in both hands, with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *ff* (fortissimo) and *m.g.* (mezzo-giochiato). Fingerings are indicated with numbers 1-5. The notation is dense with many notes and slurs.

Third system of musical notation, featuring a variety of dynamics including *ff* and *m.g.*. The music shows a transition in texture and dynamics, with some notes marked with accents.

Fourth system of musical notation, characterized by dynamic markings *mp* (mezzo-piano), *dimin.* (diminuendo), and *pp* (pianissimo). The music is more melodic and features a clear crescendo and decrescendo.

Fifth system of musical notation, showing sustained chords and melodic lines. The dynamics are consistent with the previous system, maintaining a soft and expressive character.

sempre pp ma espressivo il canto

cresc. *mf* *stringendo* *sempre*

cresc. *scendo* *ff*

fuocoso *Ped.* * *Ped.* * *Ped.* * *simile*

ff *Ped.* * *Ped.* * *Ped.* * *Ped.* *

