

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR
PIANO
PAR

FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. R. 2 70

Séparément:

N° 1, en Ut	Pr. R. = 29
N° 2, en do #. L'île abandonnée	Pr. R. = 35
N° 3, en Mi	Pr. R. = 49
N° 4, en Si. Barcarolle	Pr. R. = 69
N° 5, en si b. Saules pleureurs	Pr. R. = 49
N° 6, en Ut. La Fontaine	Pr. R. = 38

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

2669 — 2674

Inst. Lith. de C. C. Pöschel, G. m. b. H., Leipzig

II. L'Île abandonnée. — Покинутый островъ.

Andante mesto. ♩ = 96-100.

Félix Blumenfeld, Op. 38 № 2.

Piano.

p tranquillo

pp

*la mano sinistra sempre **pp** e sussurando*

dolce

m.d.

m.d.

m.d.

pp

m.d.

First system of musical notation. The treble clef staff features a melodic line with a long slur. The bass clef staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *m.d.* is positioned below the bass staff.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and a rhythmic accompaniment in the bass. The dynamic marking *m.d.* is present below the bass staff.

Third system of musical notation. The treble staff shows a melodic line with a slur that extends across the system. The bass staff continues the rhythmic accompaniment. The dynamic marking *m.d.* is located below the bass staff.

Fourth system of musical notation. The treble staff contains a melodic line with a slur and a dynamic marking *mp*. The bass staff has a rhythmic accompaniment with a slur. The dynamic marking *m.d.* is below the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with a slur and a dynamic marking *p*. The bass staff has a rhythmic accompaniment with a slur and a dynamic marking *pp*. The dynamic marking *m.g.* is below the bass staff. The instruction *cant. ma dolce* is written above the treble staff.

ben cant. sempre

m.d.

cresc. poco a poco

8

dim.

p

poco marc. il basso

cresc. poco a poco

m.d.

ff

Detailed description: This page of a musical score contains six systems of music. Each system consists of a grand staff with a treble and bass clef. The first system has a first ending bracket labeled '8' above the treble staff. The second system includes the dynamic marking 'dim.'. The third system features 'p' in the bass staff and 'poco marc. il basso' below it, with a first ending bracket labeled '8' above the treble staff. The fourth system has 'cresc. poco a poco' in the bass staff and a first ending bracket labeled '8' above the treble staff. The fifth system includes 'm.d.' below the bass staff. The sixth system features 'ff' in the bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings.

8

dim.

5 4

This system contains the first two measures of the piece. The right hand features a melodic line with a grace note and a slur. The left hand plays a rhythmic accompaniment. A dynamic marking of *dim.* is present in the second measure. Fingerings 5 and 4 are indicated in the left hand.

calando

molto

p tranquillo come sopra

This system contains measures 3 and 4. The tempo marking *calando* is above the first measure, and *molto* is above the second measure. The dynamic marking *p tranquillo come sopra* is above the third measure. Fingerings 2, 1, and 1 are shown in the left hand.

pp

m.d.

This system contains measures 5 and 6. The dynamic marking *pp* is in the first measure. The marking *m.d.* is at the bottom left.

m.d.

This system contains measures 7 and 8. The marking *m.d.* is at the bottom left.

m.d.

This system contains measures 9 and 10. The marking *m.d.* is at the bottom left.

First system of musical notation. The right hand (treble clef) has a long melodic line with a slur. The left hand (bass clef) has a rhythmic accompaniment of eighth notes. Dynamics include *m.d.* (mezzo-dolce) and *pp* (pianissimo). Fingering numbers 1 and 4 are shown in the left hand.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *ben cant.* (ben cantabile).

Third system of musical notation. The right hand has a melodic line with a slur. The left hand continues the rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the rhythmic accompaniment. Dynamics include *dolce* and *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the rhythmic accompaniment. Dynamics include *meno p* (meno piano).

dim. poco a poco al Fine.

This system shows the first two measures of a musical piece. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a steady eighth-note accompaniment. The instruction "dim. poco a poco al Fine." is written above the right hand.

This system contains the next two measures. The right hand continues the melodic line with a slur. The left hand maintains the eighth-note accompaniment.

morendo

This system covers measures three and four. The right hand has a slur over the first measure and a fermata over the second. The left hand continues the accompaniment. The instruction "morendo" is written above the right hand.

pp

This system contains measures five and six. The right hand has a slur over the first measure and a fermata over the second. The left hand continues the accompaniment. The dynamic marking "pp" is written below the right hand.

ppp pp

This system contains the final two measures, seven and eight. The right hand has a slur over the first measure and a fermata over the second. The left hand continues the accompaniment. Dynamic markings "ppp" and "pp" are written below the right hand. At the bottom right, there is a small musical fragment with the dynamic marking "ppp".

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. — 85	No. 1. Etude. La . . . . .	.80 — 80	Séparément.	
No. 2. Idylle . . . . .	.40 — 15	No. 2. Fa #	1. — 35	No. 2. Souvenir douloureux . . . . .	.60 — 25	No. 19. Mi b . . . . .	.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 b . . . . .	.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-Improptu	1. — 35	No. 2. ré #	1. — 35	No. 1. Ré b	1.20 — 45	No. 24. ré . . . . .	.60 — 25
No. 2. Mazurka rustique . . . . .	.80 — 30	No. 3. Si b	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	Séparément.		Op. 21. 3 Morceaux. Complet.	1.60 — 60
Séparément.		Séparément.		No. 1. Romance . . . . .	.60 — 25	Séparément.	
No. 1. Ré b . . . . .	.80 — 80	No. 1. Etude . . . . .	.60 — 25	No. 2. Etude . . . . .	.60 — 25	No. 1. Moment de désespoir . . . . .	.60 — 25
No. 2. Mi . . . . .	.80 — 30	No. 3. Burlesque . . . . .	.60 — 25	No. 3. Burlesque . . . . .	.60 — 25	No. 2. Le soir . . . . .	.60 — 25
Op. 9. 5 Morceaux. Complet.	2. — 70	No. 4. Prélude . . . . .	.40 — 15	No. 4. Prélude . . . . .	.80 — 30	No. 3. Une course	1. — 35
Séparément.		No. 5. Etude . . . . .	.80 — 30	Op. 6. 4 Morceaux. Complet.	1.80 — 65	Op. 22. 2 Morceaux.	
No. 1. Arabesque . . . . .	.80 — 30	Op. 6. 4 Morceaux. Complet.	1.80 — 65	Séparément.		No. 1. Mazurka (en La b) . . . . .	.80 — 30
No. 2. Notturmo . . . . .	.60 — 25	No. 1. Valse. La . . . . .	.80 — 30	No. 1. Une nuit à Magaratch (Crimée). Mi	1. — 35	No. 2. Valse brillante (en Si)	1.40 — 50
No. 3. Improptu . . . . .	.60 — 25	No. 2. Nocturne . . . . .	.60 — 25	No. 2. mi b . . . . .	.80 — 30	Op. 23. Suite polonaise. Complet	1.60 — 60
No. 4. Burlesque . . . . .	.60 — 25	No. 3. Intermezzo . . . . .	.60 — 25	Op. 8. Variations caractéristiques sur un thème original	2. — 70	Séparément.	
No. 5. Novellette . . . . .	.80 — 30	No. 4. Improptu . . . . .	.60 — 25	Op. 11. Mazurka	1.60 — 60	No. 1. Krakovienne (Krakowiak) . . . . .	.60 — 25
Op. 10. 4 Morceaux. Complet.	2. — 70	Op. 8. 2 Préludes. Complet.	1. — 35	Op. 12. 4 Préludes. Complet.	1.60 — 60	No. 2. Ala Mazurka (Kujawiak) . . . . .	.80 — 30
Séparément.		Séparément.		Séparément.		No. 3. Berceuse (Kolysanka) . . . . .	.40 — 15
No. 1. Petites Variations	1.20 — 45	No. 1. Mi . . . . .	.40 — 15	No. 1, en Sol . . . . .	.60 — 25	No. 4. Mazurka (Mazurek) . . . . .	.80 — 30
No. 2. Valse . . . . .	.60 — 25	No. 2. Ré b . . . . .	.60 — 25	No. 2, en Mi . . . . .	.60 — 25	Op. 24. Etude de concert en fa #	1.40 — 50
No. 3. Intermezzo . . . . .	.80 — 30	Op. 9. Miniatures. Complet.	1.60 — 60	No. 3, en Ut # . . . . .	.60 — 25	Op. 25. 2 Etudes - Fantaisies. Complet	2. — 70
No. 4. Canzona . . . . .	.80 — 30	Séparément.		No. 4, en Ré # . . . . .	.40 — 15	Séparément.	
A. N. Alphéraky.		No. 1. Fuguetta . . . . .	.40 — 15	Op. 13. 2 Improptus. Complet.	1.80 — 65	No. 1. sol	1.20 — 45
Op. 25. 3 Morceaux. Complet.	1.40 — 50	No. 2. Mazurka . . . . .	.60 — 25	Séparément.		No. 2. mi b	1.20 — 45
Séparément.		No. 3. Valse. Ré . . . . .	.60 — 25	No. 1. La b	1.40 — 50	Op. 27. 10 Moments lyriques.	
No. 1. Introduction . . . . .	.60 — 25	Op. 10. Prélude . . . . .	.60 — 25	No. 2. Sol b . . . . .	.80 — 30	Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — 50
No. 2. Mazurka . . . . .	.60 — 25	Op. 11. Valse et Etude. Complet.	1.40 — 50	Op. 14. Sur mer. Etude	1.60 — 60	Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa	1.40 — 50
No. 3. Sérénade levantine . . . . .	.60 — 25	Séparément.		Op. 16. Valse-Improptu	1.60 — 60	Op. 28. Improptu (en Si)	1. — 35
Op. 27. 3 Morceaux. Complet.	1.40 — 50	No. 1. Valse. Sol b	1. — 35	Op. 17. Préludes		Op. 29. 2 Etudes. Complet	1.40 — 50
Séparément.		No. 2. Etude . . . . .	.80 — 30	Cahier I. Complet	2. — 70	Séparément.	
No. 1. Mazurka. ut . . . . .	.80 — 30	Op. 12. Nocturne . . . . .	.80 — 30	Séparément.		No. 1, en Ré . . . . .	.80 — 30
No. 2. Mazurka. sol . . . . .	.60 — 25	Op. 13. Improptu et Valse. Complet	1.20 — 45	No. 1. Ut . . . . .	.40 — 15	No. 2, en La . . . . .	.80 — 30
No. 3. Valse. Mi b . . . . .	.80 — 30	Séparément.		No. 2. la . . . . .	.80 — 30	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
Op. 29. 3 Morceaux. Complet.	1.40 — 50	No. 1. Improptu . . . . .	.60 — 25	No. 3. Sol . . . . .	.40 — 15	Séparément.	
Séparément.		No. 2. Valse. fa . . . . .	.60 — 25	No. 4. mi . . . . .	.80 — 30	No. 1. Krakowiak . . . . .	.80 — 30
No. 1. Duo . . . . .	.60 — 25	Nicolas Amani.		No. 5. Ré . . . . .	.80 — 30	No. 2. Kujawiak — Obertas	1. — 35
No. 2. Scherzo . . . . .	.60 — 25	Op. 3. Tema con Variazioni	1.60 — 60	No. 6. si . . . . .	.60 — 25	No. 3. Mazourka	1. — 35
No. 3. Valse . . . . .	.80 — 30	Op. 4. Suite. Complet	1.60 — 60	Cahier II. Complet	2. — 70	No. 4. Polonaise	1.40 — 50
Op. 30. 3 Morceaux. Complet.	1.20 — 45	Séparément.		Séparément.		Op. 32. Suite lyrique	2. — 70
Séparément.		No. 1. Prélude . . . . .	.40 — 15	No. 7. La . . . . .	.80 — 30	Op. 33. 2 Fragments caractéristiques . . . . .	.80 — 80
No. 1. Etude. Sol b . . . . .	.40 — 15	No. 2. Minuetto . . . . .	.80 — 30	No. 8. fa # . . . . .	.40 — 15	Op. 34. Ballade (en forme de Variations)	1.60 — 60
No. 2. Menuet. ut . . . . .	.60 — 25	No. 3. Gigue . . . . .	.60 — 25	No. 9. Mi . . . . .	.40 — 15	Op. 35. 3 Mazourkas. Complet	1.40 — 50
No. 3. Etude. Fa . . . . .	.60 — 25	No. 4. Gavotte . . . . .	.80 — 30	No. 10. ut # . . . . .	.40 — 15	Séparément.	
Nicolas Artciboucheff.		Op. 5. 2 Valses. Complet.	1. — 35	No. 11. Si . . . . .	.60 — 25	No. 1, en La b . . . . .	.60 — 30
Op. 3. 2 Mazurkas. Complet.	1.60 — 60	Séparément.		No. 12. sol # . . . . .	.80 — 30	No. 2, en do . . . . .	.60 — 25
Séparément.		No. 1. Valse triste . . . . .	.60 — 25	Cahier III. Complet	2. — 70	No. 3, en Mi b . . . . .	.60 — 25
No. 1. mi b . . . . .	.80 — 30	No. 2. Valse gracieuse . . . . .	.60 — 25	Séparément.			
No. 2. La b	1.20 — 45	Op. 7. 4 Pièces caractéristiques. Complet	1.40 — 50	No. 13. Fa # . . . . .	.60 — 25		
Op. 7. 2 Morceaux. Complet.	1.20 — 45	Séparément.		No. 14. mi b . . . . .	.40 — 15		
Séparément.		No. 1. Souvenir lointain . . . . .	.60 — 25	No. 15. Ré b . . . . .	.80 — 30		
No. 1. Valse . . . . .	.60 — 25	No. 2. Orientale . . . . .	.60 — 25	No. 16. si b . . . . .	.60 — 25		
No. 2. Mazurka . . . . .	.60 — 25	No. 3. Elégie . . . . .	.60 — 25	No. 17. La b . . . . .	.60 — 25		
		No. 4. La pièce de maman . . . . .	.60 — 25	No. 18. (Memento mori.) fa . . . . .	.60 — 25		
		Op. 8. Préludes	1. — 35				

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

Cpl. Pr. $\text{R.} = 2.70$

Séparément:

N ^o 1, en Ut	Pr. $\text{R.} = 25$
N ^o 2, en do #. L'Île abandonnée	Pr. $\text{R.} = 35$
N ^o 3, en Mi	Pr. $\text{R.} = 40$
N ^o 4, en Si. Barcarolle	Pr. $\text{R.} = 60$
N ^o 5, en si b. Saules pleureurs	Pr. $\text{R.} = 45$
N ^o 6, en Ut. La Fontaine	Pr. $\text{R.} = 30$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

2669 — 2674

Inst. Litj. de C. C. Rödel, G. m. b. H., Leipzig

III.

Lento, ma non troppo. ♩ = 60.

Félix Blumenfeld, Op. 38 Nº 3.

Piano.

p molto legat e cant.

mp

mp

p

mf

p

mp

p

dim.

pp

This system shows a piano accompaniment in two staves. The music is in a key with two flats and a common time signature. It features flowing eighth-note patterns in both hands, with a dynamic marking of *pp* (pianissimo) and a hairpin crescendo.

cant.
p

This system introduces a vocal line in the upper staff, marked *cant.* (cantabile) and *p* (piano). The piano accompaniment continues with chords and moving lines in both hands.

pp *poco f* *mf dim. molto* *rit. poco*

This system contains dynamic markings: *pp* in the beginning, *poco f* (poco forte) in the middle, *mf dim. molto* (mezzo-forte, molto diminuendo) towards the end, and *rit. poco* (ritardando poco) at the very end.

pp *rit. poco* *pp* *ppp*

This system concludes the piece with dynamic markings: *pp* (pianissimo), *rit. poco* (ritardando poco), *pp* (pianissimo), and *ppp* (pianississimo). It includes a *ped.* (pedal) marking at the start and a *m.g.* (fine) marking at the end. A double bar line is followed by an asterisk and a final *ppp* marking.

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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. — .85	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. Aleneff.		Op. 2. 3 Valses. Complet.		Op. 3. 3 Etudes. Complet.		No. 21. Si ♭	
		2. — .70		2. — .70		No. 22. sol	
Séparément.		Séparément.		Séparément.		No. 23. Fa	
No. 1. Valse-Impromptu .	1. — .35	No. 1. mi . . . . .	.80 — .30	No. 1. Ré ♭	1.20 — .45	Op. 20. Nocturne-Fantaisie en	
No. 2. Mazurka rustique .	.80 — .80	No. 2. ré #	1. — .35	No. 2. mi . . . . .	.60 — .25	Mi	
No. 3. Gavotte . . . . .	.80 — .30	No. 3. Si ♭	1.40 — .50	No. 3. La . . . . .	.80 — .30	1.40 — .50	
Op. 7. 3 Morceaux. Complet.		Op. 3. Variations sur un thème		Op. 4. Valse-Etude		Op. 21. 3 Morceaux. Complet.	
2. — .70		original		1.40 — .50		1.60 — .60	
Séparément.		1.80 — .65		Séparément.		Séparément.	
No. 1. Valse-Impromptu .	1. — .35	Op. 5. 5 Morceaux. Complet.		Op. 6. 2 Nocturnes. Complet.		No. 1. Moment de déses-	
No. 2. Mazurka rustique .	.80 — .80	1.80 — .65		1.60 — .60		poir	
No. 3. Gavotte . . . . .	.80 — .30	Séparément.		Séparément.		No. 2. Le soir	
Op. 8. 2 Mazurkas. Complet.		No. 1. Romance		No. 1. Une nuit à Maga-		No. 3. Une course	
1.40 — .50		.60 — .25		ratch (Crimée). Mi		1. — .35	
Séparément.		No. 2. Etude		No. 2. mi ♭		Op. 22. 2 Morceaux.	
		.60 — .25		.80 — .30		No. 1. Mazurka (en La ♭) .	
No. 1. Ré ♭ . . . . .	.80 — .80	No. 3. Burlesque		Op. 8. Variations caractéris-		No. 2. Valse brillante (en Si)	
No. 2. Mi . . . . .	.80 — .30	.60 — .25		tiques sur un thème original		1.40 — .50	
Op. 9. 5 Morceaux. Complet.		No. 4. Prélude		2. — .70		Op. 23. Suite polonaise. Com-	
2. — .70		.80 — .30		Séparément.		plet	
Séparément.		Op. 6. 4 Morceaux. Complet.		Op. 11. Mazurka		1.60 — .60	
		1.80 — .65		Op. 12. 4 Préludes. Complet.		1.60 — .60	
No. 1. Arabesque . . . . .	.80 — .30	Séparément.		Séparément.		Séparément.	
No. 2. Notturmo . . . . .	.60 — .25	No. 1. Mi		No. 1, en Sol		No. 1. Krakovienne (Krako-	
No. 3. Impromptu . . . . .	.60 — .25	.40 — .15		No. 2, en Mi		wiak)	
No. 4. Burlesque . . . . .	.60 — .25	Op. 9. Miniatures. Complet.		No. 3, en Ut #		No. 2. Ala Mazurka (Kuja-	
No. 5. Novellette . . . . .	.80 — .80	1.60 — .60		No. 4, en Ré		wiak)	
Op. 10. 4 Morceaux. Complet.		Séparément.		Op. 13. 2 Impromptus. Complet.		No. 3. Berceuse (Kolysan-	
2. — .70		No. 1. Fuguetta		1.80 — .65		ka)	
Séparément.		.40 — .15		Séparément.		No. 4. Mazurka (Mazurek) .	
No. 1. Petites Variations .	1.20 — .45	No. 2. Mazurka		No. 1. La ♭		1.40 — .50	
No. 2. Valse . . . . .	.60 — .25	.60 — .25		No. 2. Sol ♭		Op. 24. Etude de concert en fa #	
No. 3. Intermezzo . . . . .	.80 — .30	No. 3. Valse. Ré		Op. 14. Sur mer. Etude . .		1.60 — .60	
No. 4. Canzona . . . . .	.80 — .30	.60 — .25		Op. 16. Valse-Impromptu . .		1.60 — .60	
A. N. Alpheraky.		Op. 10. Prélude		Op. 17. Préludes		Op. 25. 2 Etudes - Fantaisies.	
		.60 — .25		Cahier I. Complet		Complet	
Op. 25. 3 Morceaux. Complet.		Op. 11. Valse et Etude. Complet		2. — .70		Séparément.	
1.40 — .50		1.40 — .50		Séparément.		No. 1. sol	
Séparément.		Séparément.		No. 1. Ut		1.20 — .45	
No. 1. Introduction . . . . .	.60 — .25	No. 1. Valse. Sol ♭		No. 2. la		No. 2. mi ♭	
No. 2. Mazurka . . . . .	.60 — .25	1. — .35		No. 3. Sol		1.20 — .45	
No. 3. Sérénade levantine .	.60 — .25	No. 2. Etude		No. 4. mi		Op. 27. 10 Moments lyriques.	
Op. 27. 3 Morceaux. Complet.		Op. 12. Nocturne		No. 5. Ré		Cahier I. No. 1. Mi ♭. No. 2.	
1.40 — .50		.80 — .30		No. 6. si		Sol #. No. 3. Si. No. 4. Mi.	
Séparément.		Op. 13. Impromptu et Valse.		Cahier II. Complet		No. 5. Sol	
		Complet		2. — .70		1.40 — .50	
No. 1. Mazurka. ut . . . . .	.80 — .30	1.20 — .45		Séparément.		Cahier II. No. 6. Ré. No. 7.	
No. 2. Mazurka. sol . . . . .	.60 — .25	No. 1. Impromptu		No. 1. Ut		Sol. No. 8. Mi ♭. No. 9. Do.	
No. 3. Valse. Mi ♭ . . . . .	.80 — .30	.60 — .25		No. 2. la		No. 10. Fa	
Op. 29. 3 Morceaux. Complet.		No. 2. Valse. fa		No. 3. Sol		1.40 — .50	
1.40 — .50		.60 — .25		No. 4. mi		Op. 28. Impromptu (en Si) .	
Séparément.		Op. 10. Prélude		No. 5. Ré		1. — .35	
		.60 — .25		No. 6. si		Op. 29. 2 Etudes. Complet .	
No. 1. Duo . . . . .	.60 — .25	Op. 11. Valse et Etude. Complet		Cahier III. Complet		1.40 — .50	
No. 2. Scherzo . . . . .	.60 — .25	1.40 — .50		2. — .70		Séparément.	
No. 3. Valse . . . . .	.80 — .30	Séparément.		Séparément.		No. 1, en Ré	
Op. 30. 3 Morceaux. Complet.		No. 1. Prélude		No. 7. La		No. 2, en La	
1.20 — .45		.40 — .15		No. 8. fa #		3. — 1.05	
Séparément.		No. 2. Minuetto		No. 9. Mi		Séparément.	
		.80 — .30		No. 10. ut #		No. 1. Krakowiak	
No. 1. Etude. Sol ♭ . . . . .	.40 — .15	No. 3. Gigue		No. 11. Si		No. 2. Kujawiak—Obertas	
No. 2. Menuet. ut . . . . .	.60 — .25	.60 — .25		No. 12. sol #		1. — .35	
No. 3. Etude. Fa . . . . .	.60 — .25	No. 4. Gavotte		Op. 32. Suite lyrique		No. 3. Mazourka	
Op. 31. 2 Morceaux. Complet.		Op. 5. 2 Valses. Complet.		2. — .70		No. 4. Polonaise	
1.20 — .45		1. — .35		Séparément.		1.40 — .50	
Séparément.		Séparément.		Cahier III. Complet		Op. 33. 2 Fragments caractéris-	
No. 1. Etude. Sol ♭ . . . . .	.40 — .15	No. 1. Valse triste		2. — .70		tiques	
No. 2. Menuet. ut . . . . .	.60 — .25	.60 — .25		Séparément.		Op. 34. Ballade (en forme de	
No. 3. Etude. Fa . . . . .	.60 — .25	No. 2. Valse gracieuse . .		No. 13. Fa #		Variations)	
Op. 33. 2 Morceaux. Complet.		.60 — .25		No. 14. mi ♭		1.60 — .60	
1.20 — .45		Op. 7. 4 Pièces caractéristiques.		No. 15. Ré ♭		Op. 35. 3 Mazourkas. Complet	
Séparément.		Complet		No. 16. si ♭		1.40 — .50	
		1.40 — .50		No. 17. La ♭		Séparément.	
No. 1. mi ♭ . . . . .	.80 — .30	Séparément.		No. 18. (Memento mori.) fa		No. 1, en La ♭	
No. 2. La ♭	1.20 — .45	No. 1. Souvenir lointain .		.60 — .25		No. 2, en do	
Op. 7. 2 Morceaux. Complet.		No. 2. Orientale . . . . .		.40 — .15		No. 3, en Mi ♭	
1.20 — .45		.60 — .25		No. 3. Elégie . . . . .		.60 — .25	
Séparément.		No. 3. Elégie . . . . .		.60 — .25		.60 — .25	
No. 1. Valse . . . . .	.60 — .25	No. 4. La pièce de maman .		.60 — .25		.60 — .25	
No. 2. Mazurka . . . . .	.60 — .25	Op. 8. Préludes		1. — .35		.60 — .25	

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. $\frac{2}{70}$

Séparément:

N ^o 1, en Ut	Pr. $\frac{2}{23}$
N ^o 2, en do #. L'Île abandonnée	Pr. $\frac{1}{35}$
N ^o 3, en Mi	Pr. $\frac{2}{43}$
N ^o 4, en Si. Barcarolle	Pr. $\frac{2}{23}$
N ^o 5, en si b. Saules pleureurs	Pr. $\frac{2}{43}$
N ^o 6, en Ut. La Fontaine	Pr. $\frac{2}{38}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

2669 — 2674

Inst. Lith. de C. G. Roder, G. m. b. H. Leipzig

IV.

Barcarolle. — Баркаролла.

Andantino. $\text{♩} = 104-108$. Molto tranquillo.

Félix Blumenfeld, Op. 38 N° 4.

Piano.

p sempre legatiss. ed armonioso

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures in the treble and a more active, melodic line in the bass.

Second system of musical notation, continuing the piece. A dynamic marking of *p* (piano) is present in the bass staff. The treble staff continues with dense chordal patterns, while the bass staff has a more rhythmic, eighth-note accompaniment.

Third system of musical notation. The treble staff features a series of chords, some with slurs, while the bass staff continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The treble staff has a series of chords, some with slurs, while the bass staff continues with a steady eighth-note accompaniment.

Fifth system of musical notation, the final system on the page. It features a long, sweeping slur across the treble staff, ending with a fermata. The bass staff continues with a melodic line.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows the beginning of the piece. The second system includes a measure rest of 8 measures at the start, followed by dynamics *mf* and *dim.*, and a *m. g.* marking in the bass line. The third system features the tempo marking *tranquillo* and the dynamic *mp* with the instruction *ben cant.*. The fourth system includes the dynamic *dim.* and *p*. The fifth system concludes with dynamics *pp* and *ppp*, and includes fingering numbers 1, 2, 5 in the 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.	
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 douloureux	—60 —25	No. 19. Mi b	—60 —25
No. 3. Valse	1.——.35	No. 3. La	—80 —30	No. 3. Quasi Mazurka	—80 —30	No. 20. ut	—60 —25
E. Aleneff.		Op. 2. 3 Valses. Complet		No. 4. Mazurka de concert		No. 21. Si b	—60 —25
Op. 7. 3 Morceaux. Complet	2.——.70	Séparément.		1.——.35		No. 22. sol	—60 —25
Séparément.						No. 23. Fa	—60 —25
No. 1. Valse-Impromptu	1.——.35	No. 1. mi	—80 —30	Op. 3. 3 Etudes. Complet		No. 24. ré	—60 —25
No. 2. Mazurka rustique	—80 —30	No. 2. ré #	1.——.35	Séparément.			
No. 3. Gavotte	—80 —30	No. 3. Si b	1.40 —.50				
Op. 8. 2 Mazurkas. Complet	1.40 —.50	Op. 3. Variations sur un thème original		No. 1. Ré b		Op. 20. Nocturne-Fantaisie en Mi	1.40 —.50
Séparément.		1.80 —.65		No. 2. mi		Op. 21. 3 Morceaux. Complet	1.60 —.60
No. 1. Ré b	—80 —30	Op. 5. 5 Morceaux. Complet		No. 3. La		Séparément.	
No. 2. Mi	—80 —30	Séparément.		—80 —30		No. 1. Moment de désespoir	—60 —25
Op. 9. 5 Morceaux. Complet	2.——.70			Op. 4. Valse-Etude		No. 2. Le soir	—60 —25
Séparément.				1.40 —.50		No. 3. Une course	1.——.35
No. 1. Arabesque	—80 —30			Op. 6. 2 Nocturnes. Complet		Op. 22. 2 Morceaux.	
No. 2. Notturmo	—60 —25			1.60 —.60		No. 1. Mazurka (en La b)	—80 —30
No. 3. Impromptu	—60 —25			Séparément.		No. 2. Valse brillante (en Si)	1.40 —.50
No. 4. Burlesque	—60 —25					Op. 23. Suite polonaise. Complet	1.60 —.60
No. 5. Novellette	—80 —30			No. 1. Une nuit à Magaratch (Crimée). Mi		Séparément.	
Op. 10. 4 Morceaux. Complet	2.——.70			No. 2. mi b		No. 1. Krakovienne (Krakowiak)	—60 —25
Séparément.				—80 —30		No. 2. A la Mazurka (Kujawiak)	—80 —30
No. 1. Petites Variations	1.20 —.45			Op. 8. Variations caractéristiques sur un thème original		No. 3. Berceuse (Kolysanka)	—40 —15
No. 2. Valse	—60 —25			2.——.70		No. 4. Mazurka (Mazurek)	—80 —30
No. 3. Intermezzo	—80 —30			Op. 11. Mazurka		Op. 24. Etude de concert en fa #	1.40 —.50
No. 4. Canzona	—80 —30			1.60 —.60		Op. 25. 2 Etudes - Fantaisies. Complet	2.——.70
A. N. Alphéraky.		Op. 8. 2 Préludes. Complet		Op. 12. 4 Préludes. Complet		Séparément.	
Op. 25. 3 Morceaux. Complet	1.40 —.50	Séparément.		1.60 —.60		No. 1. sol	1.20 —.45
Séparément.						No. 2. mi b	1.20 —.45
No. 1. Introduction	—60 —25			No. 1, en Sol		Op. 27. 10 Moments lyriques.	
No. 2. Mazurka	—60 —25			—60 —25		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			—60 —25		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			—40 —15		Op. 28. Impromptu (en Si)	1.——.35
Séparément.				—80 —30		Op. 29. 2 Etudes. Complet	1.40 —.50
No. 1. Mazurka. ut	—80 —30			Op. 13. 2 Impromptus. Complet		Séparément.	
No. 2. Mazurka. sol	—60 —25			1.80 —.65		No. 1. en Ré	—80 —30
No. 3. Valse. Mi b	—80 —30			Séparément.		No. 2, en La	—80 —30
Op. 29. 3 Morceaux. Complet	1.40 —.50					Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.—1.05
Séparément.						Séparément.	
No. 1. Duo	—60 —25			No. 1. La b		No. 1. Krakowiak	—80 —30
No. 2. Scherzo	—60 —25			—80 —30		No. 2. Kujawiak—Obertas	1.——.35
No. 3. Valse	—80 —30			No. 3. Sol		No. 3. Mazourka	1.——.35
Op. 30. 3 Morceaux. Complet	1.20 —.45			—40 —15		No. 4. Polonaise	1.40 —.50
Séparément.				—80 —30		Op. 32. Suite lyrique	2.—.70
No. 1. Etude. Sol b	—40 —15			No. 4. mi		Op. 33. 2 Fragments caractéristiques	—80 —30
No. 2. Menuet. ut	—60 —25			—80 —30		Op. 34. Ballade (en forme de Variations)	1.60 —.60
No. 3. Etude. Fa	—60 —25			No. 5. Ré		Op. 35. 3 Mazourkas. Complet	1.40 —.50
Nicolas Artciboucheff.		Op. 3. Tema con Variazioni		No. 6. si		Séparément.	
Op. 3. 2 Mazurkas. Complet	1.60 —.60	1.60 —.60		—60 —25		No. 1, en La b	—80 —30
Séparément.				Cahier II. Complet		No. 2, en do	—60 —25
No. 1. mi b	—80 —30			2.——.70		No. 3, en Mi b	—60 —25
No. 2. La b	1.20 —.45			Séparément.			
Op. 7. 2 Morceaux. Complet	1.20 —.45						
Séparément.							
No. 1. Valse	—60 —25			No. 7. La			
No. 2. Mazurka	—60 —25			—80 —30			
Nicolas Amani.		Op. 4. Suite. Complet		No. 8. fa #			
Op. 3. 2 Mazurkas. Complet	1.60 —.60	1.60 —.60		—40 —15			
Séparément.				—40 —15			
No. 1. mi b	—80 —30			No. 9. Mi			
No. 2. La b	1.20 —.45			—80 —30			
Op. 7. 2 Morceaux. Complet	1.20 —.45			No. 10. ut #			
Séparément.				—40 —15			
No. 1. Valse	—60 —25			No. 11. Si			
No. 2. Mazurka	—60 —25			—60 —25			
Nicolas Artciboucheff.		Op. 5. 2 Valses. Complet		No. 12. sol #			
Op. 3. 2 Mazurkas. Complet	1.60 —.60	1.——.35		—80 —30			
Séparément.				Cahier III. Complet			
No. 1. Etude. Sol b	—40 —15			2.——.70			
No. 2. Menuet. ut	—60 —25			Séparément.			
No. 3. Etude. Fa	—60 —25						
Nicolas Artciboucheff.		Op. 6. 4 Pièces caractéristiques. Complet		No. 13. Fa #			
Op. 3. 2 Mazurkas. Complet	1.60 —.60	1.40 —.50		—60 —25			
Séparément.				—40 —15			
No. 1. mi b	—80 —30			No. 14. mi b			
No. 2. La b	1.20 —.45			—80 —30			
Op. 7. 2 Morceaux. Complet	1.20 —.45			No. 15. Ré b			
Séparément.				—60 —25			
No. 1. Valse	—60 —25			No. 16. si b			
No. 2. Mazurka	—60 —25			—60 —25			
Nicolas Artciboucheff.		Op. 8. Préludes		No. 17. La b			
Op. 3. 2 Mazurkas. Complet	1.60 —.60	1.——.35		—60 —25			
Séparément.				No. 18. (Memento mori.) fa			
No. 1. mi b	—80 —30			—60 —25			
No. 2. La b	1.20 —.45						

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. $\frac{2}{70}$

Séparément:

N ^o 1, en Ut	Pr. $\frac{2}{25}$
N ^o 2, en do #. L'île abandonnée	Pr. $\frac{1}{35}$
N ^o 3, en Mi	Pr. $\frac{2}{40}$
N ^o 4, en Si. Barcarolle	Pr. $\frac{2}{25}$
N ^o 5, en si b. Saules pleureurs	Pr. $\frac{2}{40}$
N ^o 6, en Ut. La Fontaine	Pr. $\frac{2}{30}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

2669 — 2674

Inst. lith. de C. G. Röder, G. m. b. H. Leipzig

VI. La Fontaine. — ФОНТАНЪ.

Félix Blumenfeld, Op. 38 No 6.

Allegro vivo. ♩ = 104-108.

Piano.

The musical score consists of six systems of staves. Each system typically has a grand staff (treble and bass clefs) and a single treble clef staff. The notation is dense, featuring many slurs and ties. Fingerings are indicated with numbers 1-5 and 'x' for natural harmonics. Dynamic markings include 'pp' (pianissimo). The music is in a key with one sharp (F#) and a 3/4 time signature. The systems are as follows:

- System 1: Treble clef, bass clef. Slurs over groups of notes. Fingerings 10, 10.
- System 2: Treble clef, bass clef. Slurs over groups of notes. Fingerings 10, 10, 8. Dynamic marking 'pp' in the bass clef.
- System 3: Treble clef, bass clef. Slurs over groups of notes. Fingerings 10, 1, 1, x, 1, 3, 8, 5.
- System 4: Treble clef, bass clef. Slurs over groups of notes. Fingerings 8, 2.
- System 5: Treble clef, bass clef. Slurs over groups of notes.
- System 6: Treble clef, bass clef. Slurs over groups of notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of six measures, each with a slur over a group of notes. The lower staff is in bass clef and contains six measures of accompaniment, with some notes marked with an 'x'.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures with slurs. The lower staff is in bass clef and contains six measures of accompaniment.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures with slurs. The lower staff is in bass clef and contains six measures of accompaniment, with some notes marked with an 'x'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures with slurs. The lower staff is in bass clef and contains six measures of accompaniment, with some notes marked with an 'x'.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures with slurs. The lower staff is in bass clef and contains six measures of accompaniment, with some notes marked with an 'x'.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and contains six measures with slurs. The lower staff is in bass clef and contains six measures of accompaniment, with some notes marked with an 'x'.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. The word *cresc.* is written below the bass staff. A fermata is placed over the final measure of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the accompaniment. A fermata is placed over the final measure of the system.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with some chords marked with a '7'. The dynamic markings *ff* and *p* are present. A fermata is placed over the final measure of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the accompaniment. The dynamic marking *pp* is present. A fermata is placed over the final measure of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the accompaniment. The dynamic marking *p* is present. A fermata is placed over the final measure of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the accompaniment. A fermata is placed over the final measure of the system.

p *dim.*

volante *mp* *p*

pp 8

dim. *mf* *pp*

Ossia. *quasi glissando* 8

quasi glissando 5 30 5 1 5 *sonante* *mf* *ppp*