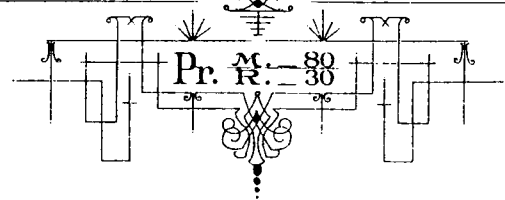
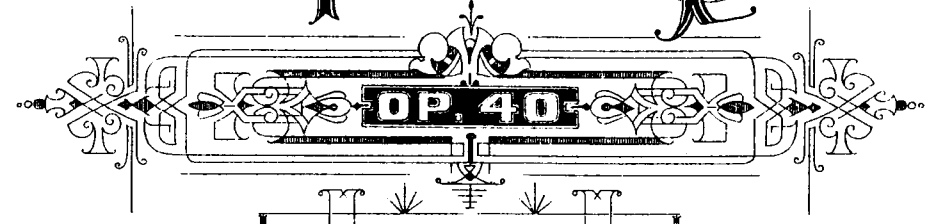


Felix Blumenthal

Glockes

Suite pour Piano



Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1909

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

2827

Inst Lith de CG Röder, Gmb H, Leipzig

✓

ЗВОНЫ. Cloches. — Glocken. Suite

Félix Blumenfeld Op. 40.

I.

Cloches et Clochettes. — Колокола и Колокольчики. — Glocken und Glöckchen.

Moderato.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including dynamic markings such as *cresc.*, *pesante*, and *ff*, along with *allegro* tempo markings.

Fourth system of musical notation, featuring dynamic markings like *pp*, *mf*, and *mp*, and *allegro* tempo markings.

Fifth system of musical notation, including dynamic markings such as *p*, *dim*, *pp*, *m.g.*, *mf*, and *ppp*, and the instruction *ben sonante*.

II.

Glas funèbre. — Звонъ погребальный. — Trauerglocken.

Adagio.

p sempre arpeggiato, ma poco



cresc.



Poco meno largo.

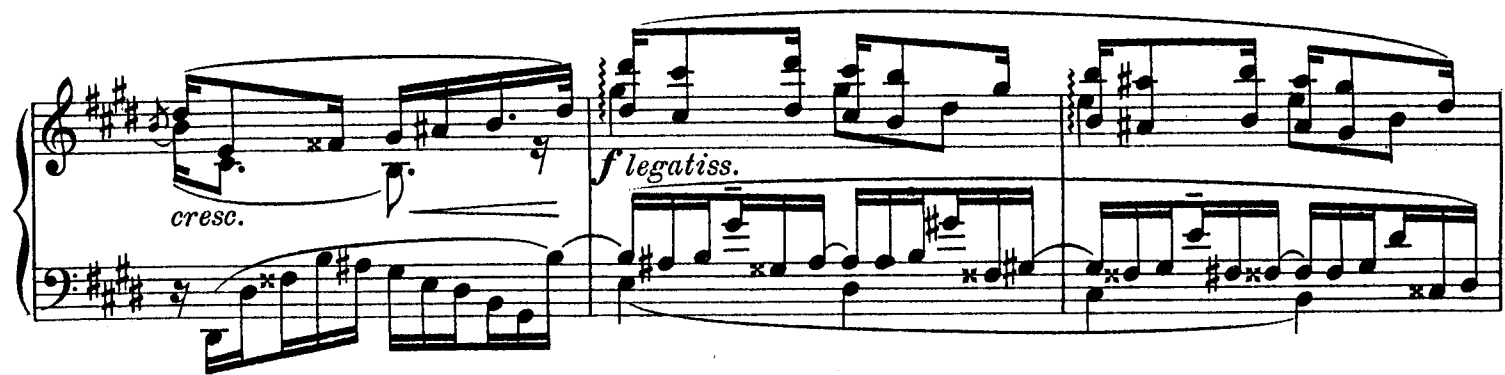
dim. *p* *pp* *p* *cant.*



mf espress. *dim.*



cresc. *f legatiss.*



dim.

First system of a piano score in G major, 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and quarter notes. A *dim.* (diminuendo) marking is present at the beginning.

dim. pp

Second system of the piano score. It continues the melodic and accompanimental lines. A *dim.* marking is placed over the right hand, and a *pp* (pianissimo) marking is placed over the left hand. The system concludes with a triplet of eighth notes in the right hand, numbered 5, 3, 2, 1.

Tempo I.

piu f

Third system of the piano score, marked *Tempo I.* The right hand has a more active melodic line with sixteenth notes. A *piu f* (pianissimo forte) marking is placed over the right hand.

cresc. dim. molto

Fourth system of the piano score. The right hand continues with sixteenth-note patterns. A *cresc.* (crescendo) marking is placed over the right hand, and a *dim. molto* (diminuendo molto) marking is placed over the left hand.

espress. e canto mp p dim. pp m.d. pppp

Fifth system of the piano score. The right hand features a melodic line with a *espress. e canto* (expressive and cantabile) marking. The system includes various dynamic markings: *p* (piano), *dim.*, *pp*, *mp*, *m.d.* (mezzo-dolce), and *pppp* (pianississimo). The system ends with a triplet of eighth notes in the right hand.

III.

Cloches triomphales. - Звонъ торжественный. - Feierliche Glocken.

Andante.

Poco maestoso.

ben tenuto

ppp staccato, ma non leggiero

Come prime.

Più maestoso.

The musical score is written for piano and consists of four systems of staves. The first system begins with the tempo marking "Più maestoso." and the dynamic marking "ff". The right-hand part features a complex, rhythmic pattern with many beamed notes, while the left-hand part plays a steady, heavy accompaniment marked "pesante". The second system continues this pattern, with the dynamic marking "ff" and the instruction "marcatiss." appearing above the right-hand staff. The third system introduces a new texture with the dynamic marking "fff" and the instruction "martellato" above the right-hand staff, indicating a hammering effect. The left-hand part continues with a similar accompaniment, marked "fff m. g.". The fourth system concludes the piece with a final cadence, featuring a "rit." (ritardando) marking above the right-hand staff. The score is filled with various musical notations, including slurs, accents, 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 ♭	1. — .85	No. 1. Etude. La	. — .80 — .30	Séparément.	
No. 2. Idylle	. — .40 — .15	No. 2. Fa #	1. — .85	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	2. — .70	No. 4. Mazurka de concert	1. — .85	No. 21. Si ♭	. — .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-Impromptu	1. — .85	No. 2. ré #	1. — .35	No. 1. Ré ♭	1.20 — .45	No. 24. ré	. — .60 — .25
No. 2. Mazurka rustique	. — .80 — .30	No. 3. Si ♭	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	Op. 4. Valse-Etude	1.40 — .50	Op. 21. 3 Morceaux. Complet	1.60 — .60
Séparément.		Séparément.		Séparément.		Séparément.	
No. 1. Ré ♭	. — .80 — .30	No. 1. Romance	. — .60 — .25	Op. 6. 2 Nocturnes. Complet	1.60 — .60	No. 1. Moment de désespoir	. — .60 — .25
No. 2. Mi	. — .80 — .30	No. 2. Etude	. — .60 — .25	Séparément.		No. 2. Le soir	. — .60 — .25
Op. 9. 5 Morceaux. Complet	2. — .70	No. 3. Burlesque	. — .60 — .25	No. 1. Une nuit à Magaratch (Crimée). Mi	1. — .35	No. 3. Une course	1. — .35
Séparément.		No. 4. Prélude	. — .40 — .15	No. 2. mi ♭	. — .80 — .30	Op. 22. 2 Morceaux.	
No. 1. Arabesque	. — .80 — .30	No. 5. Etude	. — .80 — .30	Op. 8. Variations caractéristiques sur un thème original	2. — .70	No. 1. Mazurka (en La ♭)	. — .80 — .30
No. 2. Notturmo	. — .60 — .25	Op. 6. 4 Morceaux. Complet	1.80 — .65	Op. 11. Mazurka	1.60 — .60	No. 2. Valse brillante (en Si)	1.40 — .50
No. 3. Impromptu	. — .60 — .25	Séparément.		Op. 12. 4 Préludes. Complet	1.60 — .60	Op. 23. Suite polonaise. Complet	1.60 — .60
No. 4. Burlesque	. — .60 — .25	No. 1. Mi	. — .40 — .15	Séparément.		Séparément.	
No. 5. Novellette	. — .80 — .30	No. 2. Ré ♭	. — .60 — .25	No. 1, en Sol	. — .60 — .25	No. 1. Krakovienne (Krakowiak)	. — .60 — .25
Op. 10. 4 Morceaux. Complet	2. — .70	Op. 9. Miniatures. Complet	1.60 — .60	No. 2, en Mi	. — .60 — .25	No. 2. Ala Mazurka (Kujawiak)	. — .80 — .30
Séparément.		Séparément.		No. 3, en Ut #	. — .60 — .25	No. 3. Berceuse (Kolysanka)	. — .40 — .15
No. 1. Petites Variations	1.20 — .45	No. 1. Fuguetta	. — .40 — .15	No. 4, en Ré	. — .40 — .15	No. 4. Mazurka (Mazurek)	. — .80 — .30
No. 2. Valse	. — .80 — .25	No. 2. Mazurka	. — .60 — .25	Op. 13. 2 Impromptus. Complet	1.80 — .65	Op. 24. Etude de concert en fa #	1.40 — .50
No. 3. Intermezzo	. — .80 — .30	No. 3. Valse. Ré	. — .60 — .25	Séparément.		Op. 25. 2 Etudes - Fantaisies. Complet	2. — .70
No. 4. Canzona	. — .80 — .30	Op. 10. Prélude	. — .60 — .25	No. 1. La ♭	1.40 — .50	Séparément.	
A. N. Alphéraky.		Op. 11. Valse et Etude. Complet	1.40 — .50	No. 2. Sol ♭	. — .80 — .30	No. 1. sol	1.20 — .45
Op. 25. 3 Morceaux. Complet	1.40 — .50	Séparément.		Op. 14. Sur mer. Etude	1.60 — .60	No. 2. mi ♭	1.20 — .45
Séparément.		No. 1. Valse. Sol ♭	1. — .35	Op. 16. Valse-Impromptu	1.60 — .60	Op. 27. 10 Moments lyriques.	
No. 1. Introduction	. — .60 — .25	No. 2. Etude	. — .80 — .30	Op. 17. Préludes		Cahier I. No. 1. Mi ♭. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — .50
No. 2. Mazurka	. — .60 — .25	Op. 12. Nocturne	. — .80 — .30	Cahier I. Complet	2. — .70	Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi ♭. No. 9. Do. No. 10. Fa	1.40 — .50
No. 3. Sérénade levantine	. — .60 — .25	Op. 13. Impromptu et Valse. Complet	1.20 — .45	Séparément.		Op. 28. Impromptu (en Si)	1. — .35
Op. 27. 3 Morceaux. Complet	1.40 — .50	Séparément.		No. 1. Ut	. — .40 — .15	Op. 29. 2 Etudes. Complet	1.40 — .50
Séparément.		No. 1. Impromptu	. — .60 — .25	No. 2. la	. — .80 — .30	Séparément.	
No. 1. Mazurka. ut	. — .80 — .30	No. 2. Valse. fa	. — .60 — .25	No. 3. Sol	. — .40 — .15	No. 1, en Ré	. — .80 — .30
No. 2. Mazurka. sol	. — .60 — .25	Nicolas Amani.		No. 4. mi	. — .80 — .30	No. 2, en La	. — .80 — .30
No. 3. Valse. Mi ♭	. — .80 — .30	Op. 3. Tema con Variazioni	1.60 — .60	No. 5. Ré	. — .80 — .30	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
Op. 29. 3 Morceaux. Complet	1.40 — .50	Op. 4. Suite. Complet	1.60 — .60	No. 6. si	. — .60 — .25	Séparément.	
Séparément.		Séparément.		Cahier II. Complet	2. — .70	Op. 32. Suite lyrique	2. — .70
No. 1. Duo	. — .60 — .25	No. 1. Prélude	. — .40 — .15	Séparément.		Op. 33. 2 Fragments caractéristiques	. — .80 — .30
No. 2. Scherzo	. — .60 — .25	No. 2. Minuetto	. — .80 — .30	No. 7. La	. — .80 — .30	Op. 34. Ballade (en forme de Variations)	1.60 — .60
No. 3. Valse	. — .80 — .30	No. 3. Gigue	. — .60 — .25	No. 8. fa #	. — .40 — .15	Op. 35. 3 Mazurkas. Complet	1.40 — .50
Op. 30. 3 Morceaux. Complet	1.20 — .45	No. 4. Gavotte	. — .80 — .30	No. 9. Mi	. — .40 — .15	Séparément.	
Séparément.		Op. 5. 2 Valses. Complet	1. — .35	No. 10. ut #	. — .40 — .15	No. 1, en La ♭	. — .80 — .30
No. 1. Etude. Sol ♭	. — .40 — .15	Séparément.		No. 11. Si	. — .60 — .25	No. 2, en do	. — .60 — .25
No. 2. Menuet. ut	. — .60 — .25	No. 1. Valse triste	. — .60 — .25	No. 12. sol #	. — .80 — .30	No. 3, en Mi ♭	. — .60 — .25
No. 3. Etude. Fa	. — .60 — .25	No. 2. Valse gracieuse	. — .60 — .25	Cahier III. Complet	2. — .70		
Nicolas Artciboucheff.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50	Séparément.			
Op. 3. 2 Mazurkas. Complet	1.60 — .60	Séparément.		No. 13. Fa #	. — .60 — .25		
Séparément.		No. 1. Souvenir lointain	. — .60 — .25	No. 14. mi ♭	. — .40 — .15		
No. 1. mi ♭	. — .80 — .30	No. 2. Orientale	. — .60 — .25	No. 15. Ré ♭	. — .80 — .30		
No. 2. La ♭	1.20 — .45	No. 3. Elégie	. — .60 — .25	No. 16. si ♭	. — .60 — .25		
Op. 7. 2 Morceaux. Complet	1.20 — .45	No. 4. La pièce de maman	. — .60 — .25	No. 17. La ♭	. — .60 — .25		
Séparément.		Op. 8. Préludes	1. — .35	No. 18. (Memento mori.) fa	. — .60 — .25		
No. 1. Valse	. — .60 — .25						
No. 2. Mazurka	. — .60 — .25						