

Изданія М. П. БЪЛЯЕВА въ Лейпцигъ

Н. АМАНИ

4 ПЬЕСЫ

для ФОРТЕПИАНО

СОЧ. 7

N. AMANI

4 PIÈCES CARACTÉRISTIQUES

pour PIANO

OP. 7

1901
7314

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
	A. R.		A. R.		A. R.		A. R.
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Quatre

Pièces caractéristiques

pour

PIANO

par

NICOLAS AMANI.

OP. 7.

Cplt. Pr. $\frac{M. 1.40}{R. 50}$

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M. P. BELAÏEFF, LEIPZIG.

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2314

2315 - 2318

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

Souvenir lointain.

N. Amani, Op. 7. N° 1.

Allegro non troppo $\text{♩} = 92$

Piano. *p sempre legato e un poco rubato*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble and a bass line in the bass. Dynamics include *f* (forte) at the beginning, *dim.* (diminuendo) in the second measure, *mf* (mezzo-forte) in the third measure, and *cresc.* (crescendo) in the fourth measure.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melody in the treble and a bass line in the bass. A dynamic of *f* (forte) is present in the third measure.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melody in the treble and a bass line in the bass. Dynamics include *rit. molto* (ritardando molto) in the second measure, *p* (piano) in the third measure, and *dim.* (diminuendo) in the fourth measure. The tempo marking *a tempo* is placed above the treble staff in the second measure.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melody in the treble and a bass line in the bass. A dynamic of *cresc.* (crescendo) is present in the fifth measure.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melody in the treble and a bass line in the bass. Dynamics include *mf* (mezzo-forte) in the second measure and *dim.* (diminuendo) in the fourth measure.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first measure starts with a piano (*p*) dynamic. The second measure features a forte (*f*) dynamic. The notation includes treble and bass staves with various rhythmic patterns and articulation marks.

Second system of musical notation, measures 5-8. The first measure has a piano (*p*) dynamic. The second measure is marked *pp* (pianissimo) with an 8-measure slur. The third measure returns to *p*. The fourth measure has a piano (*p*) dynamic. The notation includes treble and bass staves with various rhythmic patterns and articulation marks.

Third system of musical notation, measures 9-12. The first measure has a mezzo-forte (*mf*) dynamic. The second measure is marked *dim.* (diminuendo). The third measure has a *ten.* (tenuto) marking and a *ppp* (pianississimo) dynamic. The fourth measure has a piano (*p*) dynamic. The notation includes treble and bass staves with various rhythmic patterns and articulation marks.

Fourth system of musical notation, measures 13-16. The first measure has a mezzo-forte (*mf*) dynamic. The second measure is marked *smorzando* (diminuendo). The third measure has a *poco rit.* (poco ritardando) marking. The fourth measure has an 8-measure slur. The notation includes treble and bass staves with various rhythmic patterns and articulation marks.

Fifth system of musical notation, measures 17-20. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a forte (*f*) dynamic. The notation includes treble and bass staves with various rhythmic patterns and articulation marks. Pedal markings are present: *Ped.* under the first measure, an asterisk (*) under the second measure, and *Ped.* under the fourth measure.

Orientale.

N. Amani, Op. 7. N^o 2.

Andantino mosso ♩ = 88.

Piano. *mf* *mf molto cantabile*

simile

ben ten. *f*

p *mf*

sf f *sf f*

First system of musical notation. The treble clef staff features a series of chords with a slur over them, marked with a piano (*p*) dynamic. The bass clef staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff begins with a piano-piano (*pp*) dynamic and later transitions to fortissimo (*ff*). The bass clef staff includes a *ped.* marking and an asterisk (*) below a measure. The system concludes with the instruction *sempre ff*.

Third system of musical notation. The treble clef staff features a melodic line with slurs and a dynamic marking of *ff*. The bass clef staff provides harmonic support with chords.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff includes a mezzo-forte (*mf*) dynamic marking.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff includes dynamic markings for *dim.* (diminuendo) and *p* (piano).

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and a dynamic marking of *f*.

Second system of musical notation. The treble clef staff continues the melodic line with dynamic markings of *sf*. The bass clef staff continues the bass line with chords.

Third system of musical notation. The treble clef staff features a long, sustained chord with a dynamic marking of *sf* that transitions to *p*. The bass clef staff continues with a steady eighth-note bass line.

Fourth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff continues with a steady eighth-note bass line.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *pp* and a marking *a piacere*. The bass clef staff has a steady eighth-note bass line. The system concludes with a double bar line and a marking *m.g.*

Elégie.

N. Amani, Op. 7. N^o 3.

Piano.

Moderato $\text{♩} = 56.$ *un poco rubato*

The first system of the piano score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Moderato' with a quarter note equal to 56 beats. The performance instruction 'un poco rubato' is written above the staff. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a simple accompaniment.

The second system continues the melodic and accompanimental lines. The right hand has a series of slurs and ties, and the left hand continues with a steady accompaniment. The dynamics remain at the piano level.

The third system shows a change in dynamics to mezzo-forte (*mf*) and the performance instruction 'espressivo' is written below the staff. The melodic line in the right hand becomes more active and expressive.

The fourth system features dynamic markings of piano (*p*), pianissimo (*pp*), and mezzo-forte (*mf*). The melodic line in the right hand has a more varied rhythmic pattern, and the left hand accompaniment is more complex.

The fifth system continues with dynamic markings of pianissimo (*pp*) and mezzo-forte (*mf*). The piece concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

p *mf cantabile*

mf *p*

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The lower staff starts with a mezzo-forte (*mf*) dynamic and contains a bass line with a long note followed by chords. A *mf cantabile* marking is placed above the upper staff, indicating a change in mood and dynamics.

dim.

The second system continues the piece. The upper staff has a melodic line with slurs. The lower staff features a series of chords. A *dim.* (diminuendo) marking is placed above the lower staff, indicating a gradual decrease in volume.

mf *p* *mf* *pp*

The third system shows a variety of dynamics. The upper staff has a melodic line with slurs and a *p* dynamic. The lower staff has a bass line with chords and a *mf* dynamic. The system concludes with a *pp* (pianissimo) dynamic in both staves.

mf *rit.* *p*

The fourth system features a *mf* dynamic in the upper staff and a *rit.* (ritardando) marking in the lower staff, indicating a slowing down of the tempo. The system ends with a *p* (piano) dynamic.

The fifth system concludes the page with a melodic line in the upper staff and a bass line in the lower staff, both featuring slurs and various rhythmic values.

espressivo

mf *p* *pp*

mf *pp* *f*

pp *f* *pp* *pp* *f*

pp *f*

sf *pp* *p*

La pièce de maman.

N. Amani, Op. 7. N° 4.

Cantabile ♩ = 84.

Piano. *con molto sentimento*
mf
sempre legato

doppio movimento ♩ = 168.

un poco scherzando
p
riten.

Tempo I.

p

mf
cresc.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. Dynamics: *f* (forte) in the first measure, *mf* (mezzo-forte) in the third measure. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *f* (forte) in the third measure. The melodic line continues with some grace notes.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *p* (piano) in the second measure, *mf* (mezzo-forte) in the fourth measure. The bass line features a steady accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *f* (forte) in the first measure, *mf* (mezzo-forte) in the third measure. The treble staff contains triplet markings (3) over groups of notes. The system concludes with the instruction *poco rit.* (poco ritardando).

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: 4/4. Dynamics: *p* (piano) in the first measure. The system features triplet markings (3) in both staves.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains several measures of music, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature, featuring a series of eighth notes and some rests.

doppio movimento

The second system continues the piece. The treble staff has a triplet of eighth notes. The bass staff has a dynamic marking of *p* (piano) and the instruction *un poco scherzando* (a little playfully). The system concludes with a repeat sign.

ritenuto

Tempo I.

The third system features a *ritenuto* (ritardando) marking in the middle. The treble staff has a triplet of eighth notes. The system ends with the instruction *Tempo I.* and a repeat sign.

p

mf

The fourth system shows a dynamic change from *p* (piano) in the first measure to *mf* (mezzo-forte) in the fifth measure. The bass staff features a series of eighth notes with a slur.

p

f

The fifth system shows a dynamic change from *p* (piano) in the fourth measure to *f* (forte) in the fifth measure. The system concludes with a double bar line.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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Séparément.	
No. 1. Ré b	1.20 — .45
No. 2. mi60 — .25
No. 3. La80 — .30

Op. 4. Valse-Etude	
	A. R.
Séparément.	
1.40 — .50	

Op. 6. 2 Nocturnes. Complet . . .	
	A. R.
Séparément.	
No. 1. Une nuit à Magaratch (Crimée). Mi . . .	1. — .35
No. 2. mi b . . . . .	.80 — .30

Op. 8. Variations caractéristiques sur un thème original . . .	
	A. R.
Séparément.	
2. — .70	

Op. 11. Mazurka	
	A. R.
Séparément.	
1.60 — .60	

Op. 12. 4 Préludes. Complet . . .	
	A. R.
Séparément.	
No. 1, en Sol . . . . .	.60 — .25
No. 2, en Mi . . . . .	.60 — .25
No. 3, en Ut # . . . . .	.60 — .25
No. 4, en Ré . . . . .	.40 — .15

Op. 13. 2 Improptus. Complet . . .	
	A. R.
Séparément.	
No. 1. La b	1.40 — .50
No. 2. Sol b . . . . .	.80 — .30

Op. 14. Sur mer. Etude	
	A. R.
Séparément.	
1.60 — .60	

Op. 16. Valse-Improptu	
	A. R.
Séparément.	
1.60 — .60	

Op. 17. Préludes.	
	A. R.
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 . . . . .	.60 — .25

Cahier II. Complet	
	A. R.
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	
	A. R.
Séparément.	
No. 13. Fa # . . . . .	.60 — .25
No. 14. mi b . . . . .	.40 — .15
No. 15. Ré b . . . . .	.80 — .30
No. 16. si b . . . . .	.60 — .25
No. 17. La b . . . . .	.60 — .25
No. 18. (Memento mori.) fa . . .	.60 — .25

Félix Blumenfeld.	
	A. R.
Op. 17. Préludes.	
Cahier IV. Complet	2. — .70
Séparément.	
No. 19. Mi b . . . . .	.60 — .25
No. 20. ut . . . . .	.60 — .25
No. 21. Si b . . . . .	.60 — .25
No. 22. sol . . . . .	.60 — .25
No. 23. Fa . . . . .	.60 — .25
No. 24. ré . . . . .	.60 — .25

Op. 20. Nocturne-Fantaisie en Mi	
	A. R.
Séparément.	
1.40 — .50	

Op. 21. 3 Morceaux. Complet . . .	
	A. R.
Séparément.	
No. 1. Moment de désespoir . . .	.60 — .25
No. 2. Le soir . . . . .	.60 — .25
No. 3. Une course	*1. — .35

Op. 22. 2 Morceaux.	
	A. R.
No. 1. Mazurka (en La b) . . . . .	.80 — .30
No. 2. Valse brillante (en Si) . . .	1.40 — .50

Op. 23. Suite polonaise. Complet . . .	
	A. R.
Séparément.	
1.60 — .60	

Op. 24. Etude de concert en fa # . . .	
	A. R.
Séparément.	
1.40 — .50	

Op. 25. 2 Etudes - Fantaisies. Complet . . .	
	A. R.
Séparément.	
2. — .70	

Op. 27. 10 Moments lyriques.	
	A. R.
Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — .50

Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa	
	A. R.
Séparément.	
1.40 — .50	

Op. 28. Improptu (en Si)	
	A. R.
Séparément.	
1. — .35	

Op. 29. 2 Etudes. Complet	
	A. R.
Séparément.	
No. 1, en Ré . . . . .	.80 — .30
No. 2, en La . . . . .	.80 — .30

Op. 31. 2 ^{me} Suite polonaise (en La). Complet	
	A. R.
Séparément.	
3. — 1.05	

Op. 32. Suite lyrique	
	A. R.
Séparément.	
2. — .70	

Op. 33. 2 Fragments caractéristiques	
	A. R.
Séparément.	
.80 — .30	

Op. 34. Ballade (en forme de Variations)	
	A. R.
Séparément.	
1.60 — .60	

Op. 35. 3 Mazourkas. Complet . . .	
	A. R.
Séparément.	
No. 1, en La b . . . . .	.80 — .30
No. 2, en do . . . . .	.60 — .25
No. 3, en Mi b . . . . .	.60 — .25