

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
Op. 20. Nocturne-Fantaisie en Mi	1.40	—	.50
Op. 21. 3 Morceaux. Complet	1.60	—	.60
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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
Séparément:			
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. Ré. 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
Op. 32. Suite lyrique	2.—	—	.70
Op. 33. 2 Fragments caractéristiques	—	.80	— .30
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*

p *poco più f*

First system of musical notation. The treble clef staff contains a melodic line with a sequence of notes marked with fingerings: 4, 5, 4, 5, 4, 5, 4. A circled number (5) is placed above the first measure. The bass clef staff contains a bass line with fingerings: 2, 3, 1, 2, 3, 4, 2, 5, 1, 3, 2, 1, 2, 3, 1, 2. The dynamic marking *mp* is present.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with fingerings: 5, 1, 4, 3, 2, 1, 4, 3, 5, 3, 1, 2, 4, 5, 1, 4, 3, 2, 1, 4, 3, 5, 2, 3, 5, 4. The dynamic marking *poco più f* is present.

Third system of musical notation. The treble clef staff features a series of chords. The bass clef staff features a series of chords. The dynamic marking *f* is present.

Fourth system of musical notation. The treble clef staff features a series of chords. The bass clef staff features a series of chords. The dynamic marking *ff* is present.

Fifth system of musical notation. The treble clef staff features a series of chords. The bass clef staff features a series of chords. The dynamic marking *ff sempre staccato* is present. The word *brillante* is written above the treble staff.

First system of musical notation, consisting of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped as a grand staff, with the middle staff being the right hand and the bottom staff being the left hand. 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, consisting of three staves. The notation continues from the first system. A dynamic marking *ff sempre* is present in the middle staff. The music maintains its complex rhythmic and harmonic structure.

Third system of musical notation, consisting of three staves. The notation continues from the second system. The music features intricate textures and dynamic variations.

Fourth system of musical notation, consisting of three staves. The notation continues from the third system. The piece concludes with a final cadence in the bottom staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with complex rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece. It includes a *ff* (fortissimo) dynamic marking and features dense chordal textures in both hands.

Third system of musical notation, marked *Più mosso. M.M. ♩ = 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, featuring a *Seq.* (sequenza) marking and asterisks at the end of the system.

Fifth system of musical notation, concluding the page with a *Seq.* (sequenza) marking and an asterisk.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

Second system of musical notation, continuing the piece. It includes a *pp* dynamic marking in the right hand. The right hand has a dense, textured passage, while the left hand provides a steady accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand continues with intricate patterns, and the left hand features a more active melodic line.

Fourth system of musical notation, characterized by a dense, block-like texture in the right hand. The left hand has a more sparse, melodic accompaniment.

Fifth system of musical notation, the final system on the page. It includes the instruction *perdendosi* in the left hand and *senza rall. il tempo* above the right hand. The right hand features a series of ascending and descending runs with *ppp* dynamics. The system concludes with a *ped.* (pedal) marking and an asterisk.

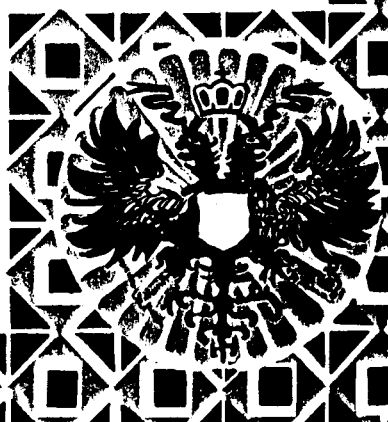
Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

A. Kopylow.		Anatole Liadow.		S. Liapounow.		A. Scriabine.	
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Op. 17. 4 Miniatures. Complet	1.80 — .65	sique. Valse-Badinage80 — .30			No. 2. Nocturne60 — .25
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No. 1. Danse60 — .25	Op. 35. Variations sur un				Séparément.	
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No. 3. Polka80 — .30	Op. 36. 3 Préludes. Fa # —				No. 2. La80 — .30
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No. 5. Rêve d'enfant40 — .15	No. 3. Si40 — .15			Séparément.	
Op. 26. 3 Feuilles d'album.		No. 4. fa #60 — .25			No. 1. Fa #80 — .30
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
		Op. 42. 2 Préludes et Mazurka.				Op. 18. Allegro de concert	1.40 — .50
		Complet	1. — .35			Op. 19. Sonate-Fantaisie No. 2,	
		Séparément.				en sol #	1.60 — .60
		No. 1. Prélude I. Si b40 — .15			Op. 21. Polonaise en si b	1.40 — .50
		No. 2. Prélude II. Si40 — .15			Op. 22. 4 Préludes	1. — .35
		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.	
		Op. 46. 4 Préludes	1.20 — .45			No. 1. Fa80 — .30
		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
		Op. 51. Variations sur un				No. 7. Ré80 — .30
		thème populaire polonais	1.60 — .60			No. 8. Si40 — .15
		Op. 52. 3 Morceaux de ballet.				No. 9. mi b60 — .25
		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.*

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Souvenir douloureux

Edited by Andor Pinter

Mournful Memories

Félix Blumenfeld, Op. 2, No 2

Andantino (♩ = 80)
con tristezza, ma semplice

Piano *p*

Andantino (♩ = 80)
con tristezza, ma semplice

Andantino (♩ = 80)
con tristezza, ma semplice

Andantino (♩ = 80)
con tristezza, ma semplice

Poco più vivo (♩ = 88)

poco rall. *p*

Poco più vivo (♩ = 88)

cres. poco a poco

cres. poco a poco

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 a fermata and the instruction *Red.* with an asterisk.

Second system of musical notation. The right hand continues with intricate patterns and slurs. The left hand maintains a consistent bass line. A dynamic marking *pp subito* is placed above the right hand. The system ends with a fermata and the instruction *Red.* with an asterisk.

Third system of musical notation. The right hand shows a melodic line with slurs and fingerings. The left hand has a bass line with slurs. Dynamic markings include *cres. ed accel.* and *f poco rit. 2)*. The system ends with a fermata and the instruction *Red.* with an asterisk.

Fourth system of musical notation. The right hand features a melodic line with many slurs and fingerings. The left hand has a bass line with slurs. A dynamic marking *pp* is present. The system concludes with a fermata and the instruction *Red.* with an asterisk.

Fifth system of musical notation. The right hand continues with a melodic line and slurs. The left hand has a bass line with slurs. A dynamic marking *poco rall.* is present. The system ends with a fermata and the instruction *Red.* with an asterisk.

Più vivo

cres. poco a poco

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-5. A first ending bracket is shown at the end of the system, marked *Red. **.

The second system continues the piece. The treble staff has a melodic line with various fingerings. The bass staff provides a steady accompaniment. A first ending bracket is shown at the end of the system, marked *Red. **.

The third system continues the piece. The treble staff has a melodic line with various fingerings. The bass staff provides a steady accompaniment. A first ending bracket is shown at the end of the system, marked *Red. **.

The fourth system continues the piece. The treble staff has a melodic line with various fingerings. The bass staff provides a steady accompaniment. The dynamic is marked *mf* (mezzo-forte). A first ending bracket is shown at the end of the system, marked *Red. **. The word *cres.* (crescendo) is written above the staff.

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. Treble clef with a key signature of two flats. The right hand features a complex melodic line with many accidentals and fingerings (1-5). The left hand plays a steady accompaniment. Below the staff, there are six 'Ped.' markings, with an asterisk at the end of the second measure.

Second system of musical notation. Treble clef with a key signature of three sharps. The right hand has a melodic line with 'dim.' markings and fingerings. The left hand has a bass line with 'm. s.' and 'p' markings. Below the staff, there are three 'Ped.' markings, with an asterisk under the second.

Third system of musical notation. Treble clef with a key signature of three sharps. The right hand has a melodic line with 'pp', 'ten.', and 'm. d.' markings. The left hand has a bass line with 'pp' and 'm. d.' markings. Below the staff, there are three 'Ped.' markings, with an asterisk under the first.

Fourth system of musical notation. Treble clef with a key signature of three sharps. The right hand has a melodic line with 'm. d.', 'perdendosi', and 'ppp' markings. The left hand has a bass line with 'm. d.', 'perdendosi', and 'ppp' markings. Below the staff, there is one 'Ped.' marking with 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.

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M. P. BEG, SIEFF, LEIPZIG.
SUTHERMER,
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 in 3/4 time and the key signature has two sharps (D major). The first system begins with a treble clef and a bass clef. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *mf* and *p*. Performance instructions include *Ped.*, ** Ped.*, and ** simile*. The second system continues the melodic and harmonic development. The third system features a *f cresc.* marking. The fourth system includes *Ped.* and ** Ped.* markings. The fifth system concludes with a final cadence and a '5' marking in the bass line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music 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. It shows intricate fingerings (4, 5, 4) and articulation marks above the treble staff.

Third system of musical notation, featuring a series of chords in the treble staff. The bass staff contains the notation "m.g." repeated three times, indicating a mezzo-giochi dynamic.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development with various articulation marks.

Fifth system of musical notation, characterized by dense, beamed chords in the treble staff and a steady bass line.

Sixth system of musical notation, concluding the page. It includes a dynamic marking of "dim." (diminuendo) and a final cadence.

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 line in the bass. 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 line in the bass. Dynamics include *pp*. There are four asterisks (*) in 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 line in the bass. 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 line in the bass.

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

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). The treble staff contains a melodic line with slurs and accents. The bass staff contains a simple accompaniment. A dynamic marking *ferese.* is present in the second measure. A rehearsal mark *no.* is at the beginning, and an asterisk *** is above the second measure.

Second system of musical notation. Treble and bass clefs. The treble staff features a complex, multi-measure melodic passage with slurs and accents. The bass staff provides a steady accompaniment. A dynamic marking *f* is present in the first measure.

Third system of musical notation. Treble and bass clefs. The treble staff continues the melodic line with slurs and accents. The bass staff accompaniment includes some chords with accidentals.

Fourth system of musical notation. Treble and bass clefs. The treble staff has a melodic line with slurs and accents. The bass staff accompaniment includes some chords with accidentals. A dynamic marking *m.g.* appears in the final measure of the system.

Fifth system of musical notation. Treble and bass clefs. The treble staff features a complex, multi-measure melodic passage with slurs and accents. The bass staff accompaniment includes some chords with accidentals. A dynamic marking *m.g.* appears in the first measure of the system.

Sixth system of musical notation. Treble and bass clefs. The treble staff continues the melodic line with slurs and accents. The bass staff accompaniment includes some chords with accidentals.

dim.

p

m.g. cresc. m.g.

m.g.

f p pp

quasi trillo cresc. ff

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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:		
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MI majeur	1.50	—75	No. 10. UT \sharp mineur	—60	—30
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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			
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Op. 13. 2 Improptus. Complet	3.—	1.50			
Séparément:					
No. 1. LA \flat majeur	2.—	1.—			
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M. P. BELAIEFF, LEIPZIG.

A ma soeur Marie .

Mazurka de Concert.

Félix Blumenfeld, Op. 2. № 4.
1885.

Tempo di mazurka. M. M. ♩ = 160

p

Ped. *

3

p *cresc.*

scendo

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 slurs. A dynamic marking *m.g.* is present in the bass staff.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three sharps. The music includes various note values, rests, and slurs. A dynamic marking *m.g.* is present in the bass staff.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three sharps. The music includes various note values, rests, and slurs. A dynamic marking *ff* is present in the bass staff, and another *m.g.* marking is in the treble staff.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three sharps. The music includes various note values, rests, and slurs. Dynamic markings *m.g.*, *ff*, and *m.g.* are present in the bass staff.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three sharps. The music includes various note values, rests, and slurs. Dynamic markings *ff*, *f*, *m.g.*, and *meno f* are present in the bass staff.

mf

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

p

p un poco espressivo
cresc.

f
strepitoso

p
ben marcato il canto

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a piano (*p*) dynamic and includes the instruction *ben marcato il canto*. The lower staff has some fingerings indicated: 5, 3, 1, 2, 3.

f *cre*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a forte (*f*) dynamic and includes the instruction *cre*.

scen *do* *più f*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a piano (*p*) dynamic and includes the instructions *scen*, *do*, and *più f*.

ff *f*

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a fortissimo (*ff*) and forte (*f*) dynamic.

4 5 5 4 4 5 2

This system contains the final two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a piano (*p*) dynamic. The lower staff has some fingerings indicated: 4, 5, 5, 4, 4, 5, 2.

sempre *ff* e con fuoco

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The tempo and dynamics markings 'sempre ff' and 'e con fuoco' are placed above the notes.

Red. * Red. * simile

This system contains the next two staves. The upper staff continues the melodic development with complex rhythmic patterns. The lower staff has a more active accompaniment. The markings 'Red. * Red. * simile' are positioned below the staves.

Tempo I. sotto voce

ff *poco rallentando subito pp*

This system contains the third and fourth staves. The upper staff shows a change in texture with more frequent notes. The lower staff has a steady accompaniment. The markings 'Tempo I.', 'sotto voce', '*ff*', and '*poco rallentando subito pp*' are distributed across the system.

Red. *

This system contains the fifth and sixth staves. The upper staff continues with a melodic line, and the lower staff has a consistent accompaniment. The marking 'Red. *' is located below the staves.

Red. *

This system contains the seventh and eighth staves. The upper staff features a melodic line with slurs, and the lower staff has a harmonic accompaniment. The marking 'Red. *' is located below the staves.

3

p *cre*

scen - do

m.f.

m.f.

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 continues with intricate patterns and slurs, showing a mix of melodic and harmonic textures.

Fourth system of musical notation, characterized by dynamic markings *mp* (mezzo-piano), *dimin.* (diminuendo), and *pp* (pianissimo). The notation includes slurs and accents, with a focus on melodic lines in the upper register.

Fifth system of musical notation, showing a continuation of the melodic and harmonic themes. It features long slurs and complex rhythmic structures, typical of a late Romantic or early 20th-century piano work.

sempre pp ma espressivo il canto

cresc. *mf* *stringendo* *sempre*

cresc. *scendo* *ff*

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

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

