

111



A Madame Sophie Rabcewicz-Poznanska

Deux Morceaux

pour



par

Felix Blumenfeld.

OP. 22.

Nº 1. Mazurka (en LA bémol) Pr. $\frac{M. 80}{R. 30}$

Nº 2. Valse brillante (en Si) Pr. $\frac{M. 1.40}{R. 50}$

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M. P. BELAIEFF, LEIPZIG.

1896

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1

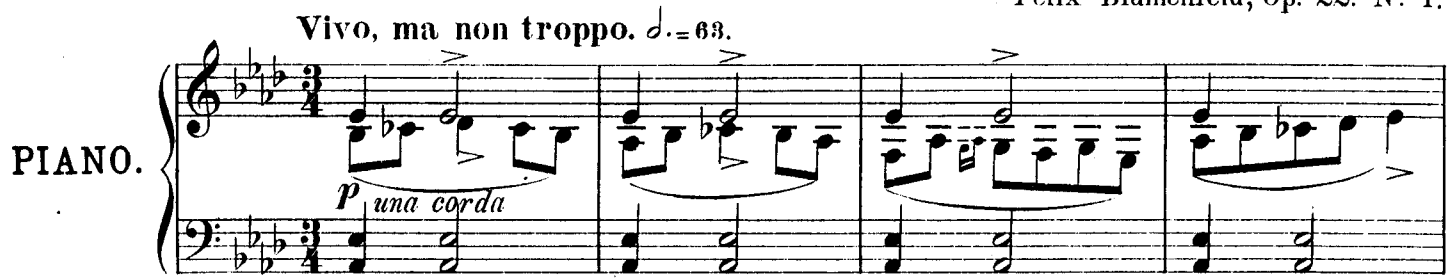
Mazurka.

Félix Blumenfeld, Op. 22. N° 1.

Vivo, ma non troppo. $\text{♩} = 63.$

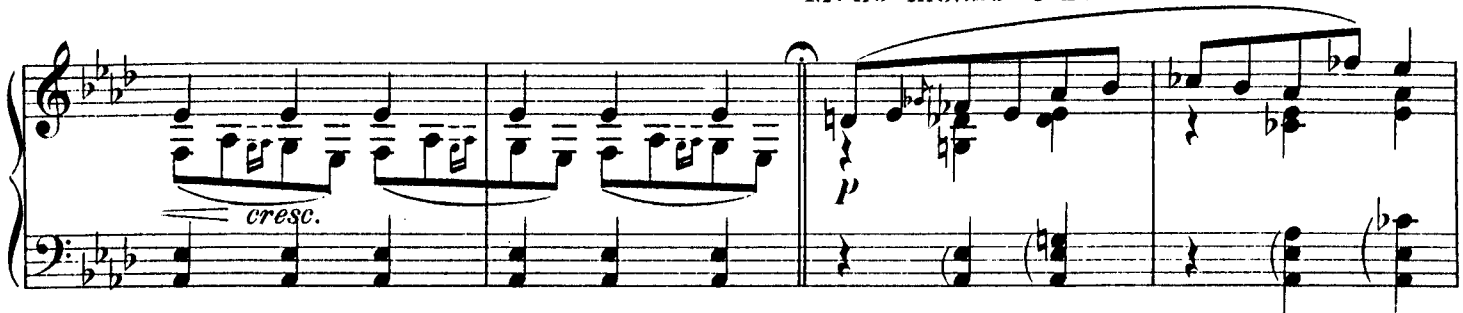
PIANO.

p una corda



Meno mosso. $\text{♩} = 52.$

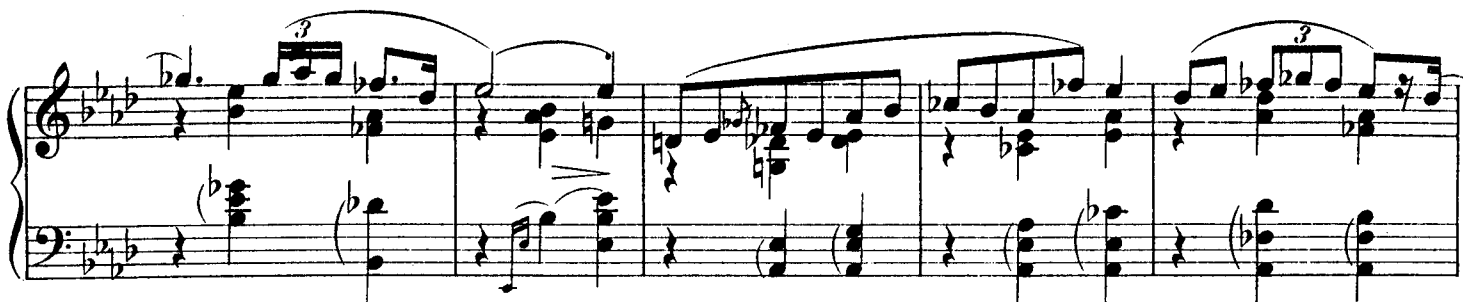
cresc.



3



3



First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with a trill and a triplet. The bass staff provides harmonic support with chords and a steady bass line.

Second system of musical notation, starting with a mezzo-forte (*mf*) dynamic marking. It continues the melodic and harmonic development from the first system.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, maintaining the musical flow.

Fifth system of musical notation, featuring a *dim.* (diminuendo) dynamic marking in the treble staff and a *p* (piano) dynamic marking in the bass staff. The instruction *sempre arpeggiato* is written at the end of the system.

Sixth system of musical notation, concluding the page with a triplet and a final cadence.

First system of a piano score. The right hand features a melodic line with a trill and a triplet. The left hand provides a harmonic accompaniment. A dynamic marking of *f* is present at the beginning.

Second system of a piano score. It includes a triplet in the right hand and a dynamic marking of *f energico*. The tempo marking *m.g. m. d.* is also present.

Third system of a piano score. The right hand has a melodic line with a trill. A dynamic marking of *dim.* is present.

Fourth system of a piano score. It features a dynamic marking of *p* at the start, followed by *cresc.* and *f* later in the system.

Fifth system of a piano score. The right hand has a melodic line with a trill. The left hand has a harmonic accompaniment.

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The dynamic marking *ff* is present in the bass staff. The system contains five measures of music with various articulations and phrasing.

Second system of musical notation, continuing the piece. It features a treble and bass clef and the same key signature. The system contains five measures of music with various articulations and phrasing.

Third system of musical notation, featuring a treble and bass clef. The key signature changes to two flats (Bb, Eb). The dynamic marking *mp* is present in the bass staff, followed by the tempo marking *calando* and then *mf*. A triplet of eighth notes is marked with a '3' above it. An *8va* marking is present in the bass staff. The system contains five measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The key signature remains two flats. The dynamic marking *p* is present in the bass staff, followed by a *cresc.* marking. The system contains five measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The key signature remains two flats. The dynamic marking *p subito* is present in the bass staff, preceded by the tempo marking *rit. pochiss.*. The system contains five measures of music.

più p

pochiss. rit. *m.g. a tempo*

urpegiato

pocof *cresc.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the lower register.

Second system of musical notation. It includes dynamic markings *m.g.* (mezzo-giove), *sonore*, and *pp una corda* (pianissimo una corda). A specific instruction is marked with an asterisk: **)*.

Third system of musical notation, primarily consisting of bass clef staves with complex chordal and melodic patterns.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. A dynamic marking of *pp* (pianissimo) is present.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *m.g.* and *pp*.

*) Ce mi \flat doit sonner pendant les 7 mesures suivantes.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
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No. 1. Valse60 — .25	No. 3. Elégie60 — .25	No. 15. Ré b80 — .30	Variations)	1.60 — .60
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				No. 18. (Memento mori.) fa . .	.60 — .25	No. 1. en La b80 — .30
						No. 2. en do60 — .25
						No. 3. en Mi b60 — .25



A Madame Sophie Rabcewicz-Poznanska.

Deux Morceaux

pour

PIANO

par

Felix Blumenfeld.

OP. 22.

Nº1. Mazurka (en LA bémol) Pr. ^{M. 1.}R. 50
Nº2. Valse brillante (en SI) Pr. ^{M. 1.40}R. 50

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M. P. BELAIEFF, LEIPZIG.

1896
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Valse brillante.

Félix Blumenfeld, Op. 22. N°2.

Allegro. ♩. = 72-76

PIANO.

f

mf

f sempre

dim.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a *grazioso* marking. The music features a series of chords and melodic lines in both staves, with various articulations and slurs.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation. It includes dynamic markings of *mf* (mezzo-forte) and *p* (piano), along with a *m.g.* (mezzo-gioioso) marking. The notation shows a variety of chordal textures and melodic passages.

Fourth system of musical notation, featuring intricate melodic lines and harmonic support.

Fifth system of musical notation, concluding the page with a *mf* dynamic marking. The music maintains its lyrical and expressive character.

Ossia:

The first system of music features a piano (p) dynamic marking. The right hand plays a complex melodic line with many accidentals, while the left hand provides a rhythmic accompaniment. Fingering numbers 1, 2, and 5 are indicated for the left hand.

The second system continues the piece with a mezzo-piano (mp) dynamic marking. The melodic and accompaniment parts are clearly defined.

The third system shows a crescendo (cresc.) dynamic marking. The intensity of the music increases as the system progresses.

The fourth system begins with a forte (f) dynamic marking. It includes an 8-measure rest in the right hand, indicated by a bracket and the number 8.

The fifth system features a diminuendo (dim.) dynamic marking, followed by a piano (p) dynamic marking. The music concludes with a final chord.

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 begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The notation remains consistent with the first system, showing the progression of the melody and accompaniment. The piano (*p*) dynamic is maintained throughout this system.

Third system of musical notation. This system introduces a crescendo (*cresc.*) dynamic marking. The music builds in intensity, with more complex chordal textures and melodic developments in both staves.

Fourth system of musical notation. The dynamics increase further, with a forte (*f*) marking appearing. The music becomes more dramatic, featuring wider intervals and more active bass lines.

Fifth system of musical notation, the final system on the page. The music concludes with sustained chords in the upper staff and a final melodic phrase in the lower staff. The overall texture is rich and full.

The first system of music consists of two staves. The treble staff begins with a series of chords and single notes, while the bass staff features a more active line with eighth and sixteenth notes. The key signature has four sharps (F#, C#, G#, D#).

The second system continues the piece. It includes dynamic markings such as *mp* (mezzo-piano) and various articulation marks like accents and slurs. The bass staff has a prominent melodic line with a slur.

The third system features a *püü p* marking, which is a variation of *pizzicato*. It shows repeated rhythmic patterns in both staves, with some notes marked with an 'x'.

The fourth system includes dynamic markings *p*, *poco cresc.*, and *mf*. It features complex fingerings for both hands, with numbers 1-5 indicating specific fingers. The bass staff has a series of chords and single notes.

The fifth system includes dynamic markings *f*, *p rit.*, and *pronunciato*. It features a variety of note values and rests, with some notes marked with an accent. The piece concludes with a final chord.

marcato

più p

dim. *pp*

p *cresc. poco*

mf *dim. p*

più f

1
1
1
1
1
8

molto cant.

2

This system contains measures 1 through 6. The right hand features a melodic line with slurs and fingerings (1, 2). The left hand provides harmonic support with chords and single notes. The tempo/mood is marked *molto cant.*

8
8

sempre staccato

This system contains measures 7 through 12. The right hand continues with slurred chords and notes. The left hand has a more active role with slurred eighth notes. The instruction *sempre staccato* is present.

1
1
1
1
1
1

cresc. *mf*

This system contains measures 13 through 18. The right hand has slurred chords with fingerings. The left hand has chords and notes. The instruction *cresc.* is present, and the dynamic *mf* is marked.

This system contains measures 19 through 24. The right hand has slurred chords and notes. The left hand has chords and notes. There are some markings like 'x' in the left hand.

acceler. *poco* *a* *cresc.*

This system contains measures 25 through 30. The right hand has slurred chords and notes. The left hand has chords and notes. The instructions *acceler.*, *poco*, *a*, and *cresc.* are present.

Poco più vivo.

8
8

f

This system contains measures 31 through 36. The right hand has slurred chords and notes. The left hand has chords and notes. The instruction *Poco più vivo.* is present, and the dynamic *f* is marked.

8 *sempre più vivo*

mf *cresc.*

ff *mp* **Tempo I.**

cresc.

Vivo. *ff*

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic marking. The first staff contains a series of chords and melodic fragments, while the second staff provides a bass line with eighth-note patterns and some rests.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with various articulations and phrasing marks.

Third system of musical notation, showing further development of the musical themes. The bass line continues with rhythmic patterns, and the treble staff features more complex chordal textures.

Fourth system of musical notation, marked with a crescendo (*cresc.*) dynamic. The music builds in intensity, with more active bass lines and fuller chords in the treble.

Fifth system of musical notation, concluding the page. It features a forte (*f*) dynamic marking. The piece ends with a final cadence in the treble and a concluding bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*ff*) dynamic. The right hand contains chords and melodic fragments, while the left hand features a descending eighth-note pattern. Various articulation marks, including accents and slurs, are present.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady eighth-note accompaniment.

Third system of musical notation. The right hand features a series of chords and a melodic line. The left hand has a descending eighth-note pattern that transitions into a more complex rhythmic figure.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with a descending eighth-note pattern.

Fifth system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*ff*) dynamic. The right hand contains chords and melodic fragments, while the left hand features a descending eighth-note pattern. Various articulation marks, including accents and slurs, are present.

pp marcato la melodia
l'accomp. sempre staccato

This system contains the first five measures of the piece. The right hand features a melodic line with eighth-note patterns, each marked with a '7' and an '8' above a dashed box. The left hand provides a staccato accompaniment with chords and single notes.

This system contains measures 6 through 10. The melodic line continues with similar eighth-note patterns, and the accompaniment remains staccato.

cresc. poco

This system contains measures 11 through 15. The melodic line continues, and the accompaniment shows a slight increase in volume, indicated by the 'cresc. poco' marking.

f

This system contains measures 16 through 20. The melodic line continues, and the accompaniment becomes significantly louder, marked with a forte 'f' dynamic.

f

This system contains measures 21 through 25. The melodic line continues, and the accompaniment remains at the forte 'f' dynamic.

Con gran bravura

Compositions pour Piano

publiées par

M. P. BELAIEFF

à LEIPZIG.



C. Antipow.		M.	R.
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Alexis de Dreyer.

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Félix Blumenfeld.

Op. 2.	4 Morceaux. Complet	4.—	2.—
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Op. 6.	2 Nocturnes. Complet	2.50	1.25
	<i>Séparément.</i>		
	No. 1. Une nuit à Magaratch (Crimée). MI majeur.	1.50	—75
	No. 2. MI ₂ mineur	1.20	—60
Op. 8.	Variations caractéristiques sur un thème original	3.—	1.50
Op. 11.	Mazurka	2.—	1.—
Op. 12.	4 Préludes. Complet	2.—	1.—
	<i>Séparément.</i>		
	No. 1, en SOL majeur	—80	—40
	No. 2, en MI majeur	—80	—40
	No. 3, en UT ₂ majeur	—80	—40
	No. 4, en RE ₂ majeur	—60	—30
Op. 13.	2 Impromptus. Complet	3.—	1.50
	<i>Séparément.</i>		
	No. 1. LA ₂ majeur	2.—	1.—
	No. 2. SOL ₂ majeur	1.—	—50
Op. 14.	Sur mer. Etude	2.—	1.—
Op. 16.	Valse-Impromptu	2.—	1.—

Félix Blumenfeld.		M.	R.
Op. 17.	Préludes.		
Cahier I.	Complet	3.—	1.50
	<i>Séparément.</i>		
	No. 1. UT ₂ majeur	—50	—25
	No. 2. LA mineur	1.—	—50
	No. 3. SOL majeur	—60	—30
	No. 4. MI mineur	1.—	—50
	No. 5. RE majeur	1.—	—50
	No. 6. SI mineur	—80	—40
Cahier II.	Complet	3.—	1.50
	<i>Séparément.</i>		
	No. 7. LA ₂ majeur	1.—	—50
	No. 8. FA ₂ mineur	—60	—30
	No. 9. MI ₂ majeur	—60	—30
	No. 10. UT ₂ mineur	—60	—30
	No. 11. SI ₂ majeur	1.—	—50
	No. 12. SOL ₂ mineur	1.20	—60
Cahier III.	Complet	3.—	1.50
	<i>Séparément.</i>		
	No. 13. FA ₂ majeur	—80	—40
	No. 14. MI ₂ mineur	—60	—30
	No. 15. RE ₂ majeur	1.—	—50
	No. 16. SI ₂ mineur	—80	—40
	No. 17. LA ₂ majeur	1.—	—50
	No. 18. (Memento mori.) FA mineur	—80	—40
Cahier IV.	Complet	3.—	1.50
	<i>Séparément.</i>		
	No. 19. MI ₂ majeur	1.—	—50
	No. 20. UT ₂ mineur	1.—	—50
	No. 21. SI ₂ majeur	—80	—40
	No. 22. SOL ₂ mineur	1.—	—50
	No. 23. FA ₂ majeur	—80	—40
	No. 24. RE ₂ mineur	—80	—40
Op. 20.	Nocturne-Fantaisie en MI ₂ majeur	2.—	1.—
Op. 21.	3 Morceaux. Complet	2.50	1.25
	<i>Séparément.</i>		
	No. 1. Moment de désespoir	1.—	—50
	No. 2. Le soir	1.—	—50
	No. 3. Une course	1.50	—75

Sigismond Blumenfeld.

Op. 2.	Quasi Mazurka sur le nom Be-la-f	1.50	—75
Op. 5.	6 Brimborions. Complet	2.—	1.—
	<i>Séparément.</i>		
	No. 1. Au jeu. No. 2. Une pensée à Schumann	—80	—40
	No. 3. Un moment d'enthousiasme	—60	—30
	No. 4. Préludino. No. 5. Un moment sérieux	—80	—40
	No. 6. A l'exercice	—80	—40
Op. 6.	2 Mazurkas. Complet	2.—	1.—
	<i>Séparément.</i>		
	No. 1. SI ₂ mineur	—80	—40
	No. 2. FA ₂ majeur	1.20	—60

Anatole Liadow.

Op. 20.	Novellette	1.50	—75
Op. 21.	Ballade	1.50	—75
Op. 23.	Sur la prairie. Esquisse	1.50	—75
Op. 24.	2 Morceaux. Complet	1.50	—75
	<i>Séparément.</i>		
	No. 1. Prélude	—60	—30
	No. 2. Berceuse	1.—	—50
Op. 25.	Idylle	2.—	1.—
Op. 27.	3 Préludes. Complet	2.—	1.—
	<i>Séparément.</i>		
	No. 1. MI ₂ majeur	—80	—40
	No. 2. SI ₂ majeur	1.—	—50
	No. 3. SOL ₂ majeur	—80	—40
Op. 29.	Marionnettes	2.—	1.—
Op. 30.	Bagatelle	—60	—30
Op. 31.	2 Morceaux. Complet	1.80	—90
	<i>Séparément.</i>		
	No. 1. Mazurka rustique	1.50	—75
	No. 2. Prélude en SI ₂ mineur	—60	—30
Op. 32.	Une tabatière à musique. Valse-Badinage	1.—	—50
Op. 34.	3 Canons	1.—	—50
Op. 35.	Variations sur un thème de Glinka	3.—	1.50
Op. 36.	3 Préludes. FA dièse majeur — SI bémol mineur — SOL majeur	1.—	—50
Op. 37.	Etude	1.—	—50

Nicolas Ardeboucheff.

Op. 3.	2 Mazurkas. Complet	2.50	1.25
	<i>Séparément.</i>		
	No. 1. Es moll	1.—	—50
	No. 2. As dur	1.50	—75

Alexandre Borodine.		M.	R.
Le Prince Igor.	Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld	12.—	6.—
Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“.	Réduction par F. Blumenfeld.		
	1. Ouverture	3.—	1.50
	2. Danses No. 8 et 17	4.—	2.—
	3. Marche polovetsienne	2.—	1.—
Scherzo du Quatuor en LA pour archets.	Transcrit par Théodore Jadoul	2.—	1.—
Serenata alla spagnola du Quatuor sur le nom B-la-f.	Transcrite par Théodore Jadoul	1.20	—60
Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.)	Esquisse symphonique. Transcrite par Théodore Jadoul	2.—	1.—

Alexandre Glazounow.

Andante du 1 ^{er} Quatuor pour archets, Op. 1.	Transcrit par Théodore Jadoul	1.20	—60
Op. 2.	Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.)	4.50	2.25
Op. 10.	2 ^{me} Quatuor (en FA majeur) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henri Thiébaud	5.—	2.50
Op. 22.	2 Morceaux. Complet	2.—	1.—
	<i>Séparément.</i>		
	No. 1. Barcarolle	1.—	—50
	No. 2. Novellette	1.—	—50
Op. 23.	Walzer über das Thema „Sa-be-la“	1.50	—75
Op. 25.	Prélude et 2 Mazurkas. Complet	4.—	2.—
	<i>Séparément.</i>		
	No. 1. Prélude	1.50	—75
	No. 2. Mazurka No. I	1.50	—75
	No. 3. Mazurka No. II	1.50	—75
Op. 31.	3 Etudes. Complet	3.50	1.75
	<i>Séparément.</i>		
	No. 1. Do majeure	1.50	—75
	No. 2. Mi mineur	1.50	—75
	No. 3. (La nuit.) Mi majeure	1.—	—50
Op. 36.	Petite Valse	1.—	—50
Op. 37.	Nocturne	1.—	—50
Op. 38.	In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone tenore, Trombone basso). Réduction pour Piano à 2 mains	—50	—25
Op. 40.	Triumphal March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score	3.—	1.50
Op. 41.	Grande Valse de concert	3.—	1.50
Op. 42.	3 Miniatures. Complet	3.—	1.50
	<i>Séparément.</i>		
	No. 1. Pastorale	1.—	—50
	No. 2. Polka	1.50	—75
	No. 3. Valse	1.—	—50
Op. 43.	Valse de salon	2.—	1.—
Op. 47.	1 ^{re} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	3.—	1.50
Op. 49.	3 Morceaux. Complet	2.—	1.—
	<i>Séparément.</i>		
	No. 1. Prélude	—80	—40
	No. 2. Caprice-Impromptu	1.20	—60
	No. 3. Gavotte	1.—	—50

Alexandre Gretchaninow.

Op. 3.	Pastels. 5 Morceaux miniatures. Complet	2.—	1.—
	<i>Séparément.</i>		
	No. 1. Plainte	—80	—40
	No. 2. Méditation	—60	—30
	No. 3. Chant d'automne	—60	—30
	No. 4. Ologe	—80	—40
	No. 5. Nocturne	—80	—40

M. P. Moussorgsky.

2 Clavierstücke.			
No. 1. Ein Kinderscherz	1.—	—50	
No. 2. Intermezzo	—80	—40	