

Изданія М. П. БЪЛЪЕВА въ Лейпцигъ

Н. АМАНИ

ТЕМА СЪ ВАРИАЦІЯМИ

ДЛЯ ФОРТЕПІАНО

СОЧ. 3

N. AMANI

TEMA CON VARIAZIONI

POUR PIANO

OP. 3

1901
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Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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à Madame
Marie Benoist Efron.

Thema con Variazioni

pour

Piano

par

N. A. MANI.

OP. 3.

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2249.

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CLASSICAL
SHELF

Tema con Variazioni.

N. Amani, Op. 3.

Andantino semplice. ♩ = 60.

PIANO.

mp

Variazione I.
Vivo. ♩ = 96.

sempre legato

p

8

f

dim.

8

p

leggiero

8

poco riten.

pp

8

rit.

a tempo

p

8

f

rit.

8

sf

dim.

mf

rit.

8

a tempo

p

dim.

pp

Variation II.
Andante non troppo. ♩ = 56.

p legato

mf

p

mf

f

f

rit. dim.

pa tempo

mf

p

p rit.

rit.

Variatione III.
Moderato. ♩ = 72.

f
risoluto

cresc molto
sf
sempre ff

poco rit.
mf

mf
sf
ff

rit.
pesante
ff

poco rit.
mf

Variation IV.
Presto. ♩ = 200.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with eighth-note patterns, marked with a dynamic of *p* (piano) and a crescendo hairpin. The lower staff provides harmonic accompaniment with chords and eighth-note figures. The system concludes with a dynamic of *mf* (mezzo-forte).

The second system continues the piece with two staves. The upper staff features a melodic line with eighth-note runs, marked with a dynamic of *f* (forte). The lower staff has a more active accompaniment with chords and eighth notes. The system ends with a dynamic of *p* (piano).

The third system consists of two staves. The upper staff has a melodic line with eighth-note patterns, marked with a dynamic of *cresc.* (crescendo). The lower staff features a more active accompaniment with chords and eighth notes. The system concludes with a dynamic of *mf* (mezzo-forte).

The fourth system consists of two staves. The upper staff has a melodic line with eighth-note patterns, marked with a dynamic of *f* (forte). The lower staff features a more active accompaniment with chords and eighth notes. The system concludes with a dynamic of *f* (forte).

The fifth system consists of two staves. The upper staff has a melodic line with eighth-note patterns, marked with a dynamic of *p* (piano) and a crescendo hairpin. The lower staff features a more active accompaniment with chords and eighth notes. The system concludes with a dynamic of *cresc.* (crescendo).

The sixth system consists of two staves. The upper staff has a melodic line with eighth-note patterns, marked with a dynamic of *pp* (pianissimo). The lower staff features a more active accompaniment with chords and eighth notes. The system concludes with a dynamic of *leggerissimo*.

senza Ped.

Variation V.
Moderato e tranquillo. ♩ = 52.

p *quasi Arpa* *mf*
l'accompagnamento sempre molto legato

cresc. *sf* *dim.* *mf*

cresc. *f* *p*

f appassionato

Più mosso.

f agitato *ff* *rit.* *mf*

mf *rit. dim.*

pp *m.d.* *rit.* *m.g.*

Variazione VI.
Tempo di Valse. (Allegretto.) ♩ : 144.

mp

poco rit. *mf*

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. A *cresc.* marking is present in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. *f* markings are present in the third and fourth measures.

Third system of musical notation. The treble clef staff features a melodic line with a slur. The bass clef staff has a more active accompaniment. A *p* marking is present in the second measure, and the instruction *ben marcare il tema (h)* is written above the staff.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the accompaniment. A *cresc.* marking is present in the fourth measure.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues the accompaniment. *dim.* and *poco rit.* markings are present in the second and third measures, respectively. The system concludes with a *pp* marking and a double bar line.

Variation VII.
Andantino. ♩ = 60

The musical score for Variation VII is written in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andantino' with a quarter note equal to 60 beats per minute. The score is divided into five systems, each with a piano (p) and treble clef staff. The first system begins with a piano (*p*) dynamic and features a triplet of eighth notes in the piano part. The second system includes a mezzo-forte (*mf*) dynamic and a trill in the treble staff. The third system returns to a piano (*p*) dynamic and contains another trill. The fourth system starts with a pianissimo (*pp*) dynamic and ends with a piano (*p*) dynamic. The fifth system features a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and concludes with a piano (*p*) dynamic. The score is rich in rhythmic detail, including numerous triplets and eighth-note patterns, and uses various articulations such as accents and trills.

dolce

cresc. *p*

f *agitato* *cresc.*

rit. *appassionato* *f ff* *p*

pp *tr*

rit.

p *cresc.*

sf *cresc.* *f allargando*

a piacere *f* *più f* *Led.*

p *la melodia con forza, quasi Cello* *p rit.* *pp*

Variation VIII e Finale.
Allegro moderato. ♩ = 104.

risoluto *f*

p *f*

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, featuring a treble and bass clef. The instruction *f pesante* is written in the left margin.

Third system of musical notation, featuring a treble and bass clef. The instruction *f* is written in the left margin, and *marcato la sinistra* is written in the right margin.

Fourth system of musical notation, featuring a treble and bass clef. An 8-measure rest is indicated above the treble staff.

Fifth system of musical notation, featuring a treble and bass clef. The instruction *ff* is written in the left margin. An 8-measure rest is indicated above the treble staff.

Sixth system of musical notation, featuring a treble and bass clef. The instruction *poco rit.* is written in the right margin. An 8-measure rest is indicated above the treble staff.

Alla Polacca.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece is marked 'Alla Polacca'. Dynamics include *sf* (sforzando), *f* (forte), *p legg.* (piano leggiero), and *mf* (mezzo-forte). Articulations include slurs, accents, and eighth-note patterns. The score features a variety of rhythmic patterns, including eighth-note runs and chords, with some passages marked with an '8' indicating eighth notes. The piece concludes with a final chord in the bass staff.

First system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur. Bass clef has a piano (*p*) dynamic marking.

Second system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur. Bass clef has a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur.

Fourth system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur and trills (*tr*). Bass clef has a forte (*f*) dynamic marking, then piano (*p*), and then *leggiero*.

Fifth system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur and trills (*tr*). Bass clef has a *cresc.* marking.

Sixth system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur and trills (*tr*). Bass clef has a fortissimo (*sf*) dynamic marking, then forte (*f*), then *dim.*, and finally *poco rit.*

a tempo

8 tr

8

p *pp* *p*

8 tr

pp *mf* *cresc.*

tr *tr*

8

f *f* *cresc.*

a tempo

mf *rit.*

8

mf

First system of musical notation. The right hand (treble clef) features a complex, rapid melodic line with many sixteenth notes. The left hand (bass clef) provides a steady accompaniment with eighth notes. Dynamic markings include *f* and *sf*. An 8-measure slur is present in the right hand.

Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand has some rests and then resumes with eighth-note accompaniment. Dynamic markings include *sf*. An 8-measure slur is present in the right hand.

Third system of musical notation. The right hand has a very active melodic line. The left hand accompaniment is consistent. Dynamic markings include *sf*. An 8-measure slur is present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with some rests. The left hand accompaniment is steady. Dynamic markings include *sf*, *p legg.*, and *f*. An 8-measure slur is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is steady. Dynamic markings include *sf*. An 8-measure slur is present in the right hand.

First system of musical notation. It consists of two staves, treble and bass. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The first measure has an 8-measure slur. Dynamics include *sf* and *f*. There are some ledger lines in the bass staff.

Second system of musical notation. It consists of two staves, treble and bass. The key signature has three flats. The time signature is 3/4. Dynamics include *mp* and *cresc.*. There are some ledger lines in the bass staff.

Third system of musical notation. It consists of two staves, treble and bass. The key signature has three flats. The time signature is 3/4. Dynamics include *rit.* and *f*. There are some ledger lines in the bass staff.

Fourth system of musical notation. It consists of two staves, treble and bass. The key signature has three flats. The time signature is 3/4. Dynamics include *rfz* and *marcare la sinistra*. There are some ledger lines in the bass staff.

Fifth system of musical notation. It consists of two staves, treble and bass. The key signature has three flats. The time signature is 3/4. There are some ledger lines in the bass staff.

sempre *ff* e con bravura *sf sf*

8

This system contains the first two measures of the piece. The music is written for piano in a key with three flats. The first measure features a complex texture with multiple sixteenth-note patterns in both hands. The second measure continues this texture with dynamic markings of *sf* and *sf*. A fermata is placed over the first measure.

8

This system contains measures 3 and 4. The piano part continues with intricate sixteenth-note patterns. The right hand has a more melodic line with some rests. A fermata is placed over the first measure.

rit. pesante sf string. sf

8

This system contains measures 5 and 6. The tempo and character change to *rit. pesante*. The piano part features heavy chords and a melodic line in the right hand. A dynamic marking of *sf* is present. A fermata is placed over the first measure.

sf ff

8

This system contains measures 7 and 8. The piano part has a dense texture of chords and sixteenth notes. The right hand has a melodic line. Dynamic markings of *sf* and *ff* are used. A fermata is placed over the first measure.

sf ff

8

This system contains measures 9 and 10. The piano part features a complex texture with triplets and sixteenth notes. The right hand has a melodic line. Dynamic markings of *sf* and *ff* are used. A fermata is placed over the first measure.

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M. P. Belaïeff à Leipzig.

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No. 1. Mazurka. ut	— .80 — .30	No. 1. Valse. Sol b	1. — .35	No. 4. mi	— .80 — .30	No. 1, en Ré	— .80 — .30
No. 2. Mazurka. sol	— .60 — .25	No. 2. Etude	— .80 — .30	No. 5. Ré	— .80 — .30	No. 2, en La	— .80 — .30
No. 3. Valse. Mi b	— .80 — .30	Op. 12. Nocturne	— .80 — .80	No. 6. si	— .60 — .25	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
Op. 29. 3 Morceaux. Complet.	1.40 — .50	Op. 18. Improptu et Valse. Complet	1.20 — .45	Cahier II. Complet	2. — .70	Séparément.	
Séparément.		Séparément.		Séparément.		No. 1. Krakowiak	— .80 — .30
No. 1. Duo	— .60 — .25	No. 1. Improptu	— .60 — .25	No. 7. La	— .80 — .30	No. 2. Kujawiak — Obertas	1. — .35
No. 2. Scherzo	— .60 — .25	No. 2. Valse. fa	— .60 — .25	No. 8. fa #	— .40 — .15	No. 3. Mazourka	1. — .35
No. 3. Valse	— .80 — .30	Nicolas Amani.		No. 9. Mi	— .40 — .15	No. 4. Polonaise	1.40 — .50
Op. 30. 3 Morceaux. Complet.	1.20 — .45	Op. 3. Tema con Variazioni	1.60 — .60	No. 10. ut #	— .40 — .15	Op. 32. Suite lyrique	2. — .70
Séparément.		Op. 4. Suite. Complet	1.60 — .60	No. 11. Si	— .60 — .25	Op. 33. 2 Fragments caractéristiques	— .80 — .30
No. 1. Etude. Sol b	— .40 — .15	Séparément.		No. 12. sol #	— .80 — .30	Op. 34. Ballade (en forme de Variations)	1.60 — .60
No. 2. Menuet. ut	— .60 — .25	No. 1. Prélude	— .40 — .15	Cahier III. Complet	2. — .70	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 3. Etude. Fa	— .60 — .25	No. 2. Minuetto	— .80 — .30	Séparément.		Séparément.	
Nicolas Arcoiboucheff.		No. 3. Gigue	— .60 — .25	No. 13. Fa #	— .60 — .25	No. 1, en La b	— .80 — .30
Op. 3. 2 Mazurkas. Complet.	1.60 — .60	No. 4. Gavotte	— .80 — .30	No. 14. mi b	— .40 — .15	No. 2, en do	— .60 — .25
Séparément.		Op. 5. 2 Valses. Complet	1. — .35	No. 15. Ré b	— .80 — .30	No. 3, en Mi b	— .60 — .25
No. 1. mi b	— .80 — .30	Séparément.		No. 16. si b	— .60 — .25		
No. 2. La b	1.20 — .45	No. 1. Valse triste	— .60 — .25	No. 17. La b	— .60 — .25		
Op. 7. 2 Morceaux. Complet.	1.20 — .45	No. 2. Valse gracieuse	— .60 — .25	No. 18. (Memento mori.) fa	— .60 — .25		
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50				
No. 1. Valse	— .60 — .25	Séparément.					
No. 2. Mazurka	— .60 — .25	No. 1. Souvenir lointain	— .60 — .25				
		No. 2. Orientale	— .60 — .25				
		No. 3. Elégie	— .60 — .25				
		No. 4. La pièce de maman	— .60 — .25				
		Op. 8. Préludes	1. — .35				