

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

Н. АМАНИ
3 ПРЕЛЮДИИ

ДЛЯ ФОРТЕПИАНО

СОЧ. 8

N. AMANI
3 PRÉLUDES

POUR PIANO

OP. 8

1901
2325

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. BELAIEFF
à LEIPZIG.



E. Alenoff.		M.	R.
Op. 7.	3 Morceaux. Complet	3.—	1.50
	<i>Séparément.</i>		
	No. 1. Valse-Improptu.	1.50	—75
	No. 2. Mazurka rustique	1.20	—60
	No. 3. Gavotte	1.20	—60
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	No. 1. RE-bémol majeur	1.20	—60
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	No. 1. Arabesque	1.—	—50
	No. 2. Notturmo	1.—	—50
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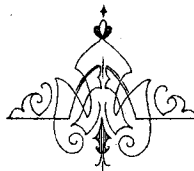
Nicolas Artelboucheff.		M.	R.
Op. 3.	2 Mazurkas. Complet	2.50	1.25
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	<i>Séparément.</i>		
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Alexandre Borodine.		M.	R.
Le Prince Igor.	Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld. net	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.—
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	No. 2, en MI majeur	—80	—40
	No. 3, en UT-dièse majeur	—80	—40
	No. 4, en RE majeur	—60	—30
Op. 13.	2 Improptus. Compl.	3.—	1.50
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	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
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	No. 9. MI majeur	—60	—30
	No. 10. UT-dièse mineur	—60	—30
	No. 11. SI majeur	1.—	—50
	No. 12. SOL-dièse mineur	1.20	—60
	Cahier III. Complet	3.—	1.50
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	No. 13. FA-dièse majeur	—80	—40
	No. 14. MI-bémol mineur	—60	—30
	No. 15. RE-bémol majeur	1.—	—50
	No. 16. SI-bémol mineur	—80	—40
	No. 17. LA-bémol majeur	1.—	—50
	No. 18. (Memento mori.) FA mineur	—80	—40

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	No. 21. SI-bémol majeur	—80	—40
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	No. 23. FA majeur	—80	—40
	No. 24. RE mineur	—80	—40
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	No. 3. Un moment d'enthousiasme	—60	—30
	No. 4. Preludino. 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-bémol mineur	—80	—40
	No. 2. FA majeur	1.20	—60
	B. Grodzki.		
Op. 47.	Valse capricieuse	1.—	—50



A Monsieur
Alexandre Miklatchewsky.



Trois Préludes

POUR
PIANO
PAR

N. AMANI.

OP. 8. Pr. ~~1.00~~ ^{M. 1.-} 58.-35

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M. P. BELAÏEFF, LEIPZIG.

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2325

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I.

N. Amani, Op. 8.

Andantino mosso. ♩ = 138.

PIANO.

p teneramente
sempre legato

The first system of the piano score consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth and sixteenth notes, starting on a G4 and moving upwards. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andantino mosso' with a quarter note equal to 138 beats per minute. The dynamics are 'p teneramente' and the articulation is 'sempre legato'.

pp *mf* *f*

The second system continues the piece with two staves. The right-hand staff has a more active melodic line with some slurs. The left-hand staff continues the accompaniment. Dynamics are marked as *pp*, *mf*, and *f* across the system.

p

The third system consists of two staves. The right-hand staff has a melodic line with some grace notes. The left-hand staff continues the accompaniment. The dynamic is marked as *p*.

pp *p*

The fourth system consists of two staves. The right-hand staff has a melodic line with some slurs. The left-hand staff continues the accompaniment. Dynamics are marked as *pp* and *p*.

mf tranquillo

The fifth system consists of two staves. The right-hand staff has a melodic line with some slurs. The left-hand staff continues the accompaniment. The dynamic is marked as *mf tranquillo*.

II.

Alla marcia funebre. ♩ = 76.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of staves. The first system includes a treble and bass clef staff with a piano (*p*) dynamic marking. The second system features a grand staff with a pianissimo (*pp*) dynamic. The third system continues with a mezzo-forte (*mf*) dynamic. The fourth system is marked fortissimo (*ff*). The fifth system concludes with a *con forza* marking. The score includes various musical notations such as slurs, ties, and triplets (indicated by the number '3').

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets in both hands and a dynamic marking of *fff* (fortississimo) with the instruction *grandioso*.

Second system of musical notation, continuing the piece with triplets and a dynamic marking of *mf* (mezzo-forte).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and a dynamic marking of *p* (piano).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and a dynamic marking of *pp* (pianissimo).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets, a dynamic marking of *dim.* (diminuendo), and a *ten.* (tension) marking.

III.

Moderato. $\text{♩} = 69.$

p *mf* *p* *mf* *sempre legato*

pp *mf*

mf p *mf p* *mf p*

mf *pp* *mf* *pp* *mf*

7

pp mf pp mf pp

Red. *

This system contains the first two measures of the piece. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The first measure has a piano (*pp*) dynamic, followed by a mezzo-forte (*mf*) dynamic in the second measure. The third measure returns to *pp*, the fourth to *mf*, and the fifth to *pp*. There are fermatas over the first and third measures. The word "Red." is written below the first and third measures, and an asterisk is placed below the second and fourth measures.

mf pp mf p rit. mf

a tempo

Red. *

This system contains measures 3 and 4. The first measure is *mf*, the second is *pp*, the third is *mf*, and the fourth is *p*. The fifth measure is marked *rit.* and the sixth is *mf*. The tempo marking "a tempo" appears above the sixth measure. There are fermatas over the second and fourth measures. The word "Red." is written below the second and fourth measures, and an asterisk is placed below the first and fifth measures.

Red. *

This system contains measures 5 and 6. The first measure has a fermata and the word "Red." below it. The second measure has an asterisk below it. The system concludes with a double bar line.

mf pp p

Red. *

This system contains measures 7 and 8. The first measure is *mf*, the second is *pp*, and the third is *p*. There are fermatas over the first and second measures. The word "Red." is written below the second measure, and an asterisk is placed below the first and third measures.

p mf pp

Red. *

This system contains measures 9 and 10. The first measure is *p*, the second is *mf*, and the third is *pp*. There are fermatas over the first and second measures. The word "Red." is written below the third measure, and an asterisk is placed below the first and second measures.

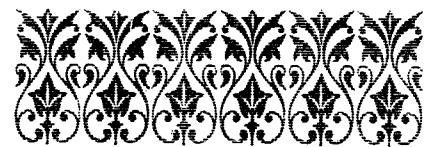
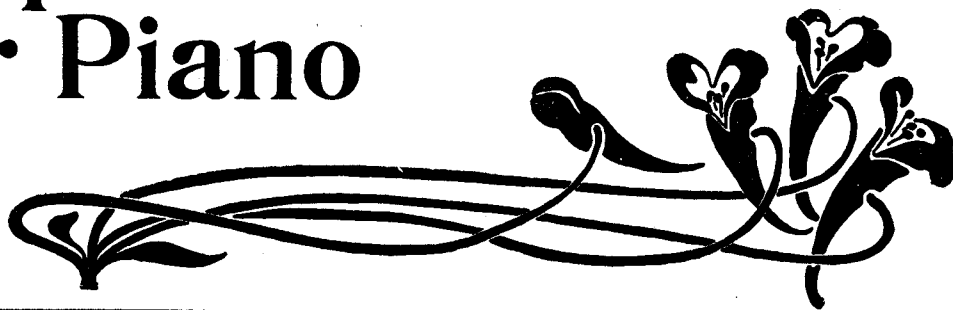
mf pp mf p rit.

m.s. m.d. ten.

Red. *

This system contains measures 11 and 12. The first measure is *mf*, the second is *pp*, the third is *mf*, and the fourth is *p*. The fifth measure is marked *rit.*. Above the fifth measure, the markings "m.s.", "m.d.", and "ten." are present. There are fermatas over the first and second measures. The word "Red." is written below the fifth measure, and an asterisk is placed below the first, third, and sixth measures.

Compositions pour Piano



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à LEIPZIG

C. Antipow.		M.	R.
Op. 1. 3 Etudes. Complet . . .	3.—	1.50	
<i>Séparément.</i>			
No. 1. As	1.50	—75	
No. 2. Fis	1.50	—75	
No. 3. A	1.—	—50	
Op. 2. 3 Valses. Complet . . .	4.—	2.—	
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No. 1. e	1.—	—50	
No. 2. dis	1.50	—75	
No. 3. B	2.—	1.—	
Op. 3. Variations sur un thème original	3.—	1.50	
Op. 5. 5 Morceaux Complet . . .	3.—	1.50	
<i>Séparément.</i>			
No. 1. Romance	—80	—40	
No. 2. Étude	1.—	—50	
No. 3. Burlesque	—80	—40	
No. 4. Prélude	—60	—30	
No. 5. Étude	1.—	—50	
Op. 6. 4 Morceaux. Complet . . .	3.—	1.50	
<i>Séparément.</i>			
No. 1. Valse	1.—	—50	
No. 2. Nocturne	—80	—40	
No. 3. Intermezzo	—80	—40	
No. 4. Impromptu	—80	—40	
Op. 8. 2 Préludes. Complet . . .	1.50	—75	
<i>Séparément.</i>			
No. 1. E	—60	—30	
No. 2. Des	1.—	—50	
Op. 9. Miniatures. Complet . . .	2.—	1.—	
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No. 2. Mazurka	1.—	—50	
No. 3. Valse	1.—	—50	
Op. 10. Prélude	—80	—40	
Op. 11. Valse et Étude. Cplt. . . .	2.—	1.—	
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No. 1. Valse	1.50	—75	
No. 2. Étude	1.20	—60	
Op. 12. Nocturne	1.—	—50	
Op. 13. Impromptu et Valse. Complet	1.50	—75	
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No. 1. Impromptu	—80	—40	
No. 2. Valse	1.—	—50	

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Op. 7. 3 Morceaux. Complet . . .	3.—	1.50	
<i>Séparément.</i>			
No. 1. Valse-Impromptu	1.50	—75	
No. 2. Mazurka rustique	1.20	—60	
No. 3. Gavotte	1.20	—60	
Op. 8. 2 Mazurkas. Complet . . .	2.—	1.—	
<i>Séparément.</i>			
No. 1. Ré-bémol	1.20	—60	
No. 2. Mi	1.20	—60	
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<i>Séparément.</i>			
No. 1. Arabesque	1.—	—50	
No. 2. Notturmo	1.—	—50	
No. 3. Impromptu	—80	—40	
No. 4. Burlesque	—80	—40	
No. 5. Novellette	1.20	—60	
Op. 10. 4 Morceaux. Complet . . .	4.—	2.—	
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No. 1. Petites Variations	1.50	—75	
No. 2. Valse	1.—	—50	
No. 3. Intermezzo	1.20	—60	
No. 4. Canzona	1.20	—60	
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No. 2. Scherzo	1.—	—50	
No. 3. Valse	1.20	—60	
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No. 2. Menuet (ut)	—80	—40	
No. 3. Étude (Fa)	—80	—40	
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No. 4. Gavotte	1.20	—60	
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No. 2. Valse gracieuse	1.—	—50	
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No. 1. Souvenir lointain	—60	—30	
No. 2. Orientale	—60	—30	
No. 3. Elégie	—60	—30	
No. 4. La pièce de maman	—60	—30	
Op. 8. 3 Préludes	1.—	—50	
Nicolas Arceiboucheff.			
Op. 3. 2 Mazurkas. Complet	2.50	1.25	
<i>Séparément.</i>			
No. 1. es	1.—	—50	
No. 2. As	1.50	—75	
Op. 7. 2 Morceaux. Complet	1.50	—75	
<i>Séparément.</i>			
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