

à Monsieur  
N. de Gerestchenko.

# Près de l'Eau.

Six  
Morceaux détachés

POUR  
PIANO  
PAR

# FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. R. 2 70

*Séparément:*

N <sup>o</sup> 1, en Ut	Pr. R. = 29
N <sup>o</sup> 2, en do #. L'île abandonnée	Pr. R. = 35
N <sup>o</sup> 3, en Mi	Pr. R. = 49
N <sup>o</sup> 4, en Si. Barcarolle	Pr. R. = 69
N <sup>o</sup> 5, en si b. Saules pleureurs	Pr. R. = 49
N <sup>o</sup> 6, en Ut. La Fontaine	Pr. R. = 38

Propriété de l'Éditeur pour tous Pays.

**M. P. BELAÏEFF, LEIPZIG.**

1906

2668

2669 — 2674

Inst. Lith. de C. C. Pöschel, G. m. b. H., Leipzig



# II. L'Île abandonnée. — Покинутый островъ.

Andante mesto. ♩ = 96-100.

Félix Blumenfeld, Op. 38 № 2.

Piano.

*p tranquillo*

*pp*

*la mano sinistra sempre **pp** e sussurando*

*dolce*

*m.d.*

*m.d.*

*m.d.*

*pp*

*m.d.*

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#). The dynamic marking *m.d.* is located below the bass staff.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature remains three sharps. The dynamic marking *m.d.* is located below the bass staff.

Third system of musical notation. The treble clef staff shows a melodic line with a slur and a fermata over the final note. The bass clef staff continues with the rhythmic accompaniment. The key signature is three sharps. The dynamic marking *m.d.* is located below the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a rhythmic accompaniment. The key signature changes to two sharps (F#, C#). The dynamic marking *mp* is located above the bass staff. The system concludes with a large fermata over the final notes.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff has a rhythmic accompaniment. The key signature is two sharps. The dynamic marking *pp* is located below the bass staff, and *m.g.* is written below the first measure. The instruction *cant. ma dolce* is written above the treble staff, and a *p* dynamic marking is placed above the first note of the treble staff.

*ben cant. sempre*

*m.d.*

*cresc. poco a poco*

8

*dim.*

*p*

*poco marc. il basso*

*cresc. poco a poco*

*m.d.*

*ff*

Detailed description: This page of a musical score contains six systems of music for piano. Each system consists of a grand staff with a treble and bass clef. The first system includes a first ending bracket labeled '8'. The second system features a *dim.* (diminuendo) instruction. The third system starts with a *p* (piano) dynamic and includes the instruction *poco marc. il basso* (slightly more marked in the bass). The fourth system includes a *cresc. poco a poco* (crescendo) instruction and contains fingering numbers (1, 4, 3, 2, 1, 2) under the bass line. The fifth system is marked *m.d.* (mezzo-dolce). The sixth system begins with a first ending bracket labeled '8' and ends with a *ff* (fortissimo) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

8

*dim.*

5 4

This system shows the first two measures of a musical piece. The right hand has a melodic line with a slur over the first two measures. The left hand has a rhythmic accompaniment. A dynamic marking of *dim.* is present in the second measure. Fingerings 5 and 4 are indicated in the left hand.

*calando*

*molto*

*p tranquillo come sopra*

This system contains measures 3 and 4. The tempo marking *calando* is above the first measure, and *molto* is below the first measure. The dynamic marking *p tranquillo come sopra* is below the second measure. Fingerings 2, 1, and 1 are shown in the left hand.

*pp*

*m.d.*

This system contains measures 5 and 6. The dynamic marking *pp* is in the first measure. The marking *m.d.* is below the first measure.

*m.d.*

This system contains measures 7 and 8. The marking *m.d.* is below the first measure.

*m.d.*

This system contains measures 9 and 10. The marking *m.d.* is below the first measure.

First system of musical notation. The right hand (treble clef) has a long melodic line with a slur. The left hand (bass clef) has a rhythmic accompaniment of eighth notes. Dynamics include *m.d.* (mezzo-dolce) and *pp* (pianissimo). Fingering numbers 1 and 4 are shown in the left hand.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *ben cant.* (ben cantabile).

Third system of musical notation. The right hand has a melodic line with a slur. The left hand continues the rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the rhythmic accompaniment. Dynamics include *dolce* and *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the rhythmic accompaniment. Dynamics include *meno p* (meno piano).



dim. poco a poco al Fine.

This system shows the first two measures of a musical piece. The right hand features a melodic line with a long slur. The left hand plays a steady eighth-note accompaniment. The instruction "dim. poco a poco al Fine." is written above the right hand.

This system contains the next two measures. The right hand continues its melodic line, and the left hand maintains the eighth-note accompaniment.

morendo

This system covers measures three and four. The right hand has a melodic line with a slur. The left hand continues the eighth-note accompaniment. The instruction "morendo" is written above the right hand.

pp

This system shows measures five and six. The right hand has a melodic line with a slur. The left hand continues the eighth-note accompaniment. The dynamic marking "pp" is written below the right hand.

ppp pp

This system contains the final two measures of the piece. The right hand has a melodic line with a slur. The left hand continues the eighth-note accompaniment. The dynamic markings "ppp" and "pp" are written below the right hand. At the bottom right, there is a small musical fragment with the dynamic marking "ppp".

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	A. R.		A. R.		A. R.		A. R.
Op. 16. 3 Morceaux. Complet.	1.40 — 50	Op. 1. 3 Etudes. Complet.	2. — 70	Op. 2. 4 Morceaux. Complet.	2.50 — 90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . .	2. — 70
No. 1. Chant d'automne . . .	.60 — 25	No. 1. La b . . . . .	1. — 85	No. 1. Etude. La . . . . .	.80 — 80	Séparément.	
No. 2. Idylle . . . . .	.40 — 15	No. 2. Fa # . . . . .	1. — 35	No. 2. Souvenir douloureux . . . . .	.60 — 25	No. 19. Mi b . . . . .	.60 — 25
No. 3. Valse . . . . .	1. — 35	No. 3. La . . . . .	.80 — 30	No. 3. Quasi Mazurka . . . . .	.80 — 30	No. 20. ut . . . . .	.60 — 25
<b>E. Alenoff.</b>		Op. 2. 3 Valses. Complet.	2. — 70	No. 4. Mazurka de concert . . . . .	1. — 35	No. 21. Si b . . . . .	.60 — 25
Op. 7. 3 Morceaux. Complet.	2. — 70	Séparément.		Op. 3. 3 Etudes. Complet.	2. — 70	No. 22. sol . . . . .	.60 — 25
Séparément.		No. 1. mi . . . . .	.80 — 30	Séparément.		No. 23. Fa . . . . .	.60 — 25
No. 1. Valse-Improptu . . . . .	1. — 35	No. 2. ré # . . . . .	1. — 35	No. 1. Ré b . . . . .	1.20 — 45	No. 24. ré . . . . .	.60 — 25
No. 2. Mazurka rustique . . . . .	.80 — 30	No. 3. Si b . . . . .	1.40 — 50	No. 2. mi . . . . .	.60 — 25	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte . . . . .	.80 — 30	Op. 3. Variations sur un thème original . . . . .	1.80 — 65	No. 3. La . . . . .	.80 — 30	Mi . . . . .	1.40 — 50
Op. 8. 2 Mazurkas. Complet.	1.40 — 50	Op. 5. 5 Morceaux. Complet.	1.80 — 65	Séparément.		Op. 21. 3 Morceaux. Complet.	1.60 — 60
Séparément.		No. 1. Romance . . . . .	.60 — 25	Op. 4. Valse-Etude . . . . .	1.40 — 50	Séparément.	
No. 1. Ré b . . . . .	.80 — 80	No. 2. Etude . . . . .	.60 — 25	Op. 6. 2 Nocturnes. Complet.	1.60 — 60	No. 1. Moment de désespoir . . . . .	.60 — 25
No. 2. Mi . . . . .	.80 — 30	No. 3. Burlesque . . . . .	.60 — 25	Séparément.		No. 2. Le soir . . . . .	.60 — 25
Op. 9. 5 Morceaux. Complet.	2. — 70	No. 4. Prélude . . . . .	.40 — 15	No. 1. Une nuit à Magaratch (Crimée). Mi . . . . .	1. — 35	No. 3. Une course . . . . .	1. — 35
Séparément.		No. 5. Etude . . . . .	.80 — 30	No. 2. mi b . . . . .	.80 — 30	Op. 22. 2 Morceaux.	
No. 1. Arabesque . . . . .	.80 — 30	Op. 6. 4 Morceaux. Complet.	1.80 — 65	Séparément.		No. 1. Mazurka (en La b) . . . . .	.80 — 30
No. 2. Notturmo . . . . .	.60 — 25	Séparément.		Op. 8. Variations caractéristiques sur un thème original . . . . .	2. — 70	No. 2. Valse brillante (en Si) . . . . .	1.40 — 50
No. 3. Improptu . . . . .	.60 — 25	No. 1. Valse. La . . . . .	.80 — 30	Op. 11. Mazurka . . . . .	1.60 — 60	Op. 23. Suite polonaise. Complet . . . . .	1.60 — 60
No. 4. Burlesque . . . . .	.60 — 25	No. 2. Nocturne . . . . .	.60 — 25	Op. 12. 4 Préludes. Complet.	1.60 — 60	Séparément.	
No. 5. Novellette . . . . .	.80 — 30	No. 3. Intermezzo . . . . .	.60 — 25	Séparément.		No. 1. Krakovienne (Krakowiak) . . . . .	.60 — 25
Op. 10. 4 Morceaux. Complet.	2. — 70	No. 4. Improptu . . . . .	.60 — 25	No. 1, en Sol . . . . .	.60 — 25	No. 2. A la Mazurka (Kujawiak) . . . . .	.80 — 30
Séparément.		Op. 8. 2 Préludes. Complet.	1. — 35	No. 2, en Mi . . . . .	.60 — 25	No. 3. Berceuse (Kolysanka) . . . . .	.40 — 15
No. 1. Petites Variations . . . . .	1.20 — 45	Séparément.		No. 3, en Ut # . . . . .	.60 — 25	No. 4. Mazurka (Mazurek) . . . . .	.80 — 30
No. 2. Valse . . . . .	.60 — 25	Op. 9. Miniatures. Complet.	1.60 — 60	No. 4, en Ré # . . . . .	.40 — 15	Op. 24. Etude de concert en fa # . . . . .	1.40 — 50
No. 3. Intermezzo . . . . .	.80 — 30	Séparément.		Op. 13. 2 Improptus. Complet.	1.80 — 65	Op. 25. 2 Etudes - Fantaisies. Complet . . . . .	2. — 70
No. 4. Canzona . . . . .	.80 — 30	No. 1. Mi . . . . .	.40 — 15	Séparément.		Séparément.	
<b>A. N. Alpheraky.</b>		No. 2. Ré b . . . . .	.60 — 25	No. 1. La b . . . . .	1.40 — 50	No. 1. sol . . . . .	1.20 — 45
Op. 25. 3 Morceaux. Complet.	1.40 — 50	Op. 9. Miniatures. Complet.	1.60 — 60	No. 2. Sol b . . . . .	.80 — 30	No. 2. mi b . . . . .	1.20 — 45
Séparément.		Séparément.		Op. 14. Sur mer. Etude . . . . .	1.60 — 60	Op. 27. 10 Moments lyriques.	
No. 1. Introduction . . . . .	.60 — 25	No. 1. Fuguetta . . . . .	.40 — 15	Op. 16. Valse-Improptu . . . . .	1.60 — 60	Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol . . . . .	1.40 — 50
No. 2. Mazurka . . . . .	.60 — 25	No. 2. Mazurka . . . . .	.60 — 25	Op. 17. Préludes		Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa . . . . .	1.40 — 50
No. 3. Sérénade levantine . . . . .	.60 — 25	No. 3. Valse. Ré . . . . .	.60 — 25	Cahier I. Complet. . . . .	2. — 70	Op. 28. Improptu (en Si) . . . . .	1. — 35
Op. 27. 3 Morceaux. Complet.	1.40 — 50	Op. 10. Prélude . . . . .	.60 — 25	Séparément.		Op. 29. 2 Etudes. Complet . . . . .	1.40 — 50
Séparément.		Op. 11. Valse et Etude. Complet.	1.40 — 50	No. 1. Ut . . . . .	.40 — 15	Séparément.	
No. 1. Mazurka. ut . . . . .	.80 — 30	Séparément.		No. 2. la . . . . .	.80 — 30	No. 1, en Ré . . . . .	.80 — 30
No. 2. Mazurka. sol . . . . .	.60 — 25	No. 1. Valse. Sol b . . . . .	1. — 35	No. 3. Sol . . . . .	.40 — 15	No. 2, en La . . . . .	.80 — 30
No. 3. Valse. Mi b . . . . .	.80 — 30	No. 2. Etude . . . . .	.80 — 30	No. 4. mi . . . . .	.80 — 30	Op. 31. 2 <sup>me</sup> Suite polonaise (en La). Complet . . . . .	3. — 1.05
Op. 29. 3 Morceaux. Complet.	1.40 — 50	Op. 12. Nocturne . . . . .	.80 — 30	No. 5. Ré . . . . .	.80 — 30	Séparément.	
Séparément.		Op. 13. Improptu et Valse. Complet . . . . .	1.20 — 45	No. 6. si . . . . .	.60 — 25	No. 1. Krakowiak . . . . .	.80 — 30
No. 1. Duo . . . . .	.60 — 25	Séparément.		Cahier II. Complet . . . . .	2. — 70	No. 2. Kujawiak — Obertas . . . . .	1. — 35
No. 2. Scherzo . . . . .	.60 — 25	Op. 11. Valse et Etude. Complet.	1.40 — 50	Séparément.		No. 3. Mazourka . . . . .	1. — 35
No. 3. Valse . . . . .	.80 — 30	No. 1. Improptu . . . . .	.60 — 25	No. 7. La . . . . .	.80 — 30	No. 4. Polonaise . . . . .	1.40 — 50
Op. 30. 3 Morceaux. Complet.	1.20 — 45	No. 2. Valse. fa . . . . .	.60 — 25	No. 8. fa # . . . . .	.40 — 15	Op. 32. Suite lyrique . . . . .	2. — 70
Séparément.		<b>Nicolas Amani.</b>		No. 9. Mi . . . . .	.40 — 15	Op. 33. 2 Fragments caractéristiques . . . . .	.80 — 80
No. 1. Etude. Sol b . . . . .	.40 — 15	Op. 3. Tema con Variazioni . . . . .	1.60 — 60	No. 10. ut # . . . . .	.40 — 15	Op. 34. Ballade (en forme de Variations) . . . . .	1.60 — 60
No. 2. Menuet. ut . . . . .	.60 — 25	Op. 4. Suite. Complet . . . . .	1.60 — 60	No. 11. Si . . . . .	.60 — 25	Op. 35. 3 Mazourkas. Complet . . . . .	1.40 — 50
No. 3. Etude. Fa . . . . .	.60 — 25	Séparément.		No. 12. sol # . . . . .	.80 — 30	Séparément.	
<b>Nicolas Artciboucheff.</b>		No. 1. Prélude . . . . .	.40 — 15	Cahier III. Complet . . . . .	2. — 70	No. 1, en La b . . . . .	.60 — 30
Op. 3. 2 Mazurkas. Complet.	1.60 — 60	No. 2. Minuetto . . . . .	.80 — 30	Séparément.		No. 2, en do . . . . .	.60 — 25
Séparément.		No. 3. Gigue . . . . .	.60 — 25	No. 13. Fa # . . . . .	.60 — 25	No. 3, en Mi b . . . . .	.60 — 25
No. 1. mi b . . . . .	.80 — 30	No. 4. Gavotte . . . . .	.80 — 30	No. 14. mi b . . . . .	.40 — 15		
No. 2. La b . . . . .	1.20 — 45	Op. 5. 2 Valses. Complet.	1. — 35	No. 15. Ré b . . . . .	.80 — 30		
Op. 7. 2 Morceaux. Complet.	1.20 — 45	Séparément.		No. 16. si b . . . . .	.60 — 25		
Séparément.		No. 1. Valse triste . . . . .	.60 — 25	No. 17. La b . . . . .	.60 — 25		
No. 1. Valse . . . . .	.60 — 25	No. 2. Valse gracieuse . . . . .	.60 — 25	No. 18. (Memento mori.) fa . . . . .	.60 — 25		
No. 2. Mazurka . . . . .	.60 — 25	Op. 7. 4 Pièces caractéristiques. Complet . . . . .	1.40 — 50				
		Séparément.					
		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				

à Monsieur  
N. de Gerestchenko.

# Près de l'Eau.

Six  
Morceaux détachés

POUR

PIANO

PAR

# FÉLIX BLUMENFELD.

OP. 38.

Cpl. Pr.  $\text{R.} = 2.70$

Séparément:

N <sup>o</sup> 1, en Ut	Pr. $\text{R.} = 25$
N <sup>o</sup> 2, en do #. L'Île abandonnée	Pr. $\text{R.} = 35$
N <sup>o</sup> 3, en Mi	Pr. $\text{R.} = 40$
N <sup>o</sup> 4, en Si. Barcarolle	Pr. $\text{R.} = 60$
N <sup>o</sup> 5, en si b. Saules pleureurs	Pr. $\text{R.} = 45$
N <sup>o</sup> 6, en Ut. La Fontaine	Pr. $\text{R.} = 30$

Propriété de l'Éditeur pour tous Pays.

**M. P. BELAÏEFF, LEIPZIG.**

1906

2668

2669 — 2674

Inst. Litj. de C. C. Rödel, G. m. b. H., Leipzig

### III.

Lento, ma non troppo. ♩ = 60.

Félix Blumenfeld, Op. 38 Nº 3.

Piano.

*p molto legat e cant.*

*mp*

*mp*

*p*

*mf*

*p*

*mp*

*p*

*dim.*

pp

*cant.*

p

*pp*

*poco f*

*mf dim. molto*

*rit. poco*

*pp*

*rit. poco*

*pp*

*ppp*

*m.g.*

*ad.*

\*

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	M. R.		M. R.		M. R.		M. R.
Op. 16. 3 Morceaux. Complet.	1.40 — .50	Op. 1. 3 Etudes. Complet.	2. — .70	Op. 2. 4 Morceaux. Complet.	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet.	2. — .70
No. 1. Chant d'automne.	.60 — .25	No. 1. La ♭ . . . . .	1. — .85	No. 1. Etude. La . . . . .	.80 — .30	Séparément.	
No. 2. Idylle . . . . .	.40 — .15	No. 2. Fa # . . . . .	1. — .35	No. 2. Souvenir douloureux.	.60 — .25	No. 19. Mi ♭ . . . . .	.60 — .25
No. 3. Valse . . . . .	1. — .35	No. 3. La . . . . .	.80 — .30	No. 3. Quasi Mazurka . . . . .	.80 — .30	No. 20. ut . . . . .	.60 — .25
<b>E. Aleneff.</b>		Op. 2. 3 Valses. Complet.		Op. 3. 3 Etudes. Complet.		No. 21. Si ♭ . . . . .	
		2. — .70		2. — .70		No. 22. sol . . . . .	
Séparément.		Séparément.		Séparément.		No. 23. Fa . . . . .	
No. 1. Valse-Impromptu . . . . .	1. — .35	No. 1. mi . . . . .	.80 — .30	No. 1. Ré ♭ . . . . .	1.20 — .45	Op. 20. Nocturne-Fantaisie en	
No. 2. Mazurka rustique . . . . .	.80 — .80	No. 2. ré # . . . . .	1. — .35	No. 2. mi . . . . .	.60 — .25	Mi . . . . .	
No. 3. Gavotte . . . . .	.80 — .30	No. 3. Si ♭ . . . . .	1.40 — .50	No. 3. La . . . . .	.80 — .30	1.40 — .50	
Op. 7. 3 Morceaux. Complet.		Op. 3. Variations sur un thème		Op. 4. Valse-Etude . . . . .		Op. 21. 3 Morceaux. Complet.	
2. — .70		original . . . . .		1.40 — .50		1.60 — .60	
Séparément.		1.80 — .65		Séparément.		Séparément.	
No. 1. Valse-Impromptu . . . . .	1. — .35	Op. 5. 5 Morceaux. Complet.		Op. 6. 2 Nocturnes. Complet.		No. 1. Moment de déses-	
No. 2. Mazurka rustique . . . . .	.80 — .80	1.80 — .65		1.60 — .60		poir . . . . .	
No. 3. Gavotte . . . . .	.80 — .30	Séparément.		Séparément.		No. 2. Le soir . . . . .	
Op. 8. 2 Mazurkas. Complet.		No. 1. Romance . . . . .		No. 1. Une nuit à Maga-		No. 3. Une course . . . . .	
1.40 — .50		.60 — .25		ratch (Crimée). Mi . . . . .		1. — .35	
Séparément.		No. 2. Etude . . . . .		No. 2. mi ♭ . . . . .		Op. 22. 2 Morceaux.	
No. 1. Ré ♭ . . . . .	.80 — .80	.60 — .25		.80 — .30		No. 1. Mazurka (en La ♭) . . . . .	
No. 2. Mi . . . . .	.80 — .30	No. 3. Burlesque . . . . .				No. 2. Valse brillante (en Si) . . . . .	
Op. 9. 5 Morceaux. Complet.		No. 4. Prélude . . . . .		Op. 8. Variations caractéris-		No. 1. Krakovienne (Krako-	
2. — .70		.80 — .30		tiques sur un thème original		wiak) . . . . .	
Séparément.		Op. 6. 4 Morceaux. Complet.		2. — .70		No. 2. Ala Mazurka (Kuja-	
No. 1. Arabesque . . . . .	.80 — .30	1.80 — .65		Op. 11. Mazurka . . . . .		wiak) . . . . .	
No. 2. Notturmo . . . . .	.60 — .25	Séparément.		1.60 — .60		No. 3. Berceuse (Kolysan-	
No. 3. Impromptu . . . . .	.60 — .25	No. 1. Mi . . . . .		Op. 12. 4 Préludes. Complet.		ka) . . . . .	
No. 4. Burlesque . . . . .	.60 — .25	.40 — .15		1.60 — .60		No. 4. Mazurka (Mazurek) . . . . .	
No. 5. Novellette . . . . .	.80 — .80	No. 2. Ré ♭ . . . . .		Séparément.		Op. 24. Etude de concert en fa #	
Op. 10. 4 Morceaux. Complet.		.60 — .25		No. 1, en Sol . . . . .		1.40 — .50	
2. — .70		Op. 9. Miniatures. Complet.		No. 2, en Mi . . . . .		Op. 25. 2 Etudes - Fantaisies.	
Séparément.		1.60 — .60		No. 3, en Ut # . . . . .		Complet . . . . .	
No. 1. Petites Variations . . . . .	1.20 — .45	Séparément.		No. 4, en Ré . . . . .		2. — .70	
No. 2. Valse . . . . .	.60 — .25	No. 1. Fuguettes . . . . .		Op. 13. 2 Impromptus. Complet.		Séparément.	
No. 3. Intermezzo . . . . .	.80 — .30	.40 — .15		1.80 — .65		No. 1. sol . . . . .	
No. 4. Canzona . . . . .	.80 — .30	No. 2. Mazurka . . . . .		Séparément.		No. 2. mi ♭ . . . . .	
<b>A. N. Alpheraky.</b>		No. 3. Valse. Ré . . . . .		No. 1. La ♭ . . . . .		1.20 — .45	
		.60 — .25		No. 2. Sol ♭ . . . . .		1.20 — .45	
Op. 25. 3 Morceaux. Complet.		Op. 10. Prélude . . . . .		Op. 14. Sur mer. Etude . . . . .		Op. 27. 10 Moments lyriques.	
1.40 — .50		.60 — .25		1.60 — .60		Cahier I. No. 1. Mi ♭. No. 2.	
Séparément.		Op. 11. Valse et Etude. Complet.		Op. 16. Valse-Impromptu . . . . .		Sol #. No. 3. Si. No. 4. Mi.	
No. 1. Introduction . . . . .	.60 — .25	1.40 — .50		1.60 — .60		No. 5. Sol . . . . .	
No. 2. Mazurka . . . . .	.60 — .25	Séparément.		Op. 17. Préludes		1.40 — .50	
No. 3. Sérénade levantine . . . . .	.60 — .25	No. 1. Valse. Sol ♭ . . . . .		Cahier I. Complet . . . . .		Cahier II. No. 6. Ré. No. 7.	
Op. 27. 3 Morceaux. Complet.		.80 — .30		2. — .70		Sol. No. 8. Mi ♭. No. 9. Do.	
1.40 — .50		Op. 12. Nocturne . . . . .		Séparément.		No. 10. Fa . . . . .	
Séparément.		.80 — .30		No. 1. Ut . . . . .		1.40 — .50	
No. 1. Mazurka. ut . . . . .	.80 — .30	Op. 13. Impromptu et Valse.		No. 2. la . . . . .		Op. 28. Impromptu (en Si) . . . . .	
No. 2. Mazurka. sol . . . . .	.60 — .25	Complet . . . . .		No. 3. Sol . . . . .		1. — .35	
No. 3. Valse. Mi ♭ . . . . .	.80 — .30	1.20 — .45		No. 4. mi . . . . .		Op. 29. 2 Etudes. Complet . . . . .	
Op. 29. 3 Morceaux. Complet.		Séparément.		No. 5. Ré . . . . .		1.40 — .50	
1.40 — .50		No. 1. Impromptu . . . . .		No. 6. si . . . . .		Séparément.	
Séparément.		.60 — .25		Cahier II. Complet . . . . .		No. 1, en Ré . . . . .	
No. 1. Duo . . . . .	.60 — .25	No. 2. Valse. fa . . . . .		2. — .70		No. 2, en La . . . . .	
No. 2. Scherzo . . . . .	.60 — .25	.60 — .25		Séparément.		Op. 31. 2 <sup>me</sup> Suite polonaise	
No. 3. Valse . . . . .	.80 — .30	Op. 10. Prélude . . . . .		No. 7. La . . . . .		(en La). Complet . . . . .	
Op. 30. 3 Morceaux. Complet.		.60 — .25		No. 8. fa # . . . . .		3. — 1.05	
1.20 — .45		Op. 11. Valse et Etude. Complet.		No. 9. Mi . . . . .		Séparément.	
Séparément.		1.40 — .50		No. 10. ut # . . . . .		No. 1. Krakowiak . . . . .	
No. 1. Etude. Sol ♭ . . . . .	.40 — .15	Séparément.		No. 11. Si . . . . .		No. 2. Kujawiak—Obertas . . . . .	
No. 2. Menuet. ut . . . . .	.60 — .25	No. 1. Imprimé . . . . .		No. 12. sol # . . . . .		1. — .35	
No. 3. Etude. Fa . . . . .	.60 — .25	.60 — .25		Cahier III. Complet . . . . .		No. 3. Mazourka . . . . .	
Op. 7. 2 Morceaux. Complet.		Op. 3. Tema con Variazioni . . . . .		2. — .70		No. 4. Polonaise . . . . .	
1.20 — .45		1.60 — .60		Séparément.		1.40 — .50	
Séparément.		Op. 4. Suite. Complet . . . . .		No. 7. La . . . . .		Op. 32. Suite lyrique . . . . .	
No. 1. Etude. Sol ♭ . . . . .	.40 — .15	1.60 — .60		No. 8. fa # . . . . .		2. — .70	
No. 2. Menuet. ut . . . . .	.60 — .25	Séparément.		No. 9. Mi . . . . .		Op. 33. 2 Fragments caractéris-	
No. 3. Etude. Fa . . . . .	.60 — .25	No. 1. Prélude . . . . .		No. 10. ut # . . . . .		tiques . . . . .	
<b>Nicolas Artciboucheff.</b>		.40 — .15		No. 11. Si . . . . .		.80 — .80	
		No. 2. Minuetto . . . . .		No. 12. sol # . . . . .		Op. 34. Ballade (en forme de	
Op. 3. 2 Mazurkas. Complet.		.80 — .30		Cahier III. Complet . . . . .		Variations) . . . . .	
1.60 — .60		No. 3. Gigue . . . . .		2. — .70		1.60 — .60	
Séparément.		.60 — .25		Séparément.		Op. 35. 3 Mazourkas. Complet.	
No. 1. mi ♭ . . . . .	.80 — .30	No. 4. Gavotte . . . . .		No. 13. Fa # . . . . .		1.40 — .50	
No. 2. La ♭ . . . . .	1.20 — .45	.80 — .30		No. 14. mi ♭ . . . . .		Séparément.	
Op. 7. 2 Morceaux. Complet.		Op. 5. 2 Valses. Complet.		No. 15. Ré ♭ . . . . .		No. 1, en La ♭ . . . . .	
1.20 — .45		1. — .35		No. 16. si ♭ . . . . .		.60 — .30	
Séparément.		Séparément.		No. 17. La ♭ . . . . .		.60 — .25	
No. 1. Valse . . . . .	.60 — .25	No. 1. Valse triste . . . . .		No. 18. (Memento mori.) fa . . . . .		.60 — .25	
No. 2. Mazurka . . . . .	.60 — .25	.60 — .25					
Op. 8. Préludes . . . . .		No. 2. Valse gracieuse . . . . .					
1. — .35		.60 — .25					
Séparément.		Op. 7. 4 Pièces caractéristiques.					
No. 1. Souvenir lointain . . . . .	.60 — .25	Complet . . . . .					
No. 2. Orientale . . . . .	.60 — .25	1.40 — .50					
No. 3. Elégie . . . . .	.60 — .25	Séparément.					
No. 4. La pièce de maman . . . . .	.60 — .25	No. 1. Souvenir lointain . . . . .					
Op. 8. Préludes . . . . .		.60 — .25					
1. — .35		No. 2. Orientale . . . . .					
Séparément.		.60 — .25					
No. 1. mi ♭ . . . . .	.80 — .30	No. 3. Elégie . . . . .					
No. 2. La ♭ . . . . .	1.20 — .45	.60 — .25					
Op. 7. 2 Morceaux. Complet.		No. 4. La pièce de maman . . . . .					
1.20 — .45		.60 — .25					
Séparément.		Op. 8. Préludes . . . . .					
No. 1. Valse . . . . .	.60 — .25	1. — .35					
No. 2. Mazurka . . . . .	.60 — .25	Séparément.					
Op. 8. Préludes . . . . .		No. 1. Souvenir lointain . . . . .					
1. — .35		.60 — .25					
Séparément.		No. 2. Orientale . . . . .					
No. 1. mi ♭ . . . . .	.80 — .30	.60 — .25					
No. 2. La ♭ . . . . .	1.20 — .45	No. 3. Elégie . . . . .					
Op. 7. 2 Morceaux. Complet.		.60 — .25					
1.20 — .45		No. 4. La pièce de maman . . . . .					
Séparément.		.60 — .25					
No. 1. Valse . . . . .	.60 — .25	Op. 8. Préludes . . . . .					
No. 2. Mazurka . . . . .	.60 — .25	1. — .35					
Op. 8. Préludes . . . . .		Séparément.					
1. — .35		No. 1. Souvenir lointain . . . . .					
Séparément.		.60 — .25					
No. 1. mi ♭ . . . . .	.80 — .30	No. 2. Orientale . . . . .					
No. 2. La ♭ . . . . .	1.20 — .45	.60 — .25					
Op. 7. 2 Morceaux. Complet.		No. 3. Elégie . . . . .					
1.20 — .45		.60 — .25					
Séparément.		No. 4. La pièce de maman . . . . .					
No. 1. Valse . . . . .	.60 — .25	.60 — .25					
No. 2. Mazurka . . . . .	.60 — .25	Op. 8. Préludes . . . . .					
Op. 8. Préludes . . . . .		1. — .35					
1. — .35		Séparément.					
Séparément.		No. 1. Souvenir lointain . . . . .					
No. 1. mi ♭ . . . . .	.80 — .30	.60 — .25					
No. 2. La ♭ . . . . .	1.20 — .45	No. 2. Orientale . . . . .					
Op. 7. 2 Morceaux. Complet.		.60 — .25					
1.20 — .45		No. 3. Elégie . . . . .					
Séparément.		.60 — .25					
No. 1. Valse . . . . .	.60 — .25	No. 4. La pièce de maman . . . . .					
No. 2. Mazurka . . . . .	.60 — .25	.60 — .25					
Op. 8. Préludes . . . . .		Op. 8. Préludes . . . . .					
1. — .35		1. — .35					
Séparément.		Séparément.					
No. 1. mi ♭ . . . . .	.80 — .30	No. 1. Souvenir lointain . . . . .					
No. 2. La ♭ . . . . .	1.20 — .45	.60 — .25					
Op. 7. 2 Morceaux. Complet.		No. 2. Orientale . . . . .					
1.20 — .45		.60 — .25					
Séparément.		No. 3. Elégie . . . . .					
No. 1. Valse . . . . .	.60 — .25	.60 — .25					
No. 2. Mazurka . . . . .	.60 — .25	No. 4. La pièce de maman . . . . .					
Op. 8. Préludes . . . . .		.60 — .25					
1. — .35		Op. 8. Préludes . . . . .					
Séparément.		1. — .35					
Séparément.		Séparément.					
No. 1. mi ♭ . . . . .	.80 — .30	No. 1. Souvenir lointain . . . . .					
No. 2. La ♭ . . . . .	1.20 — .45	.60 — .25					
Op. 7. 2 Morceaux. Complet.		No. 2. Orientale . . . . .					
1.20 — .45		.60 — .25					
Séparément.		No. 3. Elégie . . . . .					
No. 1. Valse . . . . .	.60 — .25	.60 — .25					
No. 2. Mazurka . . . . .	.60 — .25	No. 4. La pièce de maman . . . . .					
Op. 8. Préludes . . . . .		.60 — .25					
1. — .35		Op. 8. Préludes . . . . .					
Séparément.		1. — .35					
Séparément.		Séparément.					
No. 1. mi ♭ . . . . .	.80 — .30	No. 1. Souvenir lointain . . . . .					
No. 2. La ♭ . . . . .	1.20 — .45	.60 — .25					
Op. 7. 2 Morceaux. Complet.		No. 2. Orientale . . . . .					
1.20 — .45		.60 — .25					
Séparément.		No. 3. Elégie . . . . .					
No. 1. Valse . . . .							

à Monsieur  
N. de Gerestchenko.

# Près de l'Eau.

Six  
Morceaux détachés

POUR

PIANO

PAR

# FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr.  $\frac{2}{70}$

*Séparément:*

N <sup>o</sup> 1, en Ut	Pr. $\frac{2}{23}$
N <sup>o</sup> 2, en do #. L'Île abandonnée	Pr. $\frac{1}{35}$
N <sup>o</sup> 3, en Mi	Pr. $\frac{2}{43}$
N <sup>o</sup> 4, en Si. Barcarolle	Pr. $\frac{2}{52}$
N <sup>o</sup> 5, en si b. Saules pleureurs	Pr. $\frac{2}{45}$
N <sup>o</sup> 6, en Ut. La Fontaine	Pr. $\frac{2}{38}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

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Inst. Lith. de C. G. Roder, G. m. b. H. Leipzig





IV.

Barcarolle. — Баркаролла.

Andantino.  $\text{♩} = 104-108$ . Molto tranquillo.

Félix Blumenfeld, Op. 38 N° 4.

Piano.

*p sempre legatiss. ed armonioso*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures in the treble and a more active, melodic line in the bass.

Second system of musical notation, continuing the piece. A piano (*p*) dynamic marking is present in the bass staff. The treble staff continues with dense chordal patterns, while the bass staff has a more rhythmic, eighth-note accompaniment.

Third system of musical notation. The treble staff features a series of chords, some with slurs, while the bass staff continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The treble staff has a series of chords, some with slurs, while the bass staff continues with a steady eighth-note accompaniment.

Fifth system of musical notation, the final system on the page. It features a long, sweeping slur across the treble staff, ending with a fermata. The bass staff continues with a melodic line.

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The notation includes treble and bass clefs, chords, and melodic lines. Dynamics include *m. g.*, *mf*, *dim.*, *mp*, *p*, *pp*, and *ppp*. Performance instructions include *tranquillo* and *ben cant.*. A section starting at measure 8 is indicated by a dashed line. The score concludes with a double bar line and a final chord.

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	A. R.		A. R.		A. R.		A. R.
Op. 16. 3 Morceaux. Complet.	1.40 — .50	Op. 1. 3 Etudes. Complet	2. — .70	Op. 2. 4 Morceaux. Complet	2.50 — .90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . . . .	2. — .70
No. 1. Chant d'automne . . . . .	.60 — .25	No. 1. La b . . . . .	1. — .35	No. 1. Etude. La . . . . .	.80 — .30	Séparément.	
No. 2. Idylle . . . . .	.40 — .15	No. 2. Fa # . . . . .	1. — .35	No. 2. Souvenir douloureux . . . . .	.60 — .25	No. 19. Mi b . . . . .	.60 — .25
No. 3. Valse . . . . .	1. — .35	No. 3. La . . . . .	.80 — .30	No. 3. Quasi Mazurka . . . . .	.80 — .30	No. 20. ut . . . . .	.60 — .25
<b>E. Aleneff.</b>		Op. 2. 3 Valses. Complet		No. 4. Mazurka de concert		No. 21. Si b . . . . .	.60 — .25
Op. 7. 3 Morceaux. Complet	2. — .70	Séparément.		1. — .35		No. 22. sol . . . . .	.60 — .25
Séparément.						No. 23. Fa . . . . .	.60 — .25
No. 1. Valse-Impromptu . . . . .	1. — .35	No. 1. mi . . . . .	.80 — .30	Op. 3. 3 Etudes. Complet		No. 24. ré . . . . .	.60 — .25
No. 2. Mazurka rustique . . . . .	.80 — .30	No. 2. ré # . . . . .	1. — .35	Séparément.			
No. 3. Gavotte . . . . .	.80 — .30	No. 3. Si b . . . . .	1.40 — .50				
Op. 8. 2 Mazurkas. Complet	1.40 — .50	Op. 3. Variations sur un thème original . . . . .		No. 1. Ré b . . . . .		Op. 20. Nocturne-Fantaisie en Mi . . . . .	
Séparément.		1.80 — .65		No. 2. mi . . . . .		1.40 — .50	
No. 1. Ré b . . . . .	.80 — .30	Op. 5. 5 Morceaux. Complet		No. 3. La . . . . .		Op. 21. 3 Morceaux. Complet	
No. 2. Mi . . . . .	.80 — .30	1.80 — .65				1.60 — .60	
Op. 9. 5 Morceaux. Complet	2. — .70	Séparément.		Op. 4. Valse-Etude . . . . .		Séparément.	
Séparément.				1.40 — .50			
No. 1. Arabesque . . . . .	.80 — .30	No. 1. Romance . . . . .	.60 — .25	Op. 6. 2 Nocturnes. Complet		No. 1. Moment de désespoir . . . . .	
No. 2. Notturmo . . . . .	.60 — .25	No. 2. Etude . . . . .	.60 — .25	1.60 — .60		.60 — .25	
No. 3. Impromptu . . . . .	.60 — .25	No. 3. Burlesque . . . . .	.60 — .25	Séparément.		No. 2. Le soir . . . . .	
No. 4. Burlesque . . . . .	.60 — .25	No. 4. Prélude . . . . .	.40 — .15			.60 — .25	
No. 5. Novellette . . . . .	.80 — .30	No. 5. Etude . . . . .	.80 — .30	No. 1. Une nuit à Magaratch (Crimée). Mi		No. 3. Une course . . . . .	
Op. 10. 4 Morceaux. Complet	2. — .70	Op. 6. 4 Morceaux. Complet		1. — .35		1. — .35	
Séparément.		Séparément.					
No. 1. Petites Variations . . . . .	1.20 — .45	No. 1. Valse. La . . . . .	.80 — .30	Op. 8. Variations caractéristiques sur un thème original		2. — .70	
No. 2. Valse . . . . .	.60 — .25	No. 2. Nocturne . . . . .	.60 — .25	Op. 11. Mazurka . . . . .		1.60 — .60	
No. 3. Intermezzo . . . . .	.80 — .30	No. 3. Intermezzo . . . . .	.60 — .25	Op. 12. 4 Préludes. Complet		1.60 — .60	
No. 4. Canzona . . . . .	.80 — .30	No. 4. Impromptu . . . . .	.60 — .25	Séparément.			
<b>A. N. Alphéraky.</b>		Op. 8. 2 Préludes. Complet		No. 1, en Sol . . . . .		No. 1. en Sol . . . . .	
Op. 25. 3 Morceaux. Complet	1.40 — .50	Séparément.		No. 2, en Mi . . . . .		No. 2, en Mi . . . . .	
Séparément.				No. 3, en Ut # . . . . .		No. 3, en Ut # . . . . .	
No. 1. Introduction . . . . .	.60 — .25	No. 1. Mi . . . . .	.40 — .15	No. 4, en Ré . . . . .		No. 4, en Ré . . . . .	
No. 2. Mazurka . . . . .	.60 — .25	No. 2. Ré b . . . . .	.60 — .25	Op. 13. 2 Impromptus. Complet		1.80 — .65	
No. 3. Sérénade levantine . . . . .	.60 — .25	Op. 9. Miniatures. Complet		Séparément.			
Op. 27. 3 Morceaux. Complet	1.40 — .50	1.60 — .60		No. 1. La b . . . . .		No. 1. La b . . . . .	
Séparément.				No. 2. Sol b . . . . .		No. 2. Sol b . . . . .	
No. 1. Mazurka. ut . . . . .	.80 — .30	No. 1. Fuguettes . . . . .	.40 — .15	Op. 14. Sur mer. Etude . . . . .		1.60 — .60	
No. 2. Mazurka. sol . . . . .	.60 — .25	No. 2. Mazurka . . . . .	.60 — .25	Op. 16. Valse-Impromptu . . . . .		1.60 — .60	
No. 3. Valse. Mi b . . . . .	.80 — .30	No. 3. Valse. Ré . . . . .	.60 — .25	Op. 17. Préludes.			
Op. 29. 3 Morceaux. Complet	1.40 — .50	Op. 10. Prélude . . . . .		Cahier I. Complet . . . . .		2. — .70	
Séparément.		.60 — .25		Séparément.			
No. 1. Duo . . . . .	.60 — .25	Op. 11. Valse et Etude. Complet		No. 1. Ut . . . . .		No. 1. Ut . . . . .	
No. 2. Scherzo . . . . .	.60 — .25	1.40 — .50		No. 2. la . . . . .		No. 2. la . . . . .	
No. 3. Valse . . . . .	.80 — .30	Séparément.		No. 3. Sol . . . . .		No. 3. Sol . . . . .	
Op. 30. 3 Morceaux. Complet	1.20 — .45			No. 4. mi . . . . .		No. 4. mi . . . . .	
Séparément.				No. 5. Ré . . . . .		No. 5. Ré . . . . .	
No. 1. Etude. Sol b . . . . .	.40 — .15	<b>Nicolas Amani.</b>		No. 6. si . . . . .		No. 6. si . . . . .	
No. 2. Menuet. ut . . . . .	.60 — .25	Op. 3. Tema con Variazioni . . . . .	1.60 — .60	Cahier II. Complet . . . . .		2. — .70	
No. 3. Etude. Fa . . . . .	.60 — .25	Op. 4. Suite. Complet . . . . .	1.60 — .60	Séparément.			
<b>Nicolas Artciboucheff.</b>		Séparément.		No. 7. La . . . . .		No. 7. La . . . . .	
Op. 3. 2 Mazurkas. Complet	1.60 — .60			No. 8. fa # . . . . .		No. 8. fa # . . . . .	
Séparément.				No. 9. Mi . . . . .		No. 9. Mi . . . . .	
No. 1. mi b . . . . .	.80 — .30	No. 1. Prélude . . . . .		No. 10. ut # . . . . .		No. 10. ut # . . . . .	
No. 2. La b . . . . .	1.20 — .45	.40 — .15		No. 11. Si . . . . .		No. 11. Si . . . . .	
Op. 7. 2 Morceaux. Complet	1.20 — .45	No. 2. Minuetto . . . . .		No. 12. sol # . . . . .		No. 12. sol # . . . . .	
Séparément.		.80 — .30		Cahier III. Complet . . . . .		2. — .70	
No. 1. Valse . . . . .	.60 — .25	No. 3. Gigue . . . . .		Séparément.			
No. 2. Mazurka . . . . .	.60 — .25	.60 — .25		No. 13. Fa # . . . . .		No. 13. Fa # . . . . .	
		No. 4. Gavotte . . . . .		No. 14. mi b . . . . .		No. 14. mi b . . . . .	
		.80 — .30		No. 15. Ré b . . . . .		No. 15. Ré b . . . . .	
		Op. 5. 2 Valses. Complet		No. 16. si b . . . . .		No. 16. si b . . . . .	
		1. — .35		No. 17. La b . . . . .		No. 17. La b . . . . .	
		Séparément.		No. 18. (Memento mori.) fa		No. 18. (Memento mori.) fa	
				.60 — .25		.60 — .25	
		No. 1. Valse triste . . . . .					
		.60 — .25					
		No. 2. Valse gracieuse . . . . .					
		.60 — .25					
		Op. 7. 4 Pièces caractéristiques. Complet . . . . .					
		1.40 — .50					
		Séparément.					
		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					

à Monsieur  
N. de Gerestchenko.

# Près de l'Eau.

Six  
Morceaux détachés

POUR

PIANO

PAR

# FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr.  $\frac{2}{70}$

*Séparément:*

N <sup>o</sup> 1, en Ut	Pr. $\frac{2}{25}$
N <sup>o</sup> 2, en do #. L'île abandonnée	Pr. $\frac{1}{35}$
N <sup>o</sup> 3, en Mi	Pr. $\frac{2}{40}$
N <sup>o</sup> 4, en Si. Barcarolle	Pr. $\frac{2}{25}$
N <sup>o</sup> 5, en si b. Saules pleureurs	Pr. $\frac{2}{40}$
N <sup>o</sup> 6, en Ut. La Fontaine	Pr. $\frac{2}{30}$

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M. P. BELAÏEFF, LEIPZIG.

1906

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# VI. La Fontaine. — ФОНТАНЪ.

Félix Blumenfeld, Op. 38 № 6.

Allegro vivo. ♩ = 104-108.

Piano.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'Piano.' and includes the tempo 'Allegro vivo' and a metronome marking of 104-108. The music features a series of slurred eighth-note passages in the right hand, with fingerings like '10' and '8' indicated. The bass line provides a steady accompaniment. The second system begins with a 'pp' (pianissimo) dynamic marking. The third system continues the melodic development with slurs and fingerings like '9' and '10'. The fourth and fifth systems feature repeated eighth-note patterns with slurs and dynamic markings, maintaining the 'Piano' dynamic level.

This musical score consists of six systems of staves, each containing a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes complex arpeggiated patterns in the right hand and more rhythmic accompaniment in the left hand. Fingerings are indicated by numbers 1-5. Dynamic markings include *pp* (pianissimo) in the second system. Performance instructions such as *10* and *8* are placed above certain notes. The score concludes with a double bar line and repeat dots.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of six measures, each containing a sixteenth-note arpeggiated figure in the right hand and a corresponding bass line in the left hand. The right hand melody is characterized by a sequence of notes with sharp accidentals, and the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with six measures of similar arpeggiated figures in both hands. The melodic line in the right hand maintains its rhythmic and harmonic pattern, while the left hand continues to support it with a steady bass line.

Third system of musical notation, showing a continuation of the arpeggiated texture. The right hand's melodic line is consistently arpeggiated, and the left hand's bass line provides a consistent harmonic foundation.

Fourth system of musical notation, maintaining the established musical structure. The right hand features a continuous stream of arpeggiated notes, and the left hand provides a steady accompaniment.

Fifth system of musical notation, continuing the piece with six measures of arpeggiated figures. The melodic and harmonic elements remain consistent with the previous systems.

Sixth system of musical notation, concluding the piece with six measures of arpeggiated figures. The right hand's melodic line and the left hand's bass line follow the same pattern as the rest of the piece.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line. Dynamics include *cresc.* and *ff*. A fermata is present over the final measure.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff continues the supporting line. Dynamics include *ff*. A fermata is present over the final measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with some chords. Dynamics include *ff* and *p*. A fermata is present over the final measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with some chords. Dynamics include *p* and *pp*. A fermata is present over the final measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with some chords. Dynamics include *p*. A fermata is present over the final measure.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with some chords. Dynamics include *p*. A fermata is present over the final measure.

*p* *dim.*

*volante* *mp*

*pp* 8

*dim.* *mf* *pp*

Ossia. *quasi glissando* 35

*quasi glissando* 30 *sonante* *mf* *ppp*