

à Monsieur A. Siloti.

# Deux Morceaux

POUR  
PIANO  
PAR

## Felix Blumenfeld.

OP. 37.

Cplt. Pr.  $\frac{M. 1}{R. 35}$

Séparément:

N<sup>o</sup> 1. Elegiaco (sol #) Pr.  $\frac{M. 60}{R. 25}$

N<sup>o</sup> 2. Patetico (fa #) Pr.  $\frac{M. 60}{R. 25}$

Propriété de l'Éditeur pour tous Pays.  
**M. P. BELAÏEFF, LEIPZIG.**

1905

2590

2591 2592

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

# ELEGIACO.

FÉLIX BLUMENFELD, Op. 37, No 1.

Lento e mesto.  $\text{♩} = 76 - 72$

mp p m.d. mp p

mf p pp

mp *agitato poco* *f poco stretto*

*dim. e calando* *rit.*

Tranquillo.

*cant. e ben legato*

pp

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the treble clef with many beamed notes and a steady eighth-note accompaniment in the bass clef.

Second system of musical notation. The treble clef part has a melodic line with slurs and dynamic markings *mf* and *sub. p*. The bass clef part continues with eighth-note accompaniment.

Third system of musical notation. The treble clef part has a melodic line with slurs and a dynamic marking *più f*. The bass clef part continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with slurs and dynamic markings *cresc.* and *mf*. The bass clef part continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef part has a melodic line with slurs and a dynamic marking *f dim.*. The bass clef part continues with eighth-note accompaniment.

mp *f* *dim.*

This system contains two staves of music. The upper staff features a melodic line with slurs and accents, starting with a mezzo-piano (*mp*) dynamic and moving through a crescendo to a forte (*f*) dynamic, followed by a decrescendo (*dim.*). The lower staff provides a harmonic accompaniment with chords and moving lines.

*p* *pochiss. rit. stretto poco* *poco f*

This system continues the piece with a piano (*p*) dynamic. It includes a tempo change to 3/4 time, marked with *pochiss. rit. stretto poco*. The music features a long, sweeping melodic line in the upper staff that reaches a *poco f* dynamic.

*dim.* *p* *pp* *cant.*

This system shows a decrescendo (*dim.*) leading to a piano (*p*) dynamic, then a pianissimo (*pp*) dynamic. A vocal line (*cant.*) is introduced in the upper staff. The lower staff continues with accompaniment.

*ma dolce*

This system is marked *ma dolce* and features a melodic line in the upper staff with a long slur. The lower staff continues with accompaniment.

*poco f*

This system is marked *poco f* and features a melodic line in the upper staff with a long slur. The lower staff continues with accompaniment.

musical score system 1, piano arrangement. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Dynamics: *meno f* and *dim. sempre*. Includes a fermata over a chord in the right hand.

musical score system 2, piano arrangement. Treble clef, bass clef. Key signature: three sharps. Time signature: 4/4. Dynamics: *pp*. Includes a fermata over a chord in the right hand.

musical score system 3, piano arrangement. Treble clef, bass clef. Key signature: three sharps. Time signature: 4/4. Dynamics: *mf* and *dim.*. Includes a fermata over a chord in the right hand.

musical score system 4, piano arrangement. Treble clef, bass clef. Key signature: three sharps. Time signature: 4/4. Dynamics: *pp*, *mf*, *espr.*, *p*. Tempo marking: *poco rit.*. Includes a fermata over a chord in the right hand.

musical score system 5, piano arrangement. Treble clef, bass clef. Key signature: three sharps. Time signature: 4/4. Dynamics: *pp*, *strett.*, *calando*, *mp*, *pp*, *ppp*. Tempo marking: *a tempo*. Includes a fermata over a chord in the right hand.

# PATETICO.

FELIX BLUMENFELD, Op. 37. N° 2.

*Agitato.* ♩ : 88-106

*p espr.*

*cresc. ad agitato*

*f*

*rit.* *a tempo, ma poco più mosso*

*f* *3* *ff* *p* *mp*

*p* *mp* *cresc.* *f poco*

5 1 2

1 2

*più f*

1 2

*calando e dim.* *tranquillo* *pp*

7

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (D major or F# minor). The right hand has a complex melodic line with many accidentals and slurs. The left hand has a steady eighth-note accompaniment. A dynamic marking *p<sup>iu</sup> f* is present in the right hand.

Second system of musical notation. It includes dynamic markings *cresc.*, *f*, *ff appassionato*, and *meno f sempre cresc.*. A triplet of eighth notes is marked with a '3' in the right hand. The left hand has a *ff* marking. The music continues with complex textures and slurs.

Third system of musical notation. It begins with the instruction *ed agitato molto*. The right hand features a series of chords and arpeggios, with an '8' marking above a group of notes. The left hand has a *f* dynamic marking. The music is highly rhythmic and complex.

Fourth system of musical notation. It starts with an '8' marking above the right hand. The right hand has a *ff* dynamic marking. The music consists of dense chordal textures and arpeggios in both hands.

Fifth system of musical notation. It features a *f* dynamic marking and the instruction *ff appassionato*. The right hand has a melodic line with slurs, while the left hand provides a rhythmic accompaniment. The system concludes with a fermata over the final notes.



*più cresc.*  
*rit. poco*  
*pesante a tempo*

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

*mf calando poco a poco*  
*p*

This system continues the musical piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff continues the accompaniment.

*rit.*  
*f*  
*dim.*  
*m. d. m. s.*  
*pp*  
**Pochiss. meno mosso.**

This system shows a change in tempo and dynamics. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a more complex accompaniment with chords and moving lines.

*p*  
*cresc. molto*  
*f disperato f*  
*ff pesante*

This system features a dramatic increase in dynamics. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a very dense accompaniment with many chords.

*ff espress.*  
*rall. - dim. f*  
**Lento.**  
*p*

This system concludes the piece with a deceleration. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a very dense accompaniment with many chords.

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