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à Monsieur A. Siloti.

Deux Morceaux

POUR
PIANO
PAR

Felix Blumenfeld.

OP. 37.

Cplt. Pr. M. 1
R. 35

29 888

Séparément:

Nº 1. Elegiaco (sol #) Pr. M. 60
R. 25

Nº 2. Patetico (fa #) Pr. M. 60
R. 25



Musikbücher

85

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M. P. BELAÏEFF, LEIPZIG.

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ELEGIACO.

FÉLIX BLUMENFELD, Op. 37, No 1.

Lento e mesto. ♩ = 76 - 72

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a mezzo-piano (*mp*) dynamic. The first measure features a half note chord in the right hand and a half note in the left. The second measure has a piano (*p*) dynamic, with a melodic line in the right hand marked *m.d.* (mezza dolce) and a triplet of eighth notes. The third measure returns to *mp*. The fourth measure is piano (*p*) with a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic and then a pianissimo (*pp*) dynamic. The third system starts with a mezzo-piano (*mp*) dynamic, followed by a section marked *agitato poco* (agitated a little) and then a section marked *f poco stretto* (forte a little tight). The fourth system begins with a *dim. e calando* (diminuendo and decelerando) instruction, ending with a *rit.* (ritardando) instruction.

Tranquillo.

cant. e ben legato

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature changes to two flats (Bb, Eb) and the time signature is 2/4. The music begins with a pianissimo (*pp*) dynamic. The first measure features a half note chord in the right hand and a half note in the left. The second measure has a melodic line in the right hand marked *cant. e ben legato* (cantabile and well legato). The third measure continues the melodic line. The fourth measure has a half note chord in the right hand and a half note in the left. The system concludes with a half note chord in the right hand and a half note in the left.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A large slur covers the first two measures of the treble staff.

Second system of musical notation. The treble staff begins with a dynamic marking of *mf*. The bass staff has a *mf* marking. The system concludes with a dynamic marking of *sub. p* (subito piano).

Third system of musical notation. The treble staff features a dynamic marking of *più f* (più forte). The bass staff continues with a similar rhythmic pattern.

Fourth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking. The bass staff also features a *cresc.* marking. The system ends with a *mf* (mezzo-forte) dynamic.

Fifth system of musical notation. The treble staff begins with a dynamic marking of *f dim.* (forte diminuendo). The system concludes with a final chord in the treble staff.

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 ending with 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 musical piece. It begins with a piano (*p*) dynamic and includes a tempo change to 3/4 time. The upper staff has a melodic line with a decrescendo (*dim.*) and a subsequent crescendo to *poco f*. The lower staff continues the accompaniment.

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

This system features a change in the upper staff to a vocal line, marked *cant.* (cantabile). The piano accompaniment in the lower staff starts with a decrescendo (*dim.*) and then moves to piano (*p*) and mezzo-piano (*pp*) dynamics.

ma dolce

This system shows the piano accompaniment in the lower staff with a *ma dolce* (but soft) marking. The upper staff continues with chords and melodic fragments.

poco f

The final system on the page shows the piano accompaniment in the lower staff with a *poco f* (poco forte) marking. The upper staff continues with chords and melodic fragments.

musical notation system 1, featuring piano and bass staves with dynamic markings *meno f* and *dim. sempre*.

musical notation system 2, featuring piano and bass staves with dynamic markings *pp*.

musical notation system 3, featuring piano and bass staves with dynamic markings *mf* and *dim.*.

musical notation system 4, featuring piano and bass staves with dynamic markings *pp*, *mf*, *poco rit.*, *espr.*, and *p*.

musical notation system 5, featuring piano and bass staves with dynamic markings *a tempo*, *pp*, *strett.*, *calando*, *mp*, *pp*, and *ppp*.

PATETICO.

FELIX BLUMENFELD, Op. 37. N° 2.

Agitato. ♩ = 88-100

p espr.

The first system of musical notation consists of two staves, treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a piano (*p*) and expressive (*espr.*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. The right hand has a more active melodic line with some triplets and slurs. The left hand maintains a steady accompaniment with some chordal textures.

The third system shows further development of the melodic and harmonic material. There are some slurs and accents in the right hand, and the left hand continues with its accompaniment. The overall texture is dense and expressive.

cresc. ad agitato

f

The fourth system is marked with a crescendo (*cresc.*) leading to a more agitated tempo (*ad agitato*). The dynamic increases to forte (*f*). The right hand features a prominent triplet of eighth notes. The left hand has a more active bass line.

The fifth system concludes the page with continued melodic and harmonic activity. The right hand has a complex melodic line with many slurs and ties. The left hand provides a strong accompaniment with chords and moving lines.

rit. *a tempo, ma poco più mosso*

f *ff* *p* *mp*

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

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

più f

più f

calando e dim. *tranquillo* *pp*

calando e dim. *tranquillo* *pp*

più f

cresc. *f* *ff appassionato* *meno f sempre cresc.* *ff*

ed agitato molto *f*

ff

f appassionato

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. The key signature has two sharps (F# and C#).

mf calando poco a poco *p*

This system continues the musical piece. It includes a triplet of eighth notes in the upper staff. The dynamics range from mezzo-forte (mf) to piano (p). The tempo is marked as 'pesante a tempo'.

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

This system shows a change in tempo to 'Pochiss. meno mosso.' and includes a 'rit.' (ritardando) marking. The dynamics include forte (f), piano (pp), mezzo-dolce (m.d.), and mezzo-sordido (m.s.).

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

This system features a 'cresc. molto' (crescendo molto) marking and dynamic levels of piano (p), forte (f) labeled as 'disperato', and fortissimo (ff) labeled as 'pesante'. The music becomes more complex with dense chordal textures.

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

This system concludes the page with a 'ff espress.' (fortissimo espressivo) marking, followed by 'rall.' (ritardando) and 'dim.' (diminuendo). The tempo is marked 'Lento.' (Lento). The system ends with a fermata over a final chord.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.

	A.	R.
Op. 16. 3 Morceaux. Complet	1.40	— .50
Séparément.		
No. 1. Chant d'automne	— .60	— .25
No. 2. Idylle	— .40	— .15
No. 3. Valse	1. —	— .35

E. Aleneff.

Op. 7. 3 Morceaux. Complet	2. —	— .70
Séparément.		
No. 1. Valse-Improptu	1. —	— .35
No. 2. Mazurka rustique	— .80	— .30
No. 3. Gavotte	— .80	— .30

Op. 8. 2 Mazurkas. Complet	1.40	— .50
Séparément.		
No. 1. Ré b	— .80	— .30
No. 2. Mi	— .80	— .30

Op. 9. 5 Morceaux. Complet	2. —	— .70
Séparément.		
No. 1. Arabesque	— .80	— .30
No. 2. Nocturne	— .60	— .25
No. 3. Improptu	— .60	— .25
No. 4. Burlesque	— .60	— .25
No. 5. Novellette	— .80	— .30

Op. 10. 4 Morceaux. Complet	2. —	— .70
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No. 1. Petites Variations	1.20	— .45
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No. 3. Intermezzo	— .80	— .30
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A. N. Alphéraky.

Op. 25. 3 Morceaux. Complet	1.40	— .50
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No. 2. Mazurka	— .60	— .25
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Séparément.		
No. 1. Mazurka. ut.	— .80	— .30
No. 2. Mazurka. sol	— .60	— .25
No. 3. Valse. Mi b	— .80	— .30

Op. 29. 3 Morceaux. Complet	1.40	— .50
Séparément.		
No. 1. Duo	— .60	— .25
No. 2. Scherzo	— .60	— .25
No. 3. Valse	— .80	— .30

Op. 30. 3 Morceaux. Complet	1.20	— .45
Séparément.		
No. 1. Etude. Sol b	— .40	— .15
No. 2. Menuet. ut	— .60	— .25
No. 3. Etude. Fa	— .60	— .25

Nicolas Artciboucheff.

Op. 3. 2 Mazurkas. Complet	1.60	— .60
Séparément.		
No. 1. mi b	— .80	— .30
No. 2. La b	— .80	— .30

Op. 7. 2 Morceaux. Complet	1.20	— .45
Séparément.		
No. 1. Valse	— .60	— .25
No. 2. Mazurka	— .60	— .25

No. 1. Valse	— .60	— .25
No. 2. Mazurka	— .60	— .25

No. 10.

C. Antipow.

	A.	R.
Op. 1. 3 Etudes. Complet	2. —	— .70
Séparément.		
No. 1. La b	1. —	— .35
No. 2. Fa #	1. —	— .35
No. 3. La	— .80	— .30

Op. 2. 3 Valses. Complet	2. —	— .70
Séparément.		
No. 1. mi	— .80	— .30
No. 2. ré #	1. —	— .35
No. 3. Si b	1.40	— .50

Op. 3. Variations sur un thème original	1.80	— .65
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Op. 5. 5 Morceaux. Complet	1.80	— .65
Séparément.		
No. 1. Romance	— .60	— .25
No. 2. Etude	— .60	— .25
No. 3. Burlesque	— .60	— .25
No. 4. Prélude	— .40	— .15
No. 5. Etude	— .80	— .30

Op. 6. 4 Morceaux. Complet	1.80	— .65
Séparément.		
No. 1. Valse. La	— .80	— .30
No. 2. Nocturne	— .60	— .25
No. 3. Intermezzo	— .60	— .25
No. 4. Improptu	— .60	— .25

Op. 8. 2 Préludes. Complet	1. —	— .35
Séparément.		
No. 1. Mi	— .40	— .15
No. 2. Ré b	— .60	— .25

Op. 9. Miniatures. Complet	1.60	— .60
Séparément.		
No. 1. Fugnette	— .40	— .15
No. 2. Mazurka	— .60	— .25
No. 3. Valse. Ré	— .60	— .25

Op. 10. Prélude	— .60	— .25
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Op. 11. Valse et Etude. Complet	1.40	— .50
Séparément.		
No. 1. Valse. Sol b	1. —	— .35
No. 2. Etude	— .80	— .30

Op. 12. Nocturne	— .80	— .30
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Op. 13. Improptu et Valse. Complet	1.20	— .45
Séparément.		
No. 1. Improptu	— .60	— .25
No. 2. Valse. fa	— .60	— .25

Nicolas Amani.

Op. 3. Tema con Variazioni	1.60	— .60
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Op. 4. Suite. Complet	1.60	— .60
Séparément.		
No. 1. Prélude	— .40	— .15
No. 2. Minuetto	— .80	— .30
No. 3. Gigue	— .60	— .25
No. 4. Gavotte	— .80	— .30

Op. 5. 2 Valses. Complet	1. —	— .35
Séparément.		
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
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Félix Blumenfeld.

	A.	R.
Op. 2. 4 Morceaux. Complet	2.50	— .90
Séparément.		
No. 1. Etude. La	— .80	— .30
No. 2. Souvenir douloureux	— .60	— .25
No. 3. Quasi Mazurka	— .80	— .30
No. 4. Mazurka de concert	1. —	— .35

Op. 3. 3 Etudes. Complet	2. —	— .70
Séparément.		
No. 1. Ré b	1.20	— .45
No. 2. mi	— .60	— .25
No. 3. La	— .80	— .30

Op. 4. Valse-Etude	1.40	— .50
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Op. 6. 2 Nocturnes. Complet	1.60	— .60
Séparément.		
No. 1. Une nuit à Magaratch (Crimée). Mi	1. —	— .35
No. 2. mi b	— .80	— .30

Op. 8. Variations caractéristiques sur un thème original	2. —	— .70
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Op. 11. Mazurka	1.60	— .60
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Op. 12. 4 Préludes. Complet	1.60	— .60
Séparément.		
No. 1, en Sol	— .60	— .25
No. 2, en Mi	— .60	— .25
No. 3, en Ut #	— .60	— .25
No. 4, en Ré	— .40	— .15

Op. 13. 2 Improptus. Complet	1.80	— .65
Séparément.		
No. 1. La b	1.40	— .50
No. 2. Sol b	— .80	— .30

Op. 14. Sur mer. Etude	1.60	— .60
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Op. 16. Valse-Improptu	1.60	— .60
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Op. 17. Préludes.	—	—
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Cahier I. Complet	2. —	— .70
Séparément.		
No. 1. Ut	— .40	— .15
No. 2. la	— .80	— .30
No. 3. Sol	— .40	— .15
No. 4. mi	— .80	— .30
No. 5. Ré	— .80	— .30
No. 6. si	— .60	— .25

Cahier II. Complet	2. —	— .70
Séparément.		
No. 7. La	— .80	— .30
No. 8. fa #	— .40	— .15
No. 9. Mi	— .40	— .15
No. 10. ut #	— .40	— .15
No. 11. Si	— .60	— .25
No. 12. sol #	— .80	— .30

Cahier III. Complet	2. —	— .70
Séparément.		
No. 13. Fa #	— .60	— .25
No. 14. mi b	— .40	— .15
No. 15. Ré b	— .80	— .30
No. 16. si b	— .60	— .25
No. 17. La b	— .60	— .25
No. 18. (Memento mori.) fa	— .60	— .25

Félix Blumenfeld.

	A.	R.
Op. 17. Préludes.	—	—
Cahier IV. Complet		
Séparément.		
No. 19. Mi b	— .60	— .25
No. 20. ut	— .60	— .25
No. 21. Si b	— .60	— .25
No. 22. sol	— .60	— .25
No. 23. Fa	— .60	— .25
No. 24. ré	— .60	— .25

Op. 20. Nocturne-Fantaisie en Mi	1.40	— .50
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Op. 21. 3 Morceaux. Complet	1.60	— .60
Séparément.		
No. 1. Moment de désespoir	— .60	— .25
No. 2. Le soir	— .60	— .25
No. 3. Une course	1. —	— .35

Op. 22. 2 Morceaux.	—	—
No. 1. Mazurka (en La b)	— .80	— .30
No. 2. Valse brillante (en Si)	1.40	— .50

Op. 23. Suite polonaise. Complet	1.60	— .60
Séparément.		
No. 1. Krakovienne (Krakowiak)	— .60	— .25
No. 2. A la Mazurka (Kujawiak)	— .80	— .30
No. 3. Berceuse (Kolysanka)	— .40	— .15
No. 4. Mazurka (Mazurek)	— .80	— .30

Op. 24. Etude de concert en fa #	1.40	— .50
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Op. 25. 2 Etudes - Fantaisies. Complet	2. —	— .70
Séparément.		
No. 1. sol	1.20	— .45
No. 2. mi b	1.20	— .45

Op. 27. 10 Moments lyriques.	—	—
Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol		
	1.40	— .50

Cahier II. No. 6. Ré. No. 7. Sol. No. 8. Mi b. No. 9. Do. No. 10. Fa	1.40	— .50
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Op. 28. Improptu (en Si)	1. —	— .35
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Op. 29. 2 Etudes. Complet	1.40	— .50
Séparément.		
No. 1, en Ré	— .80	— .30
No. 2, en La	— .80	— .30

Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. —	1.05
Séparément.		
No. 1. Krakowiak	— .80	— .30
No. 2. Kujawiak—Obertas	1. —	— .35
No. 3. Mazourka	1. —	— .35
No. 4. Polonaise	1.40	— .50

Op. 32. Suite lyrique	2. —	— .70
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Op. 33. 2 Fragments caractéristiques	— .80	— .30
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Op. 34. Ballade (en forme de Variations)	1.60	— .60
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Op. 35. 3 Mazourkas. Complet	1.40	— .50
Séparément.		
No. 1, en La b	— .80	— .30
No. 2, en do	— .60	— .25
No. 3, en Mi b	— .60	— .25