

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:

Nº 1, en Ut	Pr. $\frac{1}{25}$
Nº 2, en do #. L'île abandonnée	Pr. $\frac{1}{35}$
Nº 3, en Mi	Pr. $\frac{1}{45}$
Nº 4, en Si. Barcarolle	Pr. $\frac{1}{55}$
Nº 5, en si b. Saules pleureurs	Pr. $\frac{1}{45}$
Nº 6, en Ut. La Fontaine	Pr. $\frac{1}{30}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

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Près de l'Eau.

I.

Allegro. J. n. 88 - 88.

Félix Blumenfeld, Op. 38 N° 1.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, maintaining the same musical texture. The melodic line in the upper staff shows some chromatic movement, and the accompaniment in the lower staff continues to support the melody with harmonic richness.

The third system shows further development of the musical themes. The upper staff continues with its melodic pattern, and the lower staff provides a steady accompaniment.

The fourth system continues the piece, with the melodic line in the upper staff and the accompaniment in the lower staff. The music maintains its rhythmic and harmonic consistency.

The fifth system concludes the piece, showing the final melodic and accompanimental lines. The music ends with a clear resolution in the lower staff.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many accidentals (flats and sharps) and slurs. The left hand (bass clef) has a simpler accompaniment with slurs and some accidentals.

Second system of musical notation. The right hand continues with a melodic line. The left hand features a prominent arpeggiated accompaniment with slurs.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has an arpeggiated accompaniment with slurs.

Fourth system of musical notation. The right hand has a melodic line. The left hand has an arpeggiated accompaniment. A dynamic marking *mf* is present in the first measure of the left hand.

Fifth system of musical notation. The right hand has a melodic line. The left hand has an arpeggiated accompaniment. Dynamic markings *piu f* and *f* are present. Fingering numbers (1, 2, 3, 4) are shown under the notes in the final measure of the left hand.

mp

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accidentals. The bass clef contains a supporting line with slurs. The dynamic marking *mp* is present.

dim.

Second system of musical notation, continuing the piece. The treble clef line shows a melodic progression with slurs and accidentals. The bass clef line provides harmonic support. The dynamic marking *dim.* is present.

p

Third system of musical notation. The treble clef line features a melodic line with slurs and accidentals. The bass clef line contains a supporting line with slurs. The dynamic marking *p* is present.

Fourth system of musical notation. The treble clef line contains a melodic line with slurs and accidentals. The bass clef line provides harmonic support with slurs.

mp

Fifth system of musical notation. The treble clef line features a melodic line with slurs and accidentals. The bass clef line contains a supporting line with slurs. The dynamic marking *mp* is present.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The first measure is marked *dim.* (diminuendo), and the second measure is marked *poco a poco* (gradually). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef continues with a melodic line featuring many beamed sixteenth notes. The bass clef has a more active line with eighth notes. A mezzo-forte (*mp*) dynamic marking appears in the second measure of this system.

Third system of musical notation. The treble clef continues with a melodic line. The bass clef features a prominent, long melodic line with a slur, moving across the system.

Fourth system of musical notation. The treble clef has a melodic line with some grace notes. The bass clef continues with a melodic line. The system ends with a double bar line and a repeat sign. A *mp* dynamic marking is present in the final measure.

★★)

Ossia.

Fifth system of musical notation, labeled "Ossia." (alternative ending). It begins with a forte (*f*) dynamic and a *cresc.* (crescendo) marking. The treble clef features a melodic line with many beamed sixteenth notes. The bass clef provides a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

II. L'Île abandonnée. — Покинутый островъ.

Andante mesto. ♩=96-100.

Félix Blumenfeld, Op. 38 № 2.

Piano.

p tranquillo

pp

la mana sinistra sempre pp e sussurando

dolce

m.d.

m.d.

m.d.

m.d.

ff

First system of musical notation. The treble clef staff contains a melodic line with a slur over two measures. The bass clef staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *m.d.* is located below the first measure of the bass staff.

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

Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The dynamic marking *m.d.* is located below the first measure of the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The dynamic marking *m.d.* is located below the first measure of the bass staff. The system concludes with a *mp* dynamic marking and a large slur over the final notes.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. The dynamic marking *pp* is located below the first measure of the bass staff, and *m.g.* is located below the second measure. The instruction *cant. ma dolce* is written above the treble staff. The system concludes with a *p* dynamic marking.

ben cant. sempre

m.d.

cresc. poco a poco

f

8

dim.

p

poco marc. il basso

m.d.

ff

cresc. poco a poco

1 4 5 2 1 3

8

dim.

5 4

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

7

calando

molto

p tranquillo come sopra

This system contains measures 3 and 4. The right hand has a slur and a fermata. The left hand continues the accompaniment. Dynamic markings include *calando*, *molto*, and *p tranquillo come sopra*. Fingerings 5, 4, 1, and 1 are indicated in the left hand.

pp

m.d.

This system contains measures 5 and 6. The right hand has a slur and a fermata. The left hand continues the accompaniment. A dynamic marking of *pp* is present. The marking *m.d.* is at the bottom left.

m.d.

This system contains measures 7 and 8. The right hand has a slur and a fermata. The left hand continues the accompaniment. The marking *m.d.* is at the bottom left.

m.d.

This system contains measures 9 and 10. The right hand has a slur and a fermata. The left hand continues the accompaniment. The marking *m.d.* is at the bottom left.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The dynamic marking *m.d.* is placed below the left hand. The system concludes with a *pp* dynamic marking and a 1/4 note in the bass line.

Second system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata, marked *ben cant.* and *mf*. The left hand (bass clef) continues with a rhythmic accompaniment of eighth notes.

Third system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata. The left hand (bass clef) continues with a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata, marked *dolce* and *p*. The left hand (bass clef) continues with a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with a slur and a fermata. The left hand (bass clef) continues with a rhythmic accompaniment of eighth notes. The system concludes with a *meno p* dynamic marking.

dim. poco a poco al Fine.

morendo

Solo

pp

ppp

pp

ppp

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
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Op. 27. 3 Morceaux. Complet	1.40 —.50	Op. 11. Valse et Etude. Complet	1.40 —.50	Séparément.		No. 5. Sol	1.40 —.50
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Op. 29. 3 Morceaux. Complet	1.40 —.50	Op. 18. Impromptu et Valse.		No. 5. Ré80 —.30	Op. 29. 2 Etudes. Complet	1.40 —.50
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		No. 4. La pièce de maman60 —.25			No. 3, en Mi ♭60 —.25

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

Cplt. Pr. $\text{R} = 2 \text{ } 70$

Séparément:

N ^o 1, en Ut	Pr. $\text{R} = 60$
N ^o 2, en do #. L'Île abandonnée	Pr. $\text{R} = 35$
N ^o 3, en Mi	Pr. $\text{R} = 40$
N ^o 4, en Si. Barcarolle	Pr. $\text{R} = 60$
N ^o 5, en si b. Saules pleureurs	Pr. $\text{R} = 40$
N ^o 6, en Ut. La Fontaine	Pr. $\text{R} = 80$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

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Inst. Litj. de C. C. R. Gae, GmbH, Leipzig

III.

Lento, ma non troppo. ♩ = 60.

Félix Blumenfeld, Op. 38 N° 3.

Piano.

p molto legat e cant.

pp

cant.

p

pp

poco f

mf dim. molto

rit. poco

7.

pp

rit. poco

pp

m. g.

ppp

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Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
A.	R.	A.	R.	A.	R.	A.	R.
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No. 3. Valse	1. — 35	No. 3. La80 — 30	No. 3. Quasi Mazurka80 — 30	No. 20. ut60 — 25
E. Alenoff.		Op. 2. 3 Valses. Complet.	2. — 70	No. 4. Mazurka de concert	1. — 35	No. 21. Si b60 — 25
Op. 7. 3 Morceaux. Complet.		Séparément.		Op. 3. 3 Etudes. Complet.	2. — 70	No. 22. sol60 — 25
Séparément.		Séparément.		Séparément.		No. 23. Fa60 — 25
No. 1. Valse-Improptu	1. — 35	No. 1. mi80 — 30	No. 1. Ré b	1.20 — 45	No. 24. ré60 — 25
No. 2. Mazurka rustique80 — 30	No. 2. ré #	1. — 35	No. 2. mi60 — 25	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte80 — 30	No. 3. Si b	1.40 — 50	No. 3. La80 — 30	Mi	1.40 — 50
Op. 8. 2 Mazurkas. Complet.	1.40 — 50	Op. 3. Variations sur un thème original	1.80 — 65	Op. 4. Valse-Etude	1.40 — 50	Op. 21. 3 Morceaux. Complet.	1.60 — 60
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No. 2. Nocturno60 — 25	Op. 6. 4 Morceaux. Complet.	1.80 — 65	Op. 11. Mazurka	1.60 — 60	No. 2. Valse brillante (en Si)	1.40 — 50
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No. 1. Introduction60 — 25	No. 2. Mazurka60 — 25	Op. 17. Préludes		Cahier I. No. 1. Mi b. No. 2. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — 50
No. 2. Mazurka60 — 25	No. 3. Valse. Ré60 — 25	Cahier I. Complet	2. — 70	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. 27. 3 Morceaux. Complet.	1.40 — 50	Séparément.		Op. 14. Sur mer. Etude	1.60 — 60	Op. 29. 2 Etudes. Complet	1.40 — 50
Séparément.		No. 1. Valse. Sol b	1. — 35	Op. 16. Valse-Improptu	1.60 — 60	Séparément.	
No. 1. Mazurka. ut80 — 30	No. 2. Etude80 — 30	Op. 17. Préludes		No. 1, en Ré80 — 30
No. 2. Mazurka. sol60 — 25	Op. 12. Nocturne80 — 30	Cahier II. Complet	2. — 70	No. 2, en La80 — 30
No. 3. Valse. Mi b80 — 30	Op. 13. Improptu et Valse. Complet	1.20 — 45	Séparément.		Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
Op. 29. 3 Morceaux. Complet.	1.40 — 50	Séparément.		No. 1. Ut40 — 15	Séparément.	
Séparément.		No. 1. Impromptu60 — 25	No. 2. la80 — 30	No. 1. Krakowiak80 — 30
No. 1. Duo60 — 25	No. 2. Valse. fa60 — 25	No. 3. Sol40 — 15	No. 2. Kujawiak — Obertas	1. — 35
No. 2. Scherzo60 — 25	Nicolas Amani.		No. 4. mi80 — 30	No. 3. Mazourka	1. — 35
No. 3. Valse80 — 30	Op. 3. Tema con Variazioni	1.60 — 60	No. 5. Ré80 — 30	No. 4. Polonaise	1.40 — 50
Op. 30. 3 Morceaux. Complet.	1.20 — 45	Op. 4. Suite. Complet	1.60 — 60	No. 6. si60 — 25	Op. 32. Suite lyrique	2. — 70
Séparément.		Séparément.		Cahier II. Complet	2. — 70	Op. 33. 2 Fragments caractéristiques80 — 30
No. 1. Etude. Sol b40 — 15	No. 1. Prélude40 — 15	Séparément.		Op. 34. Ballade (en forme de Variations)	1.60 — 60
No. 2. Menuet. ut60 — 25	No. 2. Minuetto80 — 30	No. 7. La80 — 30	Op. 35. 3 Mazourkas. Complet	1.40 — 50
No. 3. Etude. Fa60 — 25	No. 3. Gigue60 — 25	No. 8. fa #40 — 15	Séparément.	
Nicolas Artciboucheff.		No. 4. Gavotte80 — 30	No. 9. Mi40 — 15	No. 1, en La b80 — 30
Op. 3. 2 Mazurkas. Complet.		Op. 5. 2 Valses. Complet.	1. — 35	No. 10. ut #40 — 15	No. 2, en do60 — 25
Séparément.		Séparément.		No. 11. Si60 — 25	No. 3, en Mi b60 — 25
No. 1. mi b80 — 30	No. 1. Valse triste60 — 25	No. 12. sol #80 — 30	Op. 35. 3 Mazourkas. Complet	1.40 — 50
No. 2. La b	1.20 — 45	No. 2. Valse gracieuse60 — 25	Cahier III. Complet	2. — 70	Séparément.	
Op. 7. 2 Morceaux. Complet.	1.20 — 45	Op. 7. 4 Pièces caractéristiques. Complet	1.40 — 50	Séparément.		No. 1, en La b80 — 30
Séparément.		No. 1. Souvenir lointain60 — 25	No. 13. Fa #60 — 25	No. 2, en do60 — 25
No. 1. Valse60 — 25	No. 2. Orientale60 — 25	No. 14. mi b40 — 15	No. 3, en Mi b60 — 25
No. 2. Mazurka60 — 25	No. 3. Elégie60 — 25	No. 15. Ré b80 — 30	Op. 35. 3 Mazourkas. Complet	1.40 — 50
Nicolas Artciboucheff.		No. 4. La pièce de maman60 — 25	No. 16. si b60 — 25	Séparément.	
Op. 3. 2 Mazurkas. Complet.		Op. 8. Préludes	1. — 35	No. 17. La b60 — 25	No. 1, en La b80 — 30
Séparément.		Séparément.		No. 18. (Memento mori.) fa60 — 25	No. 2, en do60 — 25
No. 1. mi b80 — 30	Séparément.		Séparément.		No. 3, en Mi b60 — 25
No. 2. La b	1.20 — 45	Séparément.		Séparément.		Séparément.	
Op. 7. 2 Morceaux. Complet.	1.20 — 45	Séparément.		Séparément.		Séparément.	
Séparément.		Séparément.		Séparément.		Séparément.	
No. 1. Valse60 — 25	Séparément.		Séparément.		Séparément.	
No. 2. Mazurka60 — 25	Séparément.		Séparément.		Séparément.	

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 ^o 1, en Ut	Pr. R.^1 25
N ^o 2, en do #. L'Île abandonnée	Pr. R.^1 35
N ^o 3, en Mi	Pr. R.^1 45
N ^o 4, en Si. Barcarolle	Pr. R.^1 55
N ^o 5, en si b. Saules pleureurs	Pr. R.^1 45
N ^o 6, en Ut. La Fontaine	Pr. R.^1 35

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

2669 — 2674

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

IV.

Barcarolle. — Баркаролла.

Andantino. ♩ = 104-108. Molto tranquillo.

Félix Blumenfeld, Op. 38 № 4.

Piano.

p sempre legatiss. ed armonioso

cresc. poco

mf

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 and melodic lines in both hands, with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* (piano) in the bass staff. The notation shows intricate harmonic structures and rhythmic patterns.

Third system of musical notation, featuring dense chordal passages and flowing melodic lines in both the treble and bass staves.

Fourth system of musical notation, characterized by thick, sustained chords in the treble and a more active bass line.

Fifth system of musical notation, concluding the page. It features a long, sweeping melodic line in the treble staff and a corresponding bass line, ending with a fermata over a chord. A measure rest of 8 measures is indicated at the end of the system.

The first system of music consists of two staves. The upper staff (treble clef) features a series of chords, many of which are beamed together, creating a dense harmonic texture. The lower staff (bass clef) contains a more active melodic line with eighth and sixteenth notes, often moving in parallel motion with the bass line of the chords above.

The second system begins with a measure rest of 8 measures. The music resumes with a similar texture to the first system. Dynamic markings include *m. g.* (mezzo-forte) in the bass staff, *m.* (mezzo) in the treble staff, and *dim.* (diminuendo) in the treble staff towards the end of the system.

The third system includes the tempo marking *tranquillo* in the bass staff. The music continues with the established harmonic and melodic patterns. Dynamic markings include *mp* (mezzo-piano) in the bass staff and *ben cant.* (ben cantabile) in the treble staff.

The fourth system continues the musical development. Dynamic markings include *dim.* (diminuendo) in the bass staff and *p* (piano) in the treble staff.

The fifth system concludes the piece. It features dynamic markings of *pp* (pianissimo) in the bass staff and *PPP* (pianississimo) in the treble staff. The system ends with a final cadence, marked with a double bar line and a fermata.

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
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E. Aleneff.		Op. 2. 3 Valses. Complet	2.—.70	No. 4. Mazurka de concert	1.—.35	No. 21. Si b60 —.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	Op. 4. Valse-Etude	1.40 —.50	Op. 21. 3 Morceaux. Complet	1.60 —.60
Séparément.		Séparément.		Op. 6. 2 Nocturnes. Complet	1.60 —.60	Séparément.	
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Op. 9. 5 Morceaux. Complet	2.—.70	No. 3. Burlesque60 —.25	No. 2. mi b80 —.30	No. 3. Une course	1.—.35
Séparément.		No. 4. Prélude . . . . .	.40 —.15	Op. 8. Variations caractéristiques sur un thème original	2.—.70	Op. 22. 2 Morceaux.	
No. 1. Arabesque . . . . .	.80 —.30	No. 5. Etude . . . . .	.80 —.30	No. 1. Mazurka	1.60 —.60	No. 1. Mazurka (en La b) . . .	.80 —.30
No. 2. Notturmo . . . . .	.60 —.25	Op. 6. 4 Morceaux. Complet	1.80 —.65	No. 2. en Ut # . . . . .	.60 —.25	No. 2. Valse brillante (en Si)	1.40 —.50
No. 3. Improptu . . . . .	.60 —.25	Séparément.		No. 4. en Ré . . . . .	.40 —.15	Op. 23. Suite polonaise. Complet	1.60 —.60
No. 4. Burlesque . . . . .	.60 —.25	No. 1. Valse. La . . . . .	.80 —.30	Op. 11. Mazurka	1.60 —.60	Séparément.	
No. 5. Novellette . . . . .	.80 —.30	No. 2. Nocturne . . . . .	.60 —.25	Op. 12. 4 Préludes. Complet	1.60 —.60	No. 1. Krakovienne (Krakowiak) . . . . .	.60 —.25
Op. 10. 4 Morceaux. Complet	2.—.70	No. 3. Intermezzo60 —.25	Séparément.		No. 2. A la Mazurka (Kujawiak)80 —.30
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No. 1. Petites Variations . . .	1.20 —.45	Op. 8. 2 Préludes. Complet	1.—.35	No. 2, en Mi60 —.25	No. 4. Mazurka (Mazurek)80 —.30
No. 2. Valse . . . . .	.60 —.25	Séparément.		No. 3, en Ut # . . . . .	.60 —.25	Op. 24. Etude de concert en fa #	1.40 —.50
No. 3. Intermezzo . . . . .	.80 —.30	No. 1. Mi . . . . .	.40 —.15	No. 4, en Ré . . . . .	.40 —.15	Op. 25. 2 Etudes - Fantaisies. Complet	2.—.70
No. 4. Canzona . . . . .	.80 —.30	No. 2. Ré b . . . . .	.60 —.25	Op. 13. 2 Improptus. Complet	1.80 —.65	Séparément.	
A. N. Alphéraky.		Op. 9. Miniatures. Complet	1.60 —.60	Séparément.		No. 1. sol	1.20 —.45
Op. 25. 3 Morceaux. Complet	1.40 —.50	Séparément.		No. 1. La b	1.40 —.50	No. 2. mi b	1.20 —.45
Séparément.		No. 1. Fuguetta . . . . .	.40 —.15	No. 2. Sol b . . . . .	.80 —.30	Op. 27. 10 Moments lyriques.	
No. 1. Introduction . . . . .	.60 —.25	No. 2. Mazurka . . . . .	.60 —.25	Op. 14. Sur mer. Etude	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. 3. Valse. Ré . . . . .	.60 —.25	Op. 16. Valse-Improptu	1.60 —.60	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	Op. 10. Prélude . . . . .	.60 —.25	Op. 17. Préludes.		Op. 28. Improptu (en Si)	1.—.35
Op. 27. 3 Morceaux. Complet	1.40 —.50	Op. 11. Valse et Etude. Complet	1.40 —.50	Cahier I. Complet	2.—.70	Op. 29. 2 Etudes. Complet . . .	1.40 —.50
Séparément.		Séparément.		Séparément.		Séparément.	
No. 1. Mazurka. ut . . . . .	.80 —.30	No. 1. Valse. Sol b	1.—.35	Cahier II. Complet	2.—.70	No. 1, en Ré . . . . .	.80 —.30
No. 2. Mazurka. sol . . . . .	.60 —.25	No. 2. Etude . . . . .	.80 —.30	No. 1. Ut . . . . .	.40 —.15	No. 2, en La . . . . .	.80 —.30
No. 3. Valse. Mi b . . . . .	.80 —.30	Op. 12. Nocturne . . . . .	.80 —.30	No. 2. la . . . . .	.80 —.30	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.—.105
Op. 29. 3 Morceaux. Complet	1.40 —.50	Op. 13. Improptu et Valse. Complet	1.20 —.45	No. 3. Sol . . . . .	.40 —.15	Séparément.	
Séparément.		Séparément.		No. 4. mi . . . . .	.80 —.30	No. 1. Krakowiak . . . . .	.80 —.30
No. 1. Duo . . . . .	.60 —.25	No. 1. Improptu . . . . .	.60 —.25	No. 5. Ré . . . . .	.80 —.30	No. 2. Kujawiak—Obertas . . .	1.—.35
No. 2. Scherzo . . . . .	.60 —.25	No. 2. Valse. fa . . . . .	.60 —.25	No. 6. si . . . . .	.60 —.25	No. 3. Mazurka	1.—.35
No. 3. Valse . . . . .	.80 —.30	Nicolas Amani.		Op. 3. Tema con Variazioni	1.60 —.60	No. 4. Polonaise	1.40 —.50
Op. 30. 3 Morceaux. Complet	1.20 —.45	Op. 4. Suite. Complet	1.60 —.60	Op. 3. Tema con Variazioni	1.60 —.60	Op. 32. Suite lyrique	2.—.70
Séparément.		Séparément.		Op. 4. Suite. Complet	1.60 —.60	Op. 33. 2 Fragments caractéristiques . . . . .	.80 —.30
No. 1. Etude. Sol b . . . . .	.40 —.15	No. 1. Prélude . . . . .	.40 —.15	No. 1. Prélude . . . . .	.40 —.15	Op. 34. Ballade (en forme de Variations)	1.60 —.60
No. 2. Menuet. ut . . . . .	.60 —.25	No. 2. Minuetto . . . . .	.80 —.30	No. 2. Minuetto . . . . .	.80 —.30	Op. 35. 3 Mazourkas. Complet	1.40 —.50
No. 3. Etude. Fa . . . . .	.60 —.25	No. 3. Gigue . . . . .	.60 —.25	No. 3. Gigue . . . . .	.60 —.25	Séparément.	
Nicolas Artciboucheff.		No. 4. Gavotte . . . . .	.80 —.30	No. 4. Gavotte . . . . .	.80 —.30	No. 1, en La b . . . . .	.80 —.30
Op. 3. 2 Mazurkas. Complet	1.60 —.60	Op. 5. 2 Valses. Complet	1.—.35	No. 5. Ré . . . . .	.80 —.30	No. 2, en do . . . . .	.60 —.25
Séparément.		Séparément.		No. 6. si . . . . .	.60 —.25	No. 3, en Mi b . . . . .	.60 —.25
No. 1. mi b . . . . .	.80 —.30	No. 1. Valse triste . . . . .	.60 —.25	Op. 7. 4 Pièces caractéristiques. Complet	1.40 —.50		
No. 2. La b	1.20 —.45	No. 2. Valse gracieuse . . . . .	.60 —.25	Séparément.			
Op. 7. 2 Morceaux. Complet	1.20 —.45	Op. 7. 4 Pièces caractéristiques. Complet	1.40 —.50	No. 1. Souvenir lointain . . . . .	.60 —.25		
Séparément.		Séparément.		No. 2. Orientale . . . . .	.60 —.25		
No. 1. Valse . . . . .	.60 —.25	No. 1. Souvenir lointain . . . . .	.60 —.25	No. 3. Elégie . . . . .	.60 —.25		
No. 2. Mazurka . . . . .	.60 —.25	No. 2. Orientale . . . . .	.60 —.25	No. 4. La pièce de maman . . . . .	.60 —.25		
		Op. 8. Préludes	1.—.35				

V.

Saules pleureurs. — Плакучія ивы.

Adagio mesto. $\text{♩} = 80$.

Félix Blumenfeld, Op. 88 № 5.

Piano.

pp *p cant.*

m. g. ad lib.

The musical score consists of six systems of notation. The first system includes a vocal line with the instruction "cant molto" and a piano accompaniment with dynamics *mf* and *p*, and the instruction "simile sempre". The second system features dynamics *poco f*, *dim.*, and *mp*. The third system continues the piano accompaniment. The fourth system shows the piano accompaniment with various chordal textures. The fifth system continues the piano accompaniment. The sixth system concludes with the instruction "perdendosi rit. poco".

à Monsieur
N. de Gerestchenko.

Près de l'Eau.

Six
Morceaux détachés

POUR

PIANO

PAR

FÉLIX BLUMENFELD.

OP. 38.

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

Séparément:

N ^o 1, en Ut	Pr. $\frac{2}{28}$
N ^o 2, en do #. L'île abandonnée	Pr. $\frac{1}{35}$
N ^o 3, en Mi	Pr. $\frac{2}{48}$
N ^o 4, en Si. Barcarolle	Pr. $\frac{2}{28}$
N ^o 5, en si b. Saules pleureurs	Pr. $\frac{2}{48}$
N ^o 6, en Ut. La Fontaine	Pr. $\frac{2}{38}$

Propriété de l'Éditeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1906

2668

2669 — 2674

Inst. lith. de C. G. Röder, G. m. H. Leipzig

VI.

La Fontaine. — ФОНТАНЪ.

Félix Blumenfeld, Op. 38 № 6.

Allegro vivo. ♩ = 104-108.

Piano.

10

10

pp

10

1 1 1 1 5 3

8

8

8

The first musical staff features a treble clef on the upper line and a bass clef on the lower line. The treble staff contains a series of six ascending eighth-note chords, each beamed together and topped with a slur. The bass staff provides a harmonic accompaniment with chords that correspond to the treble staff's progression.

The second musical staff continues the piece with a similar structure to the first. It consists of six ascending eighth-note chords in the treble staff, each beamed and slurred, with a corresponding bass line accompaniment.

The third musical staff introduces a change in the bass line. The treble staff still has six ascending eighth-note chords, but the bass staff now includes a melodic line in the right hand (treble clef) that moves between the two staves, and a bass line in the left hand (bass clef).

The fourth musical staff features six ascending eighth-note chords in the treble staff. The bass staff continues with a melodic line in the right hand and a bass line in the left hand, maintaining the complex texture.

The fifth musical staff shows six ascending eighth-note chords in the treble staff. The bass staff continues with a melodic line in the right hand and a bass line in the left hand.

The sixth musical staff concludes the sequence with six ascending eighth-note chords in the treble staff and a corresponding bass line in the left hand.

5

cresc.

8

This system shows the first two staves of a musical score. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. A dynamic marking of *cresc.* is present in the lower staff. A fermata-like symbol '8' is placed above the end of the first staff.

8

This system continues the musical notation from the first system, showing the continuation of the melodic and harmonic lines across two staves. A fermata-like symbol '8' is placed above the end of the second staff.

8

ff *p* 7 7

This system features a dynamic shift from *ff* to *p* in the lower staff. The notation includes slurs and accents, with two '7' markings indicating specific rhythmic or articulation points. A fermata-like symbol '8' is placed above the end of the first staff.

p *pp*

This system shows a dynamic shift from *p* to *pp* in the lower staff. The notation includes slurs and accents, with a fermata-like symbol '8' placed above the end of the first staff.

p

This system continues the musical notation, showing the continuation of the melodic and harmonic lines across two staves. A dynamic marking of *p* is present in the lower staff.

This system shows the final two staves of the musical score on this page, continuing the melodic and harmonic lines.

p *dim.*

volante *mp*

pp 8

dim. *mf* *pp*

Ossia. *quasi glissando* 35 8

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