

Изданія М. П. БЕЛЯЕВА въ Лейпцигѣ

35913

С. БЛУМЕНФЕЛДЪ
ДВѢ МАЗУРКИ

ДЛЯ ФОРТЕПИАНО

СОЧ. 6

S. BLUMENFELD
ZWEI MAZURKEN

FÜR PIANOFORTE

OP. 6



1887

OP.

Edition M. P. BELAJEFF, Leipzig

Compositions pour Piano

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Th. Akiménko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
A.	R.	A.	R.	A.	R.	A.	R.
Op. 16. 3 Morceaux. Complet.	1.40 — 30	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.	— 50 — 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.	— 30 — 30	No. 3. Quasi Mazurka.	— 80 — 30	No. 20. ut.	— 60 — 25
E. Alénoff.		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 Impromptu.	1. — 35	No. 2. ré #.	1. — 35	Op. 4. Valse-Etude.	1.40 — 50	No. 24. ré.	— 60 — 25
No. 2. Mazurka rustique.	— 80 — 30	No. 3. Si b.	1.40 — 50	No. 1. Ré b.	1.20 — 45	Op. 20. Nocturne-Fantaisie en Mi.	1.40 — 50
No. 3. Gavotte.	— 80 — 30	Op. 3. Variations sur un thème original.	1.80 — 65	No. 2. mi.	— 60 — 25	Op. 21. 3 Morceaux. Complet.	1.60 — 60
Op. 8. 2 Mazurkas. Complet.	1.40 — 60	Op. 5. 5 Morceaux. Complet.	1.60 — 65	No. 3. La.	— 80 — 30	Séparément.	
Séparément.		Séparément.		Op. 6. 2 Nocturnes. Complet.	1.80 — 60	No. 1. Moment de désespoir.	— 60 — 25
No. 1. Ré b.	— 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 (Grimes). Mi.	1. — 35	No. 3. Une course.	1. — 35
Op. 9. 5 Morceaux. Complet.	2. — 70	No. 3. Barlesque.	— 80 — 25	No. 2. mi b.	— 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 b).	— 80 — 30
No. 1. Arabesque.	— 60 — 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. Barlesque.	— 60 — 25	No. 1. Valse: La.	— 80 — 30	No. 1. en Sol.	— 60 — 25	No. 1. Krakovienné (Krakowiak).	— 60 — 25
No. 5. Novellette.	— 80 — 30	No. 2. Nocturne.	— 60 — 25	No. 2. op Mi.	— 60 — 25	No. 2. A la Mazurka (Kujawiak).	— 80 — 30
Op. 19. 4 Morceaux. Complet.	2. — 70	No. 3. Intermezzo.	— 60 — 25	No. 3. en Fa #.	— 60 — 25	No. 3. Berceuse (Kolysanka).	— 40 — 15
Séparément.		No. 4. Impromptu.	— 60 — 25	No. 4. en Ré.	— 40 — 15	No. 4. Mazurka (Mazurak).	— 80 — 30
No. 1. Petites Variations.	1.20 — 45	Op. 8. 2 Préludes. Complet.	1. — 35	Op. 15. 2 Impromptus. Complet.	1.80 — 60	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.	— 60 — 30	No. 1. Mi.	— 40 — 15	No. 1. La b.	1.40 — 50	Séparément.	
No. 4. Canzona.	— 80 — 40	No. 2. Ré b.	— 60 — 25	No. 2. Sol b.	— 80 — 30	No. 1. sol.	1.20 — 45
A. N. Alpheraky.		Op. 9. Miniatures. Complet.	1.60 — 60	Op. 13. Sur mer. Etude.	1.60 — 60	No. 2. mi b.	1.20 — 45
Op. 25. 3 Morceaux. Complet.	1.40 — 50	Séparément.		Op. 16. Valse Impromptu.	1.80 — 60	Op. 27. 10 Moments lyriques.	
Séparément.		No. 1. Fugnette.	— 40 — 15	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. 1. Introduction.	— 60 — 25	No. 2. Mazurka.	— 60 — 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
No. 2. Mazurka.	— 60 — 25	No. 3. Valse. Ré.	— 60 — 25	No. 1. Et.	— 40 — 15	Op. 28. Impromptu (en Si).	1. — 35
No. 3. Sérénade levantine.	— 60 — 25	Op. 10. Prélude.	— 60 — 25	No. 2. la.	— 40 — 15	Op. 29. 2 Etudes. Complet.	1.40 — 50
Op. 27. 3 Morceaux. Complet.	1.40 — 50	Op. 11. Valse et Etude. Complet.	1.40 — 50	No. 3. Sol.	— 40 — 15	Séparément.	
Séparément.		Séparément.		No. 4. mi.	— 80 — 30	No. 1. en Ré.	— 80 — 30
No. 1. Mazurka. ut.	— 40 — 30	No. 1. Valse Sol b.	1. — 35	No. 5. Ré.	— 80 — 30	No. 2. en La.	— 80 — 30
No. 2. Mazurka. sol.	— 60 — 25	No. 2. Etude.	— 80 — 30	No. 6. si.	— 60 — 25	Op. 31. 2 ^{me} Suite polonaise (en La). Complet.	3. — 1.05
No. 3. Valse. Mi b.	— 80 — 30	Op. 12. Nocturne.	— 60 — 30	Cahier II. Complet.	2. — 70	Séparément.	
Op. 29. 3 Morceaux. Complet.	1.40 — 50	Op. 13. Impromptu et Valse. Complet.	1.20 — 45	No. 7. Fa.	— 80 — 30	No. 1. Krakowiak.	— 80 — 30
Séparément.		Séparément.		No. 8. fa #.	— 40 — 15	No. 2. Kujawiak—Obertas.	1. — 35
No. 1. Duo.	— 80 — 25	No. 1. Impromptu.	— 60 — 25	No. 9. Mi.	— 40 — 15	No. 3. Mazourka.	1. — 35
No. 2. Scherzo.	— 80 — 25	No. 2. Valse. fa.	— 60 — 25	No. 10. ut #.	— 40 — 15	No. 4. Polonaise.	1.40 — 50
No. 3. Valse.	— 80 — 30	Nicolas Amant.		No. 11. Si.	— 60 — 25	Op. 32. Suite lyrique.	2. — 70
Op. 30. 4 Morceaux. Complet.	1.80 — 45	Op. 3. Téma con Variations.	1.60 — 60	No. 12. sol #.	— 80 — 30	Op. 33. 2 Fragments caractéristiques.	— 80 — 30
Séparément.		Op. 4. Suite. Complet.	1.60 — 60	Cahier III. Complet.	2. — 70	Op. 34. Ballade (en forme de Variations).	1.60 — 60
No. 1. Etude. Sol.	— 40 — 15	Séparément.		No. 13. Fa #.	— 60 — 25	Op. 35. 3 Mazourkas. Complet.	1.40 — 50
No. 2. Menuet. ut.	— 60 — 25	No. 1. Prélude.	— 40 — 15	No. 14. mi b.	— 40 — 15	Séparément.	
No. 3. Etude. Fa.	— 60 — 25	No. 2. Menuet.	— 80 — 30	No. 15. Ré b.	— 80 — 30	No. 1. en La b.	— 80 — 30
Nicolas Arceiboucheff.		No. 3. Gigue.	— 60 — 25	No. 16. ut #.	— 40 — 15	No. 2. en do.	— 60 — 25
Op. 5. 2 Mazurkas. Complet.	1.60 — 60	No. 4. Gavotte.	— 80 — 30	No. 17. La b.	— 60 — 25	No. 3. en Mi b.	— 60 — 25
Séparément.		Op. 6. 2 Valses. Complet.	1. — 35	No. 18. Si b.	— 60 — 25		
No. 1. mi b.	— 80 — 30	Séparément.		No. 19. (Memento mori) fa.	— 60 — 25		
No. 2. La b.	1.20 — 45	No. 1. Valse triste.	— 60 — 25				
Op. 7. 2 Morceaux. Complet.	1.80 — 45	No. 2. Valse gracieuse.	— 60 — 25				
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet.	1.40 — 60				
No. 1. Valse.	— 60 — 25	Séparément.					
No. 2. Mazurka.	— 60 — 25	No. 1. Souvenir lointain.	— 60 — 25				
		No. 2. Orientale.	— 60 — 25				
		No. 3. Dilegic.	— 60 — 25				
		No. 4. La pièce de maman.	— 60 — 25				
		Op. 8. Préludes.	1. — 35				

35913

A mon frère Stanislas.

Deux
 Mazurkas
 pour
 Piano
 par
 Sigismond Lichtenfeld.

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 BERLIN
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Op. 6.

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M. P. Belaieff, Leipzig.



1887

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Institut de C. G. Robert, Leipzig.

A mon frère Stanislas.

MAZURKA.

S. Blumenfeld, Op. 6. N° 1.

Allegretto. ♩:144.

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 three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody in the upper staff features eighth and sixteenth notes with slurs and accents. The bass line provides harmonic support with chords and moving lines.

The second system continues the piece. It features a repeat sign in the middle. The dynamic changes to mezzo-forte (*mf*) after the repeat. The word *cresc.* (crescendo) is written at the end of the system. The notation includes various rhythmic patterns and articulation marks.

The third system shows a continuation of the musical theme. The dynamics range from *f* (forte) to *mf*. The piece includes some chromatic movement and complex chordal textures in both hands.

The fourth system features a forte (*f*) dynamic and a fortissimo (*ff*) section. The music becomes more intense with thicker textures and more active bass lines. The system concludes with a melodic flourish in the upper staff.

The fifth and final system on this page begins with a mezzo-forte (*mf*) dynamic. It concludes the piece with a series of chords and a final melodic phrase in the upper staff. The notation includes various articulation marks and dynamic markings.

First system of musical notation, piano (p).

Second system of musical notation, forte (f).

Third system of musical notation, piano (p), first ending (1.).

Fourth system of musical notation, second ending (2.).

Fifth system of musical notation, forte (f) and mezzo-forte (mf).

Sixth system of musical notation, piano (dim.) and rallentando (rall.).

a tempo

cresc.

ff

dim.

p

dim.

pp

Detailed description of the musical score: The score is written for piano in a minor key, indicated by three flats in the key signature. It consists of six systems, each with a treble and bass staff. The first system is marked *a tempo*. The second system includes a *cresc.* (crescendo) marking. The third system features a *ff* (fortissimo) dynamic. The fourth system includes a *dim.* (diminuendo) marking. The fifth system includes a *p* (piano) dynamic. The sixth system includes a *dim.* marking and ends with a *pp* (pianissimo) dynamic. The music includes various articulations such as accents, slurs, and phrasing slurs, along with complex chordal textures and melodic lines.

MAZURKA.

S. Blumenfeld, Op. 6. N^o 2.

Allegro. $\text{♩} = 120.$

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand melody is more active, with some slurs and accents. The left hand accompaniment remains consistent. The dynamic marking changes to mezzo-forte (*mf*) in the middle of the system.

The third system shows the continuation of the melodic and harmonic themes. The right hand has several slurs and accents, and the left hand provides a steady accompaniment.

The fourth system begins with a piano (*p*) dynamic. The right hand melody continues with eighth notes and slurs, while the left hand accompaniment consists of chords and moving lines.

The fifth system features a crescendo (*cresc.*) dynamic. The right hand melody is more rhythmic and active, with many slurs and accents. The left hand accompaniment is also more complex, with some chords and moving lines.

The sixth system concludes the piece. It starts with a fortissimo (*ff*) dynamic and ends with a diminuendo (*dim.*) dynamic. The right hand melody is highly rhythmic and features many slurs and accents. The left hand accompaniment is also very active, with many chords and moving lines.

a tempo

rit.

f

ff

cresc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It begins with a forte (*ff*) dynamic marking. The right hand contains complex chords and melodic lines, while the left hand provides a steady accompaniment. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. A large slur encompasses the final measures of this system.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system concludes with a fermata over the final notes.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. A large slur encompasses the final measures of this system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system concludes with a fermata over the final notes.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. It concludes with a forte (*ff*) dynamic marking and a fermata over the final notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It includes various rhythmic patterns, slurs, and accents.

Second system of musical notation, continuing the piece. It features a large slur encompassing several measures in both staves, indicating a long phrase.

Third system of musical notation, including the dynamic marking *dim.* (diminuendo) and a *p* (piano) marking. The notation includes slurs and accents.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines with slurs and accents.

Fifth system of musical notation, featuring a change in the bass line with a treble clef and a bass clef, indicating a shift in the bass part's register.

Sixth system of musical notation, concluding the page with various musical notations including slurs and accents.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with dotted quarter notes. Dynamics include *pp.* and *bd.*.

Second system of musical notation. The right hand continues the melodic line. The left hand features more complex chordal textures. Dynamics include *pp.*, *mf*, and *mf*.

Third system of musical notation. The right hand has a more active melodic line. The left hand has a bass line with some chords. Dynamics include *mf*.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand has a bass line with chords. Dynamics include *cresc.*.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a bass line with chords. Dynamics include *f*.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a bass line with chords. Dynamics include *ff*.