

COMPOSITIONS

pour Piano

par
FÉLIX BLUMENFELD.

	M. Pt.	R.	K.
Op. 2. 4 Morceaux. Complet	2.50	—	.90
Séparément:			
No. 1. Etude (La)	—	.80	—
No. 2. Souvenir douloureux	—	.60	—
No. 3. Quasi Mazurka	—	.80	—
No. 4. Mazurka de Concert	1.—	—	.35
Op. 3. 3 Etudes. Complet	2.—	—	.70
Séparément:			
No. 1. Rêp	1.20	—	.45
No. 2. mi	—	.60	—
No. 3. La	—	.80	—
Op. 4. Valse-Etude	1.40	—	.50
Op. 6. 2 Nocturnes. Complet	1.60	—	.60
Séparément:			
No. 1. Une nuit à Magaratch. Mi	1.—	—	.35
No. 2. mi♭	—	.80	—
Op. 8. Variations caractéristiques sur un thème original	2.—	—	.70
Op. 11. Mazurka	1.60	—	.60
Op. 12. 4 Préludes. Complet	1.60	—	.60
Séparément:			
No. 1. Sol	—	.60	—
No. 2. Mi	—	.60	—
No. 3. Ut♯	—	.60	—
No. 4. Ré	—	.40	—
Op. 13. 2 Impromptus. Complet	1.80	—	.65
Séparément:			
No. 1. La♭	1.40	—	.50
No. 2. Sol♭	—	.80	—
Op. 14. Sur Mer. Etude	1.60	—	.60
Op. 16. Valse-Impromptu	1.60	—	.60
Op. 17. Préludes.			
Cahier I. Complet	2.—	—	.70
Séparément:			
No. 1. Ut	—	.40	—
No. 2. la	—	.80	—
No. 3. Sol	—	.40	—
No. 4. mi	—	.80	—
No. 5. Ré	—	.80	—
No. 6. si	—	.80	—

	M. Pt.	R.	K.
Op. 17. Préludes.			
Cahier II. Complet	2.—	—	.70
Séparément:			
No. 7. La	—	.80	—
No. 8. fa♯	—	.40	—
No. 9. Mi	—	.40	—
No. 10. ut♯	—	.40	—
No. 11. Si	—	.60	—
No. 12. sol♯	—	.80	—
Cahier III. Complet	2.—	—	.70
Séparément:			
No. 13. Fa♯	—	.60	—
No. 14. mi♭	—	.40	—
No. 15. Rêp	—	.80	—
No. 16. si♭	—	.60	—
No. 17. La♭	—	.60	—
No. 18. (Memento mori) fa	—	.60	—
Cahier IV. Complet	2.—	—	.70
Séparément:			
No. 19. Mi♭	—	.60	—
No. 20. ut	—	.60	—
No. 21. Si♭	—	.60	—
No. 22. sol	—	.60	—
No. 23. Fa	—	.60	—
No. 24. ré	—	.60	—
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No. 1. Mazurka (en La♭)	—	.80	—
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Op. 24. Etude de Concert en fa♯	1.40	—	.50

	M. Pt.	R.	K.
Op. 25. 2 Etudes-Fantaisies. Complet	2.—	—	.70
Séparément:			
No. 1. sol	1.20	—	.45
No. 2. mi♭	1.20	—	.45
Op. 27. 10 Moments Lyriques. Cahier I. No. 1. Mi♭. 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♭. No. 9. Do. No. 10. Fa	1.40	—	.50
Op. 28. Impromptu (en Si)	1.—	—	.35
Op. 29. 2 Etudes. Complet	1.40	—	.50
Séparément:			
No. 1, en Ré	—	.80	—
No. 2, en La	—	.80	—
Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.—	—	1.05
Séparément:			
No. 1. Krakowiak	—	.80	—
No. 2. Kujawiak — Obertas	1.—	—	.35
No. 3. Mazurka	1.—	—	.35
No. 4. Polonaise	1.40	—	.50
Op. 32. Suite lyrique	2.—	—	.70
Op. 33. 2 Fragments caractéristiques	—	.80	—
Op. 34. Ballade (en forme de Variations)	1.60	—	.60
Op. 35. 3 Mazourkas. Complet	1.40	—	.50
Séparément:			
No. 1. La♭	—	.80	—
No. 2. do	—	.60	—
No. 3. Mi♭	—	.60	—

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M. P. BELAIEFF, LEIPZIG.

A ma mère.

3

Etude.

Félix Blumenfeld, Op. 2. № 1.
1883.

Allegretto grazioso. M.M. ♩ = 108
non legato

Piano. *p*

p *poco più f*

First system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth notes and slurs. Above the staff, there are fingering numbers: 4, 5, 4, 5, 4, 5, 4, and a circled 5. The bass clef staff contains a rhythmic accompaniment with slurs and fingering numbers: 2, 3, 1, 2, 3, 4, 2, 5, 1, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2. The dynamic marking *mp* is placed in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment with slurs and fingering numbers: 5, 1, 4, 3, 2, 1, 4, 3, 5, 3, 1, 2, 4, 5, 1, 4, 3, 2, 1, 4, 3, 5, 2, 3, 5, 4. The dynamic marking *poco più f* is placed in the bass staff.

Third system of musical notation. The treble clef staff features a series of chords. The bass clef staff features a series of chords with slurs. The dynamic marking *f* is placed in the bass staff.

Fourth system of musical notation. The treble clef staff features a series of chords. The bass clef staff features a series of chords with slurs. The dynamic marking *ff* is placed in the bass staff.

Fifth system of musical notation. The treble clef staff features a series of chords with slurs. The bass clef staff features a series of chords with slurs. The dynamic marking *ff sempre staccato* is placed in the bass staff. The word *brillante* is placed in the treble staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The system includes a piano introduction with various chordal textures and melodic lines. A first ending bracket is visible at the end of the system.

Second system of musical notation, continuing the piece. It features a piano introduction with various chordal textures and melodic lines. A dynamic marking of *ff sempre* is present in the middle of the system.

Third system of musical notation, continuing the piece. It features a piano introduction with various chordal textures and melodic lines. A first ending bracket is visible at the end of the system.

Fourth system of musical notation, continuing the piece. It features a piano introduction with various chordal textures and melodic lines. A first ending bracket is visible at the end of the system.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with complex rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece. It includes a *ff* (fortissimo) dynamic marking and features dense chordal textures in the right hand.

Third system of musical notation, marked *Più mosso. M.M. ♩ = 112-116*. It includes a *rit. molto dim.* (ritardando, molto diminuendo) marking and a *p* (piano) dynamic marking. The system concludes with a *Seq.* (sequenza) marking.

Fourth system of musical notation, featuring a *Seq.* (sequenza) marking and asterisks at the end of the system.

Fifth system of musical notation, concluding the page with a *Seq.* (sequenza) marking and an asterisk.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

Second system of musical notation, continuing the piece. It includes a *pp* dynamic marking in the right hand. The right hand has a dense, textured passage, while the left hand provides a steady accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand continues with intricate patterns, and the left hand features a more active melodic line.

Fourth system of musical notation, characterized by a dense, chordal texture in the right hand and a more sustained melodic line in the left hand.

Fifth system of musical notation, the final system on the page. It includes the instruction *perdendosi* in the left hand and *senza rall. il tempo* above the right hand. The right hand features a series of ascending and descending runs with *ppp* dynamics. The system concludes with a *ped.* (pedal) marking and an asterisk.

Compositions pour Piano

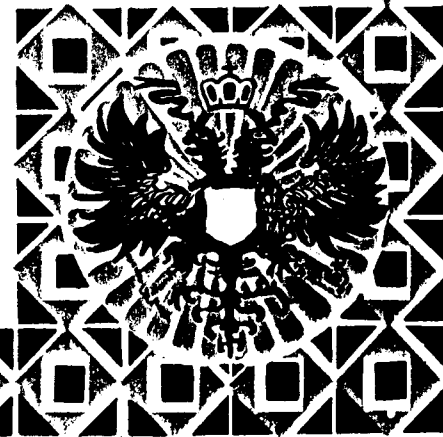
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No. 2. Sol	— .40 — .15	Cahier I. Etude	— .60 — .25			Séparément.	
No. 3. ut	— .60 — .25	Cahier II. 3 Préludes	— .80 — .30			No. 1. Fa #	— .80 — .30
		Op. 41. 2 Fugues. Complet	1.— .35			No. 2. si b	— .60 — .25
		Séparément.					
		No. 1. fa #	— .60 — .25			Op. 13. 6 Préludes	1.40 — .50
		No. 2. ré	— .40 — .15			Op. 14. 2 Impromptus. Complet	1.20 — .45
		Op. 42. 2 Préludes et Mazurka.				Séparément.	
		Complet	1.— .35			No. 1. Si	— .60 — .25
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		Op. 52. 3 Morceaux de ballet.				No. 1. Fa	— .80 — .30
		Complet	1.40 — .50			No. 2. Ut	— .60 — .25
		Séparément.				No. 3. mi	— .40 — .15
		No. 1. Mi b	— .80 — .30			No. 4. Mi	— .80 — .30
		No. 2. Ut	— .60 — .25			No. 5. ut #	— .60 — .25
		No. 3. La	— .80 — .30			No. 6. Fa #	— .60 — .25
		Sarabande, sol	— .40 — .15			No. 7. Ré	— .80 — .30
						No. 8. Si	— .40 — .15
						No. 9. mi b	— .60 — .25
						Op. 27. 2 Préludes	— .80 — .30
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Sokalsky, V. , Op. 1, No. 1, Souvenir du Passé.....	.35		
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“ Op. 1, No. 3, Arabesque.....	.35		
Yóuferoff, S. , Op. 1, No. 3, Elégie.....	.40		



Souvenir douloureux

Edited by Andor Pinter

Mournful Memories

Félix Blumenfeld, Op. 2, No 2

Andantino (♩ = 80)
con tristezza, ma semplice

Piano *p*

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music is marked 'Piano' and 'p'. Fingerings are indicated with numbers 1-5. The second system continues the piece with similar notation and includes a 'Ped.' (pedal) marking at the end.

Two systems of piano accompaniment. The first system continues the piece with similar notation and includes a 'Ped.' (pedal) marking at the end. The second system continues the piece with similar notation and includes a 'Ped.' (pedal) marking at the end.

Poco più vivo (♩ = 88)

poco rall. *p*

Two systems of piano accompaniment. The first system is marked 'poco rall.' and the second system is marked 'p'. The tempo is indicated as 'Poco più vivo (♩ = 88)'. The key signature remains three sharps, but the time signature changes to 2/4. Fingerings are indicated with numbers 1-5. The second system includes a 'Ped.' (pedal) marking at the end.

cres. poco a poco

Two systems of piano accompaniment. The first system is marked 'cres. poco a poco'. The second system continues the piece with similar notation and includes a 'Ped.' (pedal) marking at the end.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingering numbers (1-5). The left hand has a steady bass line with some chords. A dynamic marking *più f.* is present in the right hand.

Second system of musical notation. The right hand continues with intricate fingerings. A dynamic marking *pp subito* is placed in the left hand.

Third system of musical notation. The right hand has a melodic line with slurs and fingering. A dynamic marking *cres. ed accel.* is in the left hand, and *f poco rit. 2)* is in the right hand.

a tempo

Fourth system of musical notation. The right hand has a melodic line with slurs and fingering. A dynamic marking *pp* is in the left hand. Below the system are several *Red.* markings with asterisks.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingering. A dynamic marking *poco rall.* is in the left hand. Below the system are several *Red.* markings with asterisks.

Più vivo

cres. poco a poco

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with fingerings such as 5, 4, 3, 2, 3, 4, 5. The bass staff features a rhythmic accompaniment with fingerings like 7, 15, 2, 1, 1, 1, 1, 2, 1, 2. A *ped.* (pedal) instruction with an asterisk is placed below the bass staff.

The second system continues the musical piece. It features similar melodic and rhythmic patterns. A *ped.* instruction with an asterisk is located at the bottom right of the system.

The third system shows a dynamic change to *mf* (mezzo-forte). The notation includes detailed fingerings for both hands, such as 4, 3, 2, 3, 4, 5 in the treble and 2, 1, 4, 3, 2 in the bass. A *ped.* instruction with an asterisk is at the bottom.

The fourth system concludes the piece with a *cres.* (crescendo) marking. The dynamics range from *mf* to *p* (piano). The notation includes fingerings like 1, 2, 3, 4, 5 and 2, 3, 2, 1, 2, 3, 4, 3, 2. A *ped.* instruction with an asterisk is at the bottom.

Tempo I^o

accel. poco rit. *pp*

Red. Red. Red. *

p *cres.*

Red. Red. Red. * Red. Red. Red. *

f

Red. Red. Red. * Red. Red. Red. *

disperato *ff*

Red. Red. Red. * Red. Red. Red. Red.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and fingerings (5, 4, 3, 2, 1). The bass clef staff contains a supporting line with chords and fingerings (2, 1, 2, 3, 1). The system concludes with a fermata and a double bar line.

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *

Second system of musical notation. The treble clef staff features a melodic line with a *dim.* (diminuendo) marking and fingerings (5, 4, 3, 2, 1). The bass clef staff has a supporting line with a *p* (piano) dynamic marking and fingerings (2, 3, 1, 2, 3, 1). The system concludes with a fermata and a double bar line.

dim. *m. s.* *dim.* *p* *Leg.* *Leg.** *Leg.*

Third system of musical notation. The treble clef staff has a melodic line with a *pp* (pianissimo) dynamic marking and fingerings (2, 3, 1, 3, 1). The bass clef staff has a supporting line with a *ten.* (tension) marking and fingerings (2, 1, 4, 3, 2, 1). The system concludes with a fermata and a double bar line.

pp *ten.* *m. d.* *m. d.* *Leg.** *Leg.* *Leg.*

Fourth system of musical notation. The treble clef staff has a melodic line with a *m. d.* (moderato) dynamic marking and fingerings (3, 1, 3, 1). The bass clef staff has a supporting line with a *perendosi* (ritardando) marking and fingerings (2, 3, 1, 3, 2). The system concludes with a fermata and a double bar line.

m. d. *perendosi* *ppp* *Leg.* *

MELODIOUS *and* PLEASING PIANO PIECES

for LITTLE ARTISTS

Idylle

EDMUND PARLOW

Allegretto *♩*. 122

Piano. *p dolce*

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To my niece Miss Josephine Noefler.

Dancing Marionette.

VALSE MIGNONNE.

JOSEPH GAHM Op. 7, No. 8.

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Piano. *p*

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POUR PIANO

PAR

FELIX BLUMENFELD.

	M. Pf.	Rb. Kop.
Op. 2. 4 Morceaux. Complet	4.—	2.—
Séparément:		
No. 1. Etude (LA majeur)	1.—	—50
No. 2. Souvenir douloureux	1.—	—50
No. 3. Quasi Mazurka	1.20	—60
No. 4. Mazurka de Concert	1.50	—75
Op. 3. 3 Etudes. Complet	3.—	1.50
Séparément:		
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No. 2. MI mineur	1.—	—50
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No. 1. Une nuit à Magaratch. MI majeur	1.50	—75
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Op. 11. Mazurka	2.—	1.—
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Séparément:		
No. 1. SOL majeur	—80	—40
No. 2. MI majeur	—80	—40
No. 3. UT \sharp majeur	—80	—40
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	M. Pf.	Rb. Kop.
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No. 2. LA mineur	1.—	—50
No. 3. SOL majeur	—60	—30
No. 4. MI mineur	1.—	—50
No. 5. RE majeur	1.—	—50
No. 6. SI mineur	—80	—40
Cahier II. Complet	3.—	1.50
Séparément:		
No. 7. LA majeur	1.—	—50
No. 8. FA \sharp mineur	—60	—30
No. 9. MI majeur	—60	—30
No. 10. UT \sharp mineur	—60	—30
No. 11. SI majeur	1.—	—50
No. 12. SOL \sharp mineur	1.20	—60

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M. P. BEG, SIEFF, LEIPZIG.
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A ma soeur Jeanne.

Quasi Mazurka.

Félix Blumenfeld, Op. 2. № 3.
1885.

Allegretto grazioso. M. M. $\text{♩} = 72$.

The musical score is written for piano and consists of five systems of music. Each system is in 3/4 time and the key signature has two sharps (D major). The first system begins with a treble clef and a bass clef. The right hand starts with a melody marked *mf*, and the left hand provides a harmonic accompaniment. The first system includes dynamic markings *mf*, *p*, and *p*, and performance instructions *ped.*, ** ped.*, and ** simile*. The second system continues the melodic line in the right hand and the accompaniment in the left. The third system features a *f cresc.* marking in the right hand. The fourth system includes *ped.* and ** ped.* markings. The fifth system concludes with a final cadence and a '5' marking in the bass line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many beamed notes and slurs, and a bass line with chords and single notes. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, continuing the piece. The treble staff has a series of beamed eighth notes, and the bass staff has a steady accompaniment of chords.

Third system of musical notation. The treble staff continues with beamed notes. The bass staff has the marking "m.g." (mezzo-giochi) repeated three times under the notes.

Fourth system of musical notation. The treble staff features a series of beamed notes with slurs. The bass staff has a simple accompaniment.

Fifth system of musical notation. The treble staff has a series of beamed notes with slurs. The bass staff has a series of chords.

Sixth system of musical notation. The treble staff has a series of beamed notes with slurs. The bass staff has a series of chords. The word "dim." (diminuendo) is written in the bass staff.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Performance markings: *red.*, *red.*, *simile*.

Second system of musical notation. Treble clef, bass clef. Performance markings: *red.*, *red.*, *red.*, *simile*.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *piu p*.

Fourth system of musical notation. Treble clef, bass clef.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *dim.*, *subito*, *mf*, *f*.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *mf*.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *p* and *poco a poco dim.*

Second system of musical notation, continuing the piece. Dynamics include *pp*.

Third system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *pp*. There are asterisks (*) under the bass line in the final two measures.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *pp*. The word *simile* is written below the first measure.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. Dynamics include *pp*. There are asterisks (*) under the bass line in the final two measures.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a simple accompaniment. The word *ferese.* is written above the bass staff. There are markings *no.* and ** no.* below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a complex, multi-measure melodic passage with many slurs. Bass staff provides a steady accompaniment. A dynamic marking *f* is present at the beginning of the system.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with various slurs and accents. Bass staff accompaniment includes some chords and rests.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff accompaniment includes some chords. The marking *m.g. m.g. m.g.* appears in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff accompaniment includes some chords. The marking *m.g. m.g. m.g.* appears in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff accompaniment includes some chords. The marking *m.g. m.g. m.g.* appears in the bass staff.

dim.

p

m.g. cresc. m.g.

m.g.

f p pp

quasi trillo cresc. ff

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FELIX BLUMENFELD.

	M. Pf.	Rb.Kop.		M. Pf.	Rb.Kop.
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Séparément:			Op. 17. Préludes.		
No. 1. Etude (LA majeur)	1.—	—50	Cahier I. Complet	3.—	1.50
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No. 4. Mazurka de Concert	1.50	—75	No. 2. LA mineur	1.—	—50
Op. 3. 3 Etudes. Complet	3.—	1.50	No. 3. SOL majeur	—60	—30
Séparément:			No. 4. MI mineur	1.—	—50
No. 1. RE \flat majeur	1.50	—75	No. 5. RE majeur	1.—	—50
No. 2. MI mineur	1.—	—50	No. 6. SI mineur	—80	—40
No. 3. LA majeur	1.20	—60	Cahier II. Complet	3.—	1.50
Op. 4. Valse-Etude	2.50	1.25	Séparément:		
Op. 6. 2 Nocturnes. Complet	2.50	1.25	No. 7. LA majeur	1.—	—50
Séparément:			No. 8. FA \sharp mineur	—60	—30
No. 1. Une nuit à Magaratch.			No. 9. MI majeur	—60	—30
MI majeur	1.50	—75	No. 10. UT \sharp mineur	—60	—30
No. 2. MI \flat mineur	1.20	—60	No. 11. SI majeur	1.—	—50
Op. 8. Variations caractéris-			No. 12. SOL \sharp mineur	1.20	—60
tiques sur un thème original	3.—	1.50			
Op. 11. Mazurka	2.—	1.—			
Op. 12. 4 Préludes. Complet	2.—	1.—			
Séparément:					
No. 1. SOL majeur	—80	—40			
No. 2. MI majeur	—80	—40			
No. 3. UT \sharp majeur	—80	—40			
No. 4. RE majeur	—60	—30			
Op. 13. 2 Improptus. Complet	3.—	1.50			
Séparément:					
No. 1. LA \flat majeur	2.—	1.—			
No. 2. SOL \flat majeur	1.—	—50			
Op. 14. Sur Mer. Etude	2.—	1.—			

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M. P. BELAIEFF, LEIPZIG.

A ma soeur Marie.

Mazurka de Concert.

Félix Blumenfeld, Op. 2. N° 4.
1885.

Tempo di mazurka. M. M. ♩ = 160

p

Ped. *

Ped. *

3

p *cresc.*

scendo

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *m.g.* (mezzo-giochiato).

Second system of musical notation, continuing the piece with similar notation and dynamic markings like *m.g.*.

Third system of musical notation, including a *ff* (fortissimo) dynamic marking and a *m.g.* marking.

Fourth system of musical notation, featuring a *ff* dynamic marking and a *m.g.* marking.

Fifth system of musical notation, including a *meno f* (meno forte) dynamic marking and a *m.g.* marking.

mf

m.g.
sf
diminuendo
pp
Tempo giusto. M. M. ♩ = 168.

p

p un poco espressivo
cresc.

f
strepitoso
m.g.
m. d.
m. g.

p
ben marcato il canto

This system contains the first two staves of music. The upper staff features a melodic line with a dynamic marking of *p* (piano). The lower staff provides harmonic accompaniment. The tempo/style marking *ben marcato il canto* is centered below the staves.

f *cre*

This system contains the next two staves. The upper staff has a dynamic marking of *f* (forte). The lower staff continues the accompaniment. The word *cre* is written below the upper staff.

scen *do* *più f*

This system contains the third and fourth staves. The upper staff includes the lyrics *scen*, *do*, and *più f*. The lower staff continues the accompaniment.

ff *f*

This system contains the fifth and sixth staves. The upper staff features a dynamic marking of *ff* (fortissimo). The lower staff has a dynamic marking of *f*. The system concludes with a double bar line.

4 5 5 4 4 5 2

This system contains the seventh and eighth staves. The lower staff includes the fingering numbers 4, 5, 5, 4, 4, 5, 2 at the end of the piece.

sempre *ff* e con fuoco

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The tempo and dynamics markings 'sempre ff' and 'e con fuoco' are placed above the first staff.

Red. * Red. * simile

This system contains the third and fourth staves. The upper staff continues the melodic line with slurs, and the lower staff continues the accompaniment. The markings 'Red. * Red. * simile' are positioned below the first staff.

Tempo I. sotto voce

ff *poco rallentando subito pp*

This system contains the fifth and sixth staves. The upper staff has a melodic line with slurs, and the lower staff has a more complex accompaniment. The markings 'Tempo I.', 'sotto voce', '*ff*', and '*poco rallentando subito pp*' are placed above the first staff.

Red. *

This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs, and the lower staff has a simple accompaniment. The marking 'Red. *' is placed below the first staff.

Red. *

This system contains the ninth and tenth staves. The upper staff has a melodic line with slurs, and the lower staff has a simple accompaniment. The marking 'Red. *' is placed below the first staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes marked with a '3' above it. The bass clef contains a supporting accompaniment.

Second system of musical notation. The treble clef has a melodic line starting with a piano dynamic marking 'p'. The bass clef has a supporting accompaniment. The system concludes with a fermata over a note in the treble clef, with the word 'cre' written below it.

Third system of musical notation. The treble clef contains a melodic line with lyrics 'scen - do' written below it. The bass clef contains a supporting accompaniment.

Fourth system of musical notation. The treble clef contains a melodic line with a mezzo-forte dynamic marking 'm. g.' written below it. The bass clef contains a supporting accompaniment.

Fifth system of musical notation. The treble clef contains a melodic line with a mezzo-forte dynamic marking 'm. g.' written below it. The bass clef contains a supporting accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns with many beamed notes and slurs. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble clef part begins with a dynamic marking of *ff* (fortissimo) and includes fingerings such as 8, 5, 4, 3, 2, 1. The bass clef part has a dynamic marking of *m.g.* (mezzo-giochiato).

Third system of musical notation. The treble clef part starts with *ff* and includes fingerings like 1, 2, 3, 4, 5. The bass clef part has a dynamic marking of *m.g.* and includes a *ff* marking in the lower register.

Fourth system of musical notation. The treble clef part features a dynamic marking of *mp* (mezzo-piano) and a *dimin.* (diminuendo) instruction. The bass clef part has a dynamic marking of *pp* (pianissimo).

Fifth system of musical notation. The treble clef part contains sustained chords with a fermata. The bass clef part features a melodic line with slurs and ties.

sempre pp ma espressivo il canto

cresc. *mf* *stringendo* *sempre*

cresc. *scendo* *ff*

fuocoso *Ped.* * *Ped.* * *Ped.* * *simile*

ff *Ped.* * *Ped.* * *Ped.* * *Ped.* *

