

Изданія М. П. БЪЛЯЕВА въ Лейпцигъ

**Н. АМАНИ**

**4 ПЬЕСЫ**

для ФОРТЕПИАНО

СОЧ. 7

**N. AMANI**

**4 PIÈCES CARACTÉRISTIQUES**

pour PIANO

OP. 7

1901  
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Edition M. P. BELAÏEFF, Leipzig

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

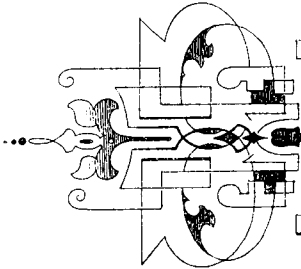
Sigismond Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
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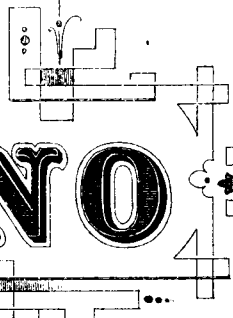
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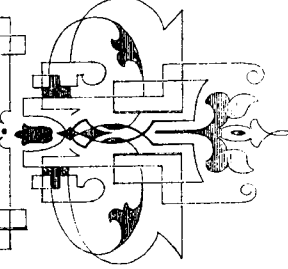
# Pièces caractéristiques




pour



## PIANO



par

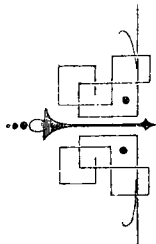


# NICOLAS AMANI.

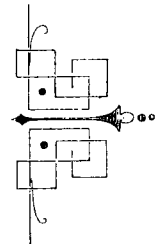
OP. 7.

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*Séparément:*



N <sup>o</sup> 1. Souvenir lointain	Pr. $\frac{M. 60}{R. 25}$
N <sup>o</sup> 2. Orientale	Pr. $\frac{M. 60}{R. 25}$
N <sup>o</sup> 3. Elégie	Pr. $\frac{M. 60}{R. 25}$
N <sup>o</sup> 4. La pièce de maman	Pr. $\frac{M. 60}{R. 25}$



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## M. P. BELAÏEFF, LEIPZIG.

1901

2314

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# Souvenir lointain.

N. Amani, Op. 7. N° 1.

Allegro non troppo  $\text{♩} = 92$

Piano. *p sempre legato e un poco rubato*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Dynamics include *f* (forte) at the beginning, *dim.* (diminuendo) in the second measure, and *mf cresc.* (mezzo-forte crescendo) in the fourth measure.

Second system of musical notation. It continues the grand staff from the first system. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) appears in the third measure.

Third system of musical notation. It continues the grand staff. The tempo marking *a tempo* is placed above the treble staff. The dynamic marking *p* (piano) is placed above the bass staff. The marking *rit. molto* (ritardando molto) is placed above the bass staff in the second measure. A *dim.* (diminuendo) marking is placed below the bass staff in the first measure.

Fourth system of musical notation. It continues the grand staff. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. A *cresc.* (crescendo) marking is placed above the bass staff in the fifth measure.

Fifth system of musical notation. It continues the grand staff. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. A *mf* (mezzo-forte) marking is placed above the bass staff in the second measure. A *dim.* (diminuendo) marking is placed below the bass staff in the fourth measure.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes. The bass clef accompaniment consists of a steady eighth-note pattern. A dynamic shift to forte (*f*) occurs in the second measure.

Second system of musical notation. The treble clef melody continues with a piano (*p*) dynamic. A fortissimo (*pp*) dynamic is indicated above the treble clef in the third measure. The bass clef accompaniment remains consistent with eighth notes.

Third system of musical notation. The treble clef melody starts with a mezzo-forte (*mf*) dynamic. A *dim.* (diminuendo) marking is present in the second measure. The treble clef melody concludes with a *ten.* (tenuto) marking and a pianissimo (*ppp*) dynamic. The bass clef accompaniment ends with a piano (*p*) dynamic.

Fourth system of musical notation. The treble clef melody features a *smorzando* (fading) marking. The bass clef accompaniment includes a *poco rit.* (ritardando) marking. An 8-measure rest is indicated in the treble clef in the final measure.

Fifth system of musical notation. The piece concludes with a piano (*p*) dynamic in the treble clef, followed by mezzo-forte (*mf*) and forte (*f*) dynamics. The bass clef accompaniment features a *ped.* (pedal) marking and a *rit.* (ritardando) marking. An asterisk (\*) is placed below the bass clef in the second measure.

# Orientale.

N. Amani, Op. 7. N<sup>o</sup> 2.

Andantino mosso ♩ = 88.

Piano.

*mf* *mf molto cantabile*

*simile*

*ben ten.* *f*

*p* *mf*

*sf f* *sf f*

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The right hand features a series of chords with a slur, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation. It starts with a pianissimo (*pp*) dynamic. A first ending bracket labeled '8' spans the first three measures. The fourth measure is marked with a forte (*ff*) dynamic. The right hand has a melodic line with a slur, and the left hand continues with eighth notes. The system concludes with the instruction *sempre ff*.

Third system of musical notation. A first ending bracket labeled '8' covers the first two measures. The right hand has a melodic line with a slur, and the left hand has a chordal accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a slur, and the left hand has a chordal accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Fifth system of musical notation. The right hand has a melodic line with a slur, and the left hand has a chordal accompaniment. The system includes a *dim.* (diminuendo) marking and ends with a piano (*p*) dynamic.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and a dynamic marking of *f*.

Second system of musical notation. The treble clef staff continues the melodic line with dynamic markings of *sf*. The bass clef staff contains a bass line with chords.

Third system of musical notation. The bass clef staff features a long melodic line with dynamic markings of *sf* and *p*. The treble clef staff contains chords.

Fourth system of musical notation. The bass clef staff contains a melodic line with a triplet and a dynamic marking of *sf*. The treble clef staff contains chords.

Fifth system of musical notation. The treble clef staff contains a melodic line with dynamic markings of *a piacere* and *pp*. The bass clef staff contains a bass line with chords. The system ends with a double bar line and a *m.g.* marking.

# Elégie.

N. Amani, Op. 7. N<sup>o</sup> 3.

Piano.

Moderato  $\text{♩} = 56.$  *un poco rubato*

*p*

The first system of the piano score, consisting of two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Moderato' with a quarter note equal to 56 beats. The performance instruction 'un poco rubato' is written above the staff. The first measure of the treble staff begins with a piano (*p*) dynamic marking. The music features a melodic line in the treble and a supporting bass line.

The second system of the piano score, continuing the melodic and harmonic development from the first system. It consists of two staves with various musical notations including slurs, ties, and dynamic markings.

The third system of the piano score. The treble staff has a dynamic marking of *mf* and the instruction *espressivo* written below it. The music continues with intricate melodic patterns and harmonic support.

The fourth system of the piano score. It features dynamic markings of *p*, *pp*, and *mf* across the two staves. The melodic line in the treble staff shows a range of dynamics and expressive phrasing.

The fifth system of the piano score. It includes dynamic markings of *pp* and *mf*. The piece concludes with a final cadence in the treble staff and a *Ped.* (pedal) marking in the bass staff.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and features a melodic line with eighth notes. The bass clef staff starts with a mezzo-forte (*mf*) dynamic and contains a bass line with a long note. The system concludes with a mezzo-forte (*mf*) dynamic and the instruction *mf cantabile* above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff features a series of chords. A *dim.* (diminuendo) instruction is placed above the bass staff towards the end of the system.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with slurs. Dynamics include *mf* in the treble, *p* in the bass, *mf* in the treble, and *pp* in the bass.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with slurs. Dynamics include *mf* in the treble, *rit.* (ritardando) in the bass, and *p* in the treble.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with slurs. The system ends with a fermata over a note in the treble staff.

*espressivo*

*mf* *p* *pp*

*mf* *pp* *f*

*pp* *f* *pp* *pp* *f*

*pp* *f*

*sf* *pp*

# La pièce de maman.

N. Amani, Op. 7. N° 4.

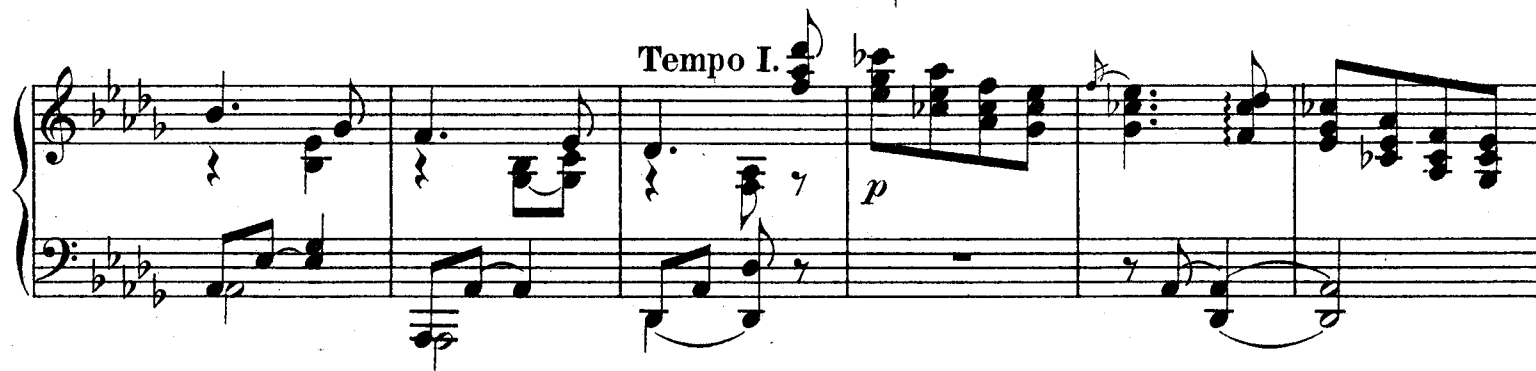
**Piano.** *Cantabile* ♩ = 84.  
*con molto sentimento*  
*mf*  
*sempre legato*



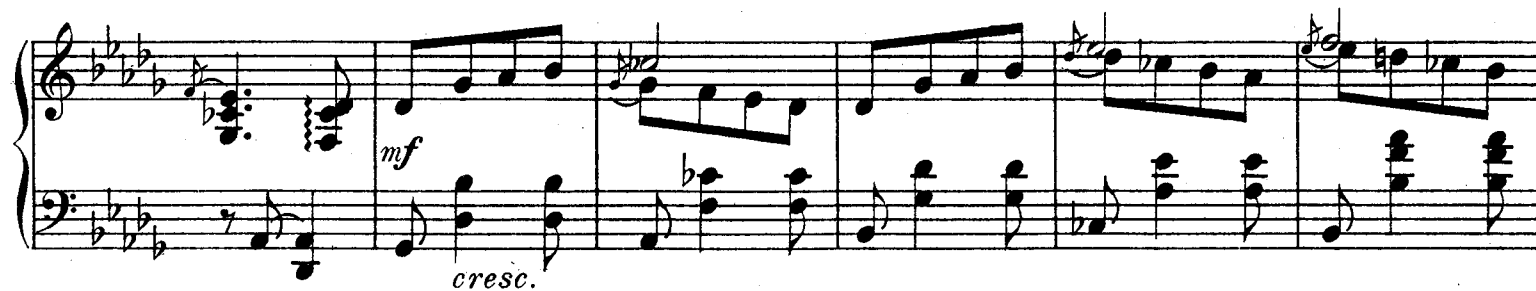
*doppio movimento* ♩ = 168.  
*un poco scherzando*  
*p*  
*riten.*



**Tempo I.**



*mf*  
*cresc.*



First system of musical notation, featuring a treble and bass clef. The key signature has three flats. The first measure is marked *f* and the second *mf*. The music consists of eighth and sixteenth notes in the treble and bass lines.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three flats. A *f* dynamic marking is present in the second measure. The notation includes eighth and sixteenth notes.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three flats. Dynamics include *p* in the second measure and *mf* in the fourth measure. The notation includes eighth and sixteenth notes.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three flats. Dynamics include *f* in the first measure, *mf* in the second, and *poco rit.* in the fourth. The notation includes triplet markings (3) and eighth notes.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three flats. A *p* dynamic marking is present in the first measure. The notation includes triplet markings (3) and eighth notes.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, including a triplet of eighth notes. The bass staff contains a series of notes, including a triplet of eighth notes.

*doppio movimento*

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, including a triplet of eighth notes. The bass staff contains a series of notes, including a triplet of eighth notes. Dynamic markings include *p* and *un poco scherzando*.

*Tempo I.*

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, including a triplet of eighth notes. The bass staff contains a series of notes, including a triplet of eighth notes. The marking *ritenuto* is present.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, including a triplet of eighth notes. The bass staff contains a series of notes, including a triplet of eighth notes. Dynamic markings include *p* and *mf*.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, including a triplet of eighth notes. The bass staff contains a series of notes, including a triplet of eighth notes. Dynamic markings include *p* and *f*.

# Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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