

Изданія М. П. БЪЛЯЕВА въ Лейпцигъ

Н. АМАНИ

СЮИТА

для ФОРТЕПИАНО

СОЧ. 4

N. AMANI

SUITE

pour PIANO

OP. 4

1901
2296

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Sigismond Blumenfeld.		Alexandre Glazounow.		Alexandre Glazounow.		Alexandre Glazounow.	
	A. R.		A. R.		A. R.		A. R.
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À MONSIEUR NICOLAS DOUBASSOFF.

Guitte

POUR
PIANO
PAR

Nicolas Amami.

OP. 4.

Cplt. Pr. $\frac{M. 1.60}{R. 60}$

Séparément:

N ^o 1. Prélude	Pr.	$\frac{M. 40}{R. 15}$
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N ^o 4. Gavotte	Pr.	$\frac{M. 80}{R. 30}$

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M. P. BELAÏEFF, LEIPZIG.

1901

St. Pétersbourg, dépôt général chez J. Jurgenson, Morskaïa 9.

2296

2297 - 2300.

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

Prélude.

N. Amani, Op.4. N°1.

Moderato e cantabile. ♩ = 72.

Piano.

mf sempre legato

sf p sf p rall.

pp p tenero

cresc. molto

inquieto f p tranquillo

p

ritardando e diminuendo ten. 8va basso

Minuetto.

Allegretto grazioso. ♩ = 144.

N. Amani, Op. 4. N° 2.

Piano.

p *cresc.*

f *mf* *cresc.*

f *marcato* *sempre f*

Ossia

f *mf* *p*

cresc.

First system of musical notation, piano and bass staves. Dynamics include *p*, *pp*, and *mf*. Features a *V* (crescendo hairpin) and a *tr* (trill) marking.

Second system of musical notation, piano and bass staves. Dynamics include *cresc.*, *f*, *p*, and *sf*.

Third system of musical notation, piano and bass staves. Dynamics include *sf* and *p*. Features a *tr* (trill) marking.

Fourth system of musical notation, piano and bass staves. Dynamics include *sf*, *f*, and *f*. Features an *8* (octave) marking.

Fifth system of musical notation, piano and bass staves. Dynamics include *p* and *p tranquillo*. Features a *Trio.* section heading and a *2 1* fingering marking.

Sixth system of musical notation, piano and bass staves. Dynamics include *mf* and *p*.

First system of musical notation, consisting of a grand staff with two staves. The music features a melodic line in the upper staff with various ornaments and a supporting bass line in the lower staff.

Second system of musical notation. It includes dynamic markings *p* and *rit.*, and a tempo marking *a tempo*. The notation continues with melodic and harmonic development.

Third system of musical notation. It features dynamic markings *cresc.* and *f*. The music shows a clear increase in volume and intensity.

Fourth system of musical notation. It includes dynamic markings *f* and *p*, and tempo markings *poco rit.* and *a tempo*. The system concludes with a return to the original tempo.

Fifth system of musical notation. It features dynamic markings *f*, *pp*, *p*, and *cresc.*. A first ending bracket with the number 8 is present above the upper staff.

Sixth system of musical notation, the final system on the page. It includes dynamic markings *f* and *pp*. The notation concludes with a final cadence.

First system of musical notation. The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff provides harmonic accompaniment. Dynamics include *mf cresc*, *f marcato*, and *sempre f*. A trill is indicated above the upper staff. A dotted line with the number 8 spans across the system.

Second system of musical notation. It begins with an *Ossia.* section in the upper staff, indicated by a dotted line. The main melody continues in the upper staff, featuring a trill. The lower staff continues with accompaniment. Dynamics include *f* and *sf*. A dotted line with the number 8 spans across the system.

Third system of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff provides accompaniment. Dynamics include *mf p*, *cresc.*, and *f*.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has accompaniment. Dynamics include *p* and *pp*.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has accompaniment. Dynamics include *mf*, *cresc.*, *f*, and *p*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Dynamics include *sf*, *p*, *sf*, *f*, and *p*. A *trium* marking is present above the first measure. The system consists of two staves.

Second system of musical notation. Treble clef, key signature of two sharps. Dynamics include *sf* and *f*. An *8* marking is present above the final measure. The system consists of two staves.

Third system of musical notation. Treble clef, key signature of two sharps. Dynamics include *sf*, *f*, and *p*. An *8* marking is present above the first measure. The system consists of two staves.

Fourth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *sf*, *p*, and *pp*. An *8* marking is present above the final measure. The system consists of two staves.

Fifth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *leggerissimo*, *p*, and *rit.*. An *8* marking is present above the first measure. The system consists of two staves.

loco
8va basso
Led. *

Gigue.

(Style J. S. Bach.)

N. Amani, Op. 4. No 3.

Allegro. ♩. = 60.

Piano. *f* *risoluto*

diminuendo *crescendo* *legato* *f* *dim.* *p*

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic and the instruction *risoluto*. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment.

Second system of musical notation. The melody continues with a mezzo-forte (*mf*) dynamic. The bass clef accompaniment consists of a rhythmic pattern of eighth notes.

Third system of musical notation. The melody continues, and the bass clef accompaniment features a series of eighth notes with accents. The system concludes with a forte (*f*) dynamic marking.

Fourth system of musical notation. The melody continues with a series of eighth notes. The bass clef accompaniment consists of a rhythmic pattern of eighth notes.

Fifth system of musical notation. The melody continues with a series of eighth notes. The bass clef accompaniment consists of a rhythmic pattern of eighth notes.

Sixth system of musical notation. The melody continues with a series of eighth notes. The bass clef accompaniment consists of a rhythmic pattern of eighth notes.

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The first measure contains a treble clef and a bass clef. The second measure has a dynamic marking of *f* and the word *risoluto*. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The system concludes with a double bar line.

Third system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). The system concludes with a double bar line.

Gavotte.

N. Amani, Op. 4. N° 4.

Allegro non troppo. ♩ = 132.

Piano.

a tempo *tr*

poco rit. *mf* *cresc.* *poco rit.* *tr*

f *p* *f* *mf*

f *f*

mf *f* *mf*

First system of musical notation. The treble clef staff begins with a trill (tr) and a forte (f) dynamic. The bass clef staff has a piano (p) dynamic. The system concludes with a *poco rit.* (poco ritardando) instruction.

Second system of musical notation. The treble clef staff features a piano (p) dynamic. The bass clef staff starts with a mezzo-forte (mf) dynamic and ends with a *rall.* (rallentando) instruction.

Third system of musical notation. The treble clef staff is marked *meno mosso* (meno mosso) and includes piano (pp) dynamics. The bass clef staff has mezzo-forte (mf) dynamics.

Fourth system of musical notation. The treble clef staff includes a trill (tr) and a forte (f) dynamic. The bass clef staff has mezzo-forte (mf) dynamics. The system ends with an *a tempo* instruction.

Fifth system of musical notation. The treble clef staff has a piano (p) dynamic. The bass clef staff has a piano (pp) dynamic.

Sixth system of musical notation. The treble clef staff includes a trill (tr) and a forte (f) dynamic. The bass clef staff has a piano (p) dynamic. The system concludes with a *rit.* (ritardando) instruction and a final forte (f) dynamic.

Musette.

p semplice *p* *tr*

tr *tr*

pp

mf

p *mf*

The musical score consists of six systems of two staves each. The first system begins with the title 'Musette.' and the dynamic marking *p semplice*. The second system includes a *p* dynamic marking and a trill (*tr*) in the upper staff. The third system features a *pp* dynamic marking and a trill (*tr*) in the upper staff. The fourth system has an *mf* dynamic marking. The fifth system starts with a *p* dynamic marking and includes an *mf* marking in the lower staff. The sixth system continues with *p* and *mf* dynamics. The score includes various musical notations such as treble and bass clefs, notes, rests, slurs, and trills.

First system of musical notation. The right hand (treble clef) features a series of chords and melodic lines, starting with a forte (*f*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking appears in the second measure.

Second system of musical notation. The right hand continues with chords and melodic fragments, marked with forte (*f*) and piano (*p*) dynamics. The left hand maintains its accompaniment, with some notes marked with accents.

Third system of musical notation. The right hand features a melodic line with a trill (*tr*) in the second measure. The left hand continues with a steady eighth-note accompaniment, marked with piano (*p*).

Fourth system of musical notation. The right hand has a melodic line with trills (*tr*) in the first and third measures. The left hand continues with a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a trill (*tr*) in the first measure. The left hand continues with a steady eighth-note accompaniment. Dynamics include forte (*f*), *rit. e dim.* (ritardando and diminuendo), and piano (*p*).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. A trill (*tr*) is marked above the first measure. The bass line features a piano (*p*) dynamic and a crescendo hairpin.

Second system of musical notation. The tempo is marked *a tempo*. The piece starts with a *poco rit.* (slightly ritardando) and a mezzo-forte (*mf*) dynamic. A trill (*tr*) is present in the second measure. The system concludes with a *cresc.* (crescendo) hairpin.

Third system of musical notation. It begins with a *poco rit.* and a trill (*tr*). The dynamics shift from *f* to *p* (piano). A second trill (*tr*) is marked above the final measure.

Fourth system of musical notation. The piece starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. A trill (*tr*) is marked above the second measure. The system ends with a forte (*f*) dynamic.

Fifth system of musical notation. This system contains complex rhythmic patterns and chordal textures in both the treble and bass staves.

Sixth system of musical notation. The piece starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*sf*) dynamic, and then returns to *mf*. The system concludes with a forte (*f*) dynamic and a trill (*tr*) above the final measure.

The first system of music consists of two staves. The upper staff begins with a piano (*p.*) dynamic marking and contains a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A *poco rit.* marking is placed above the lower staff in the second measure.

The second system continues the piece. The upper staff features a melodic line with various articulations. The lower staff has a steady accompaniment. A piano (*p.*) dynamic marking is present in the second measure, and a *rall.* (rallentando) marking is placed above the lower staff in the final measure.

The third system shows a change in dynamics and tempo. The upper staff starts with a pianissimo (*pp.*) dynamic marking. The tempo is marked *meno mosso*. The lower staff has a more active accompaniment. The system concludes with a *pp.* dynamic marking in the final measure.

The fourth system features a variety of dynamics and tempo changes. The upper staff begins with a piano (*p.*) dynamic. The lower staff starts with a mezzo-forte (*mf.*) dynamic. The tempo is marked *a tempo*. The system includes a *tr.* (trill) marking in the upper staff and a forte (*f.*) dynamic in the lower staff.

The fifth system continues with piano (*p.*) and piano-pianissimo (*pp.*) dynamics. The upper staff has a melodic line with some rests, while the lower staff provides a consistent accompaniment.

The sixth system concludes the page. It features a piano-pianissimo (*pp.*) dynamic in the upper staff and a forte (*f.*) dynamic in the lower staff. A *rit.* (ritardando) marking is present above the lower staff. The system ends with a double bar line.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.

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Nicolas Artciboucheff.

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Nicolas Amani.

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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
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
Op. 11. Mazurka.	1.60	— .60
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
Op. 16. Valse-Improptu.	1.60	— .60
Op. 17. Préludes.		
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

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Op. 17. Préludes.		
Cahier IV. Complet.	2. —	— .70
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
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. Ala 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
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
Op. 28. Improptu (en Si).	1. —	— .35
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
Op. 33. 2 Fragments caractéristiques.	— .80	— .30

Op. 34. Ballade (en forme de Variations).	1.60	— .60
Op. 35. 3 Mazourkas. Complet.	1.40	— .50
Séparément.		
No. 1, en La b.	— .60	— .25
No. 2, en do.	— .60	— .25
No. 3, en Mi b.	— .60	— .25