

Изданія М. П. БЪЛЪЕВА въ Лейпцигъ

Н. АМАНИ

ТЕМА СЪ ВАРИАЦІЯМИ

ДЛЯ ФОРТЕПІАНО

СОЧ. 3

N. AMANI

TEMA CON VARIAZIONI

POUR PIANO

OP. 3

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Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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à Madame
Marie Benoist Efron.

Thema con Variazioni

pour

Piano

par

N. A. MANI.

OP. 3.

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M. P. BELAÏEFF, LEIPZIG.

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CLASSICAL
SHELF

Tema con Variazioni.

N. Amani, Op. 3.

Andantino semplice. ♩ = 60.

PIANO.

mp

Variazione I.
Vivo. ♩ = 96.

sempre legato

p

8

f

dim.

8

This system contains two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a forte (*f*) dynamic and a series of eighth notes. A dynamic marking of *dim.* (diminuendo) appears in the second measure. The lower staff has a bass clef and contains a simple bass line. A fermata is placed over the final note of the lower staff.

8

p

leggiere

8

This system contains two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a piano (*p*) dynamic and a series of eighth notes. A dynamic marking of *leggiere* (light) appears in the second measure. The lower staff has a bass clef and contains a simple bass line. A fermata is placed over the final note of the lower staff.

8

poco riten.

pp

8

This system contains two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a piano (*p*) dynamic and a series of eighth notes. A dynamic marking of *poco riten.* (poco ritardando) appears in the second measure. The lower staff has a bass clef and contains a simple bass line. A fermata is placed over the final note of the lower staff.

8

rit.

a tempo

p

8

This system contains two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a piano (*p*) dynamic and a series of eighth notes. A dynamic marking of *rit.* (ritardando) appears in the second measure. The lower staff has a bass clef and contains a simple bass line. A fermata is placed over the final note of the lower staff.

8

f

rit.

8

This system contains two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a forte (*f*) dynamic and a series of eighth notes. A dynamic marking of *rit.* (ritardando) appears in the second measure. The lower staff has a bass clef and contains a simple bass line. A fermata is placed over the final note of the lower staff.

8

sf

dim.

mf

rit.

8

This system contains two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a fortissimo (*sf*) dynamic and a series of eighth notes. A dynamic marking of *dim.* (diminuendo) appears in the second measure. The lower staff has a bass clef and contains a simple bass line. A fermata is placed over the final note of the lower staff.

8

a tempo

p

dim.

pp

8

This system contains two staves. The upper staff has a treble clef and a key signature of three flats. It begins with a piano (*p*) dynamic and a series of eighth notes. A dynamic marking of *dim.* (diminuendo) appears in the second measure. The lower staff has a bass clef and contains a simple bass line. A fermata is placed over the final note of the lower staff.

Variation II.
Andante non troppo. ♩ = 56.

p legato *mf*

p *mf*

p *mf* *f*

f *rit. dim.* *pa tempo*

mf *p*

p rit. *rit.*

Variatione III.
Moderato. ♩ = 72.

f
risoluto

cresc molto
sf
sempre ff

poco rit.
mf

mf
sf
ff

rit.
pesante
ff

poco rit.
mf

Variatione IV.
Presto. ♩ = 200.

The musical score is written for piano in a key signature of three flats (B-flat major or D-flat minor) and a tempo of Presto (♩ = 200). It consists of six systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a slurred eighth-note figure marked with an '8'. The second system features a forte (*f*) dynamic and a piano (*p*) dynamic. The third system includes a crescendo (*cresc.*), a sforzando (*sf*), and a mezzo-forte (*mf*) dynamic. The fourth system has a forte (*f*) dynamic and a slurred eighth-note figure marked with an '8'. The fifth system includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a slurred eighth-note figure marked with an '8'. The sixth system begins with a pianissimo (*pp*) dynamic and concludes with a *leggierissimo* instruction.

senza Ped.

Variation V.
Moderato e tranquillo. ♩ = 52.

p *quasi Arpa* *mf*
l'accompagnamento sempre molto legato

cresc. *sf* *dim.* *mf*

cresc. *f* *p*

f appassionato

Più mosso.

f agitato *ff* *rit.* *mf*

mf *rit. dim.*

pp *m.d.* *rit.* *m.g.*

Variatione VI.
Tempo di Valse. (Allegretto.) ♩ : 144.

mp

poco rit. *mf*

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. A *cresc.* marking is present in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. *f* markings are present in the third and fourth measures.

Third system of musical notation. The treble clef staff features a melodic line. The bass clef staff has a sparse accompaniment. A *p* marking is in the second measure, and the instruction *ben marcare il tema (h)* is written above the staff.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a harmonic accompaniment. A *cresc.* marking is in the fourth measure.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a harmonic accompaniment. *dim.* is in the second measure, *poco rit.* is above the staff, and *pp* is in the fourth measure. The system ends with a double bar line and repeat dots.

Variation VII.
Andantino. ♩ = 60

The musical score is written for piano and treble clef. It consists of five systems of two staves each. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Andantino' with a quarter note equal to 60 beats per minute. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). It also features articulation such as trills and accents, and rhythmic patterns including triplets and eighth notes. The piece concludes with a fermata over a whole note in the final measure.

3 dolce

This system contains the first three measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the first measure and another triplet in the third measure. The left hand provides a steady accompaniment of eighth notes. The tempo is marked *dolce*.

cresc. p

This system contains measures 4 through 6. The right hand continues with a melodic line, while the left hand accompaniment becomes more active. The dynamics include a *cresc.* (crescendo) marking in measure 4 and a *p* (piano) marking in measure 6.

f agitato cresc.

This system contains measures 7 through 9. The right hand has a melodic line with a triplet in measure 8. The left hand accompaniment is more rhythmic. The dynamics include *f* (forte) and *agitato* in measure 7, and *cresc.* in measure 9.

rit. appassionato sf ff p

This system contains measures 10 through 12. The right hand has a melodic line with a triplet in measure 10. The left hand accompaniment is more rhythmic. The dynamics include *rit.* (ritardando) in measure 10, *appassionato* in measure 11, *sf* (sforzando) and *ff* (fortissimo) in measure 11, and *p* in measure 12.

pp

This system contains measures 13 through 15. The right hand has a melodic line with a triplet in measure 13. The left hand accompaniment is more rhythmic. The dynamics include *pp* (pianissimo) in measure 13.

rit.

This system contains measures 16 through 18. The right hand has a melodic line with a triplet in measure 16. The left hand accompaniment is more rhythmic. The dynamics include *rit.* (ritardando) in measure 18.

p *cresc.*

sf *cresc.* *f allargando*

a piacere *f* *più f* *Led.*

p *la melodia con forza, quasi Cello* *p rit.* *pp*

Variation VIII e Finale.
Allegro moderato. ♩ = 104.

risoluto *f*

p *f*

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, featuring a treble and bass clef. The instruction *f pesante* is written in the left margin.

Third system of musical notation, featuring a treble and bass clef. The instruction *f* is written in the left margin, and *marcato la sinistra* is written in the right margin.

Fourth system of musical notation, featuring a treble and bass clef. An 8-measure rest is indicated above the treble staff.

Fifth system of musical notation, featuring a treble and bass clef. The instruction *ff* is written in the left margin. An 8-measure rest is indicated above the treble staff.

Sixth system of musical notation, featuring a treble and bass clef. The instruction *poco rit.* is written in the right margin. An 8-measure rest is indicated above the treble staff.

Alla Polacca.

This musical score is for a piece titled "Alla Polacca" in 3/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score is marked with various dynamics: *sf* (sforzando), *f* (forte), *p legg.* (piano leggiero), and *mf* (mezzo-forte). Octave markings (*8*) are used throughout to indicate passages in the right hand. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes several trills and slurs. The overall style is characteristic of 19th-century piano music.

First system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur. Bass clef has a piano (*p*) dynamic marking.

Second system of musical notation. Treble and bass staves. Treble clef has a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur.

Fourth system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur and a *tr* (trill) marking. Bass clef has a forte (*f*) dynamic marking, a piano (*p*) dynamic marking, and a *leggiero* (light) marking.

Fifth system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur and a *tr* (trill) marking. Bass clef has a *cresc.* (crescendo) marking.

Sixth system of musical notation. Treble and bass staves. Treble clef has an 8-measure slur and a *tr* (trill) marking. Bass clef has a forte (*f*) dynamic marking, a *dim.* (diminuendo) marking, and a *poco rit.* (poco ritardando) marking.

a tempo

p *pp* *p*

pp *mf* *cresc.*

f *f* *cresc.*

a tempo

rit. *mf*

mf

First system of musical notation. The right hand features a complex, rapid melodic line with many sixteenth notes. The left hand provides a steady accompaniment with eighth notes. Dynamic markings include *f* and *sf*. An 8-measure slur is present in the right hand.

Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand has some rests. Dynamic markings include *sf*. An 8-measure slur is present in the right hand.

Third system of musical notation. The right hand has a very active melodic line. The left hand has a more rhythmic accompaniment. Dynamic markings include *sf*. An 8-measure slur is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamic markings include *sf*, *p legg.*, and *f*. An 8-measure slur is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamic markings include *sf*. An 8-measure slur is present in the right hand.

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 two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex texture with many beamed notes and chords. There are two dynamic markings: *sf* (sforzando) and *f* (forte). A first ending bracket with the number '8' is placed over the first two measures of the system.

Second system of musical notation. It continues the piece with similar complex textures. Dynamic markings include *mp* (mezzo-piano) and *cresc.* (crescendo). A first ending bracket with the number '8' is placed over the final two measures of the system.

Third system of musical notation. It features a *rit.* (ritardando) marking in the first measure, followed by a *f* (forte) marking. A first ending bracket with the number '8' is placed over the final two measures of the system.

Fourth system of musical notation. It includes a *sfz* (sforzando) marking and the instruction *marcare la sinistra* (mark the left hand). A first ending bracket with the number '8' is placed over the first two measures of the system.

Fifth system of musical notation. It continues the complex textures of the piece. A first ending bracket with the number '8' is placed over the first two measures of the system.

sempre *ff* e con bravura

sf *sf*

8

This system contains the first two staves of music. The upper staff features a complex, rapid passage with many beamed notes and slurs. The lower staff provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo). A first ending bracket labeled '8' spans the final two measures of the system.

8

This system contains the next two staves. The upper staff continues the intricate melodic line from the previous system. The lower staff maintains the accompaniment. A first ending bracket labeled '8' is present at the end of the system.

rit. *pesante* *sf* *string.*

sf

8

This system contains the third and fourth staves. The tempo and mood change, indicated by the markings *rit.* (ritardando) and *pesante* (heavy). The upper staff has a more melodic, slower character. The lower staff features a steady accompaniment. A dynamic marking of *sf* is present. A first ending bracket labeled '8' is at the end.

sf *ff*

8

This system contains the fifth and sixth staves. The upper staff has a very active, rapid melodic line. The lower staff provides a strong accompaniment. Dynamic markings include *sf* and *ff*. A first ending bracket labeled '8' is at the end.

ff

8

This system contains the seventh and eighth staves. The upper staff has a melodic line with some slurs. The lower staff features a complex accompaniment with triplets and slurs. A dynamic marking of *ff* is present. A first ending bracket labeled '8' is at the end.

Compositions pour Piano

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M. P. Belaïeff à Leipzig.

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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. A la 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.	
A. N. Alpheraky.		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. Fuguetta	— .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. Sol #. No. 3. Si. No. 4. Mi. No. 5. Sol	1.40 — .50
No. 2. Mazurka	— .60 — .25	No. 3. Valse. Ré	— .60 — .25	Séparément.		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	No. 1. Ut	— .40 — .15	Op. 28. Improptu (en Si)	1. — .35
Op. 27. 3 Morceaux. Complet.	1.40 — .50	Op. 11. Valse et Etude. Complet.	1.40 — .50	No. 2. la	— .80 — .30	Op. 29. 2 Etudes. Complet	1.40 — .50
Séparément.		Séparément.		No. 3. Sol	— .40 — .15	Séparément.	
No. 1. Mazurka. ut	— .80 — .30	No. 1. Valse. Sol b	1. — .35	No. 4. mi	— .80 — .30	No. 1, en Ré	— .80 — .30
No. 2. Mazurka. sol	— .60 — .25	No. 2. Etude	— .80 — .30	No. 5. Ré	— .80 — .30	No. 2, en La	— .80 — .30
No. 3. Valse. Mi b	— .80 — .30	Op. 12. Nocturne	— .80 — .80	No. 6. si	— .60 — .25	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3. — 1.05
Op. 29. 3 Morceaux. Complet.	1.40 — .50	Op. 18. Improptu et Valse. Complet	1.20 — .45	Cahier II. Complet	2. — .70	Séparément.	
Séparément.		Séparément.		No. 7. La	— .80 — .30	No. 1. Krakowiak	— .80 — .30
No. 1. Duo	— .60 — .25	No. 1. Improptu	— .60 — .25	No. 8. fa #	— .40 — .15	No. 2. Kujawiak—Obertas	1. — .35
No. 2. Scherzo	— .60 — .25	No. 2. Valse. fa	— .60 — .25	No. 9. Mi	— .40 — .15	No. 3. Mazourka	1. — .35
No. 3. Valse	— .80 — .30	Nicolas Amani.		No. 10. ut #	— .40 — .15	No. 4. Polonaise	1.40 — .50
Op. 30. 3 Morceaux. Complet.	1.20 — .45	Op. 3. Tema con Variazioni	1.60 — .60	No. 11. Si	— .60 — .25	Op. 32. Suite lyrique	2. — .70
Séparément.		Op. 4. Suite. Complet	1.60 — .60	No. 12. sol #	— .80 — .30	Op. 33. 2 Fragments caractéristiques	— .80 — .30
No. 1. Etude. Sol b	— .40 — .15	Séparément.		Cahier III. Complet	2. — .70	Op. 34. Ballade (en forme de Variations)	1.60 — .60
No. 2. Menuet. ut	— .60 — .25	No. 1. Prélude	— .40 — .15	No. 13. Fa #	— .60 — .25	Op. 35. 3 Mazourkas. Complet	1.40 — .50
No. 3. Etude. Fa	— .60 — .25	No. 2. Minuetto	— .80 — .30	No. 14. mi b	— .40 — .15	Séparément.	
Nicolas Arcoiboucheff.		No. 3. Gigue	— .60 — .25	No. 15. Ré b	— .80 — .30	No. 1, en La b	— .80 — .30
Op. 3. 2 Mazurkas. Complet.	1.60 — .60	No. 4. Gavotte	— .80 — .30	No. 16. si b	— .60 — .25	No. 2, en do	— .60 — .25
Séparément.		Op. 5. 2 Valses. Complet	1. — .35	No. 17. La b	— .60 — .25	No. 3, en Mi b	— .60 — .25
No. 1. mi b	— .80 — .30	Séparément.		No. 18. (Memento mori.) fa	— .60 — .25		
No. 2. La b	1.20 — .45	No. 1. Valse triste	— .60 — .25				
Op. 7. 2 Morceaux. Complet.	1.20 — .45	No. 2. Valse gracieuse	— .60 — .25				
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet	1.40 — .50				
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				