

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

Н. АМАНИ
3 ПРЕЛЮДИИ

ДЛЯ ФОРТЕПИАНО

СОЧ. 8

N. AMANI
3 PRÉLUDES

POUR PIANO

OP. 8

1901
2325

Edition M. P. BELAÏEFF, Leipzig

Compositions pour Piano

publiées par

M. P. BELAIEFF
à LEIPZIG.



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Op. 7.	3 Morceaux. Complet	3.—	1.50
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Alexandre Borodine.

Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld. net	12.—	6.—
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1. Ouverture	3.—	1.50
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	No. 5. RE majeur	1.—	—50
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	No. 8. FA-dièse mineur	—60	—30
	No. 9. MI majeur	—60	—30
	No. 10. UT-dièse mineur	—60	—30
	No. 11. SI majeur	1.—	—50
	No. 12. SOL-dièse mineur	1.20	—60
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	No. 14. MI-bémol mineur	—60	—30
	No. 15. RE-bémol majeur	1.—	—50
	No. 16. SI-bémol mineur	—80	—40
	No. 17. LA-bémol majeur	1.—	—50
	No. 18. (Memento mori.) FA mineur	—80	—40

Félix Blumenfeld.

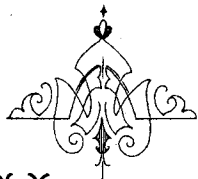
M.	R.	
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	No. 21. SI-bémol majeur	—80 —40
	No. 22. SOL mineur	1.— —50
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B. Grodzki.

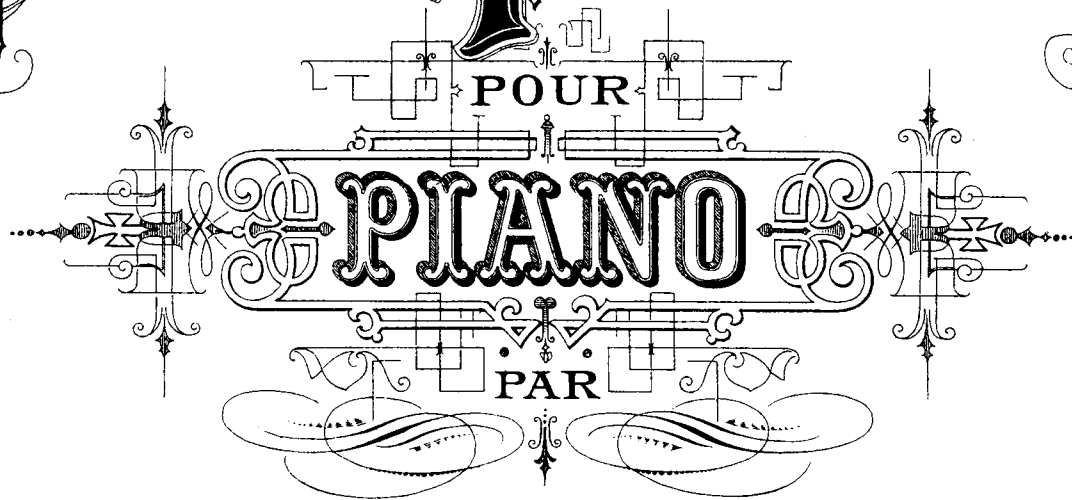
Op. 47.	Valse capricieuse	1.— —50
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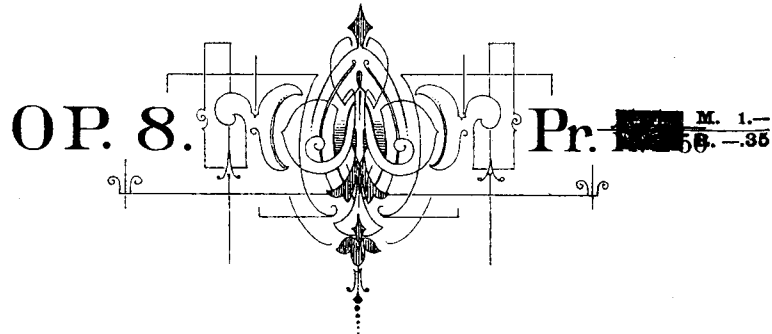
A Monsieur
Alexandre Miklatchewsky.



Trois Préludes



N. AMANI.



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M.P. BELAÏEFF, LEIPZIG.

1901

2325

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I.

N. Amani, Op. 8.

Andantino mosso. ♩ = 138.

PIANO.

p teneramente
sempre legato

The first system of the piano score consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth and sixteenth notes, while the left-hand staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andantino mosso' with a quarter note equal to 138 beats per minute. The dynamics are 'p teneramente' and the articulation is 'sempre legato'.

pp *mf* *f*

The second system continues the piece with dynamic markings of *pp*, *mf*, and *f* across the two staves. The right-hand staff shows a melodic line with some rests, and the left-hand staff continues the accompaniment.

p

The third system features a dynamic marking of *p* at the beginning of the right-hand staff. The melodic and accompaniment lines continue.

pp *p*

The fourth system includes dynamic markings of *pp* and *p*. The right-hand staff has a melodic line with some chromatic movement, and the left-hand staff provides accompaniment.

mf tranquillo

The fifth system begins with the dynamic marking *mf tranquillo*. The right-hand staff features a melodic line with some chromatic movement, and the left-hand staff provides accompaniment.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p dolce* is present.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features some chords with a fermata. The dynamic marking *rit.* is present.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is more active. The dynamic markings *pp*, *mf*, and *f* are present. The tempo marking *a tempo* is at the beginning.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment consists of chords and moving lines. The dynamic marking *p* is present.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is active. The dynamic markings *pp*, *cresc.*, and *f rit.* are present.

II.

Alla marcia funebre. ♩ = 76.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of staves. The first system includes a treble and bass clef staff with a piano (*p*) dynamic marking. The second system features a grand staff (treble and two bass clefs) with a pianissimo (*pp*) dynamic. The third system continues with a grand staff and a mezzo-forte (*mf*) dynamic. The fourth system uses a grand staff with a fortissimo (*ff*) dynamic. The fifth system concludes with a grand staff and a *con forza* marking. The piece includes several triplet markings (indicated by a '3' over the notes) and various articulations such as slurs and accents.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music features complex textures with many chords and triplets. A dynamic marking of *fff* is present in the right hand. The word *grandioso* is written below the bass staff. There are several triplet markings with the number '3' below them.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music continues with complex textures and triplets. A dynamic marking of *mf* is present in the right hand. There are several triplet markings with the number '3' below them.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music continues with complex textures and triplets. A dynamic marking of *p* is present in the right hand. There are several triplet markings with the number '3' below them.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music continues with complex textures and triplets. There are several triplet markings with the number '3' below them.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music continues with complex textures and triplets. Dynamic markings include *dim.* in the left hand and *pp* in the right hand. A *ten.* marking is present above the right hand. There are several triplet markings with the number '3' below them.

III.

Moderato. $\text{♩} = 69.$

p *mf* *p* *mf* *sempre legato*

pp *mf*

mf p *mf p* *mf p*

mf *pp* *mf* *pp* *mf*

mf *pp* *mf* *pp* *mf*

7

pp mf pp mf pp

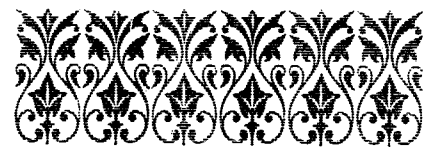
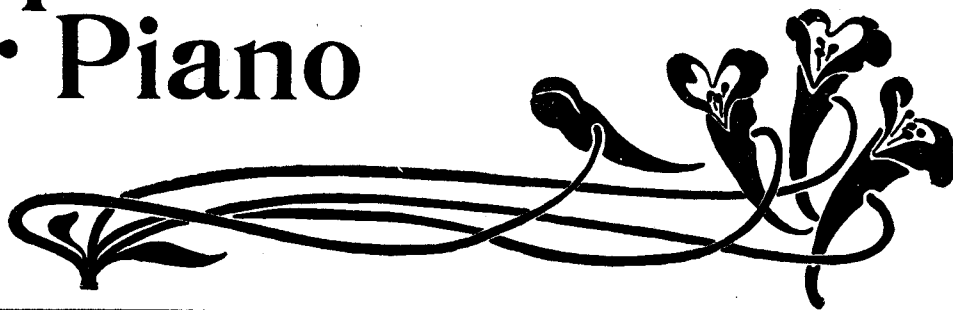
mf pp mf p rit. mf a tempo

mf pp p mf pp

mf pp m.s. m.d. ten. p rit.

Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. *

Compositions pour Piano



publiées par

M. P. BELAIEFF
à LEIPZIG

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No. 5. Étude	1.—	—50	
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No. 1. Valse	1.—	—50	
No. 2. Nocturne	—80	—40	
No. 3. Intermezzo	—80	—40	
No. 4. Impromptu	—80	—40	
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No. 2. Étude	1.20	—60	
Op. 12. Nocturne	1.—	—50	
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No. 2. Valse	1.—	—50	

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<i>Séparément.</i>			
No. 1. Arabesque	1.—	—50	
No. 2. Notturmo	1.—	—50	
No. 3. Impromptu	—80	—40	
No. 4. Burlesque	—80	—40	
No. 5. Novellette	1.20	—60	
Op. 10. 4 Morceaux. Complet 4.—	2.—		
<i>Séparément.</i>			
No. 1. Petites Variations 1.50	—75		
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No. 3. Intermezzo	1.20	—60	
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No. 3. Elégie	—60	—30	
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Nicolas Arceiboucheff.			
Op. 3. 2 Mazurkas. Complet 2.50	1.25		
<i>Séparément.</i>			
No. 1. es	1.—	—50	
No. 2. As	1.50	—75	
Op. 7. 2 Morceaux. Complet 1.50	—75		
<i>Séparément.</i>			
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No. 2. Mazurka	—80	—40	

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