

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

Н. АМАНИ

2 ВАЛЬСА

ДЛЯ ФОРТЕПИАНО

СОЧ. 5

N. AMANI

2 VALSES

pour PIANO

OP. 5

1901
2301

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.
Op. 2. Quasi Mazurka sur le nom Be-la-f	1.— .35	Andante du 1er Quatuor pour archets, op. 1. Transcrit par Théodore Jadoul . . . . .	.80 —.30	Op. 54. 2 Impromptus. Complet	1.40 —.50	Op. 61. Ruses d'Amour. Ballet en 1 acte, composé par Marius Petipa. Réduction pour Piano par A. Winkler	5.— 1.75
Op. 5. 6 Brimboriens. Complet	1.60 —.60	Op. 2. Suite sur le thème du nom diminutif russe „Sacha“. (Introduction et Prélude, Scherzo, Nocturne et Valse.)	2.50 —.90	Séparément.		— Morceaux séparés.	
Séparément.		Op. 10. 2 ^{me} Quatuor (en Fa) pour 2 Violons, Alto et Violoncelle. Réduction pour Piano à 2 mains par Henry Thiébaud	3.50 1.25	No. 1. Rêb . . . . .	.60 —.25	No. 1. Introduction, Première Scène, Gavotte-Musette, Sarabande et Farandole	1.60 —.60
No. 1. Au jeu. No. 2. Une pensée à Schumann . . . . .	.60 —.25	Op. 22. 2 Morceaux. Complet	1.60 —.60	No. 2. Lab . . . . .	.80 —.30	No. 2. Grande Valse	1.— .35
No. 3. Un moment d'enthousiasme . . . . .	.40 —.15	Séparément.		— Morceaux séparés.		No. 3. Ballabile des paysans et des paysannes	1.— .35
No. 4. Preludino. No. 5. Un moment sérieux . . . . .	.60 —.25	No. 1. Barcarolle . . . . .	.80 —.30	Acte I.		No. 4. Grand Pas des fiancés . . . . .	.80 —.30
No. 6. A l'exercice . . . . .	.60 —.25	No. 2. Novellette . . . . .	.80 —.30	No. 1. Entrée de Raymond . . . . .	.40 —.15	No. 5. La fricassée . . . . .	.80 —.30
Op. 6. 2 Mazurkas. Complet	1.60 —.60	Op. 23. Walzer über das Thema „S-a-b-e-la“	1.20 —.45	No. 2. Grande Valse	1.— .35	Op. 62. Prélude et Fugue	1.60 —.60
Séparément.		Op. 25. Prélude et 2 Mazurkas. Complet	2.50 —.90	No. 3. Pizzicato . . . . .	.40 —.15	Op. 67. Les Saisons. Ballet en 1 acte et 4 tableaux, composé par Marius Petipa. Réduction par l'auteur	5.— 1.75
No. 1. sib . . . . .	.60 —.25	Séparément.		No. 4. Prélude et la Romanesca . . . . .	.40 —.15	Op. 68. Pas de caractère (genre slave-hongrois) pour Orchestre. Réduction par l'auteur . . . . .	.80 —.80
No. 2. Fa . . . . .	.80 —.30	No. 1. Prélude	1.— .35	No. 5. Prélude et Variation . . . . .	.40 —.15	Op. 72. Thème et Variations	2.— .70
A. Liadow et A. Glazounow.		No. 2. Mazurka No. I	1.40 —.50	No. 6. Grand Adagio . . . . .	.80 —.30	Op. 74. 1 ^{re} Sonate (en si b)	3.— 1.05
Les Fanfares exécutées au Jubilé de Nicolas Rimsky-Korsakow, le 22 décembre 1890 à St. Pétersbourg. Réduction pour Piano par N. Sokolow		No. 3. Mazurka No. II	1.20 —.45	No. 7. Valse fantastique . . . . .	.80 —.30	Op. 75. 2 ^{me} Sonate (en mi)	3.— 1.05
I. Allegretto, d'A. Liadow.		Op. 31. 3 Etudes. Complet	2.50 —.90	No. 8. Variation I . . . . .	.40 —.15	Alexandre Gretchaninow.	
II. Moderato, d'A. Liadow.		Séparément.		No. 9. Coda . . . . .	.60 —.25	Op. 3. Pastels. 5 Morceaux miniatures. Complet	1.40 —.50
III. Moderato, d'A. Glazounow.		No. 1. Do	1.20 —.45	Acte II.		Séparément.	
IV. Allegretto, d'A. Liadow.		No. 2. mi	1.20 —.45	No. 10. Grand Pas d'action . . . . .	.60 —.25	No. 1. Plainte . . . . .	.60 —.25
V. Moderato (thème russe) arrangé par A. Glazounow.		No. 3. (La nuit.) Mi . . . . .	.80 —.30	No. 11. Variation I . . . . .	.40 —.15	No. 2. Méditation . . . . .	.40 —.15
Alexandre Borodine.		Op. 36. Petite Valse . . . . .	.80 —.30	No. 12. Variation II . . . . .	.40 —.15	No. 3. Chant d'automne . . . . .	.40 —.15
Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour Piano seul par F. Blumenfeld		Op. 37. Nocturne . . . . .	.80 —.80	No. 13. Variation III . . . . .	.40 —.15	No. 4. Orage . . . . .	.60 —.25
Ouverture, Danses et Marche tirées de l'Opéra „Le Prince Igor“. Réduction par F. Blumenfeld.		Op. 38. In modo religioso. Quatuor d'instruments à cuivre (Tromba in B, Corno in F, Trombone ténor, Trombone basso). Réduction pour Piano à 2 mains . . . . .	.40 —.15	No. 14. Variation IV . . . . .	.40 —.15	No. 5. Nocturne . . . . .	.60 —.25
1. Ouverture		Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum). Piano Score	1.80 —.65	No. 15. Grand Coda . . . . .	.80 —.30	B. Grodzki.	
2. Danses, No. 8 et 17		Op. 41. Grande Valse de concert	1.60 —.60	No. 16. Entrée des jongleurs . . . . .	.40 —.15	Op. 47. Valse capricieuse . . . . .	.80 —.30
3. Marche polovtsienne		Op. 42. 3 Miniatures. Complet	1.60 —.60	No. 17. Danse des garçons arabes . . . . .	.40 —.15	B. Kalafati.	
Potpourri de l'Opéra „Le Prince Igor“		Séparément.		No. 18. Entrée des Sarrasins . . . . .	.40 —.15	Op. 4. 2 Sonates.	
Scherzo du Quatuor en La pour archets. Transcrit par Théodore Jadoul		No. 1. Pastorale . . . . .	.60 —.25	No. 19. Grand Pas espagnol . . . . .	.60 —.25	No. 1. Ré	2.50 —.90
Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrite par Théodore Jadoul		No. 2. Polka	1.— .35	No. 20. Danse orientale . . . . .	.40 —.15	No. 2. ré	3.— 1.05
Dans les Steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrite par Théodore Jadoul		No. 3. Valse . . . . .	.80 —.30	Acte III.		Op. 5. La nuit à Goursof. Nocturne	1.40 —.50
		Op. 43. Valse de salon	1.60 —.60	No. 21. Le Cortège hongrois . . . . .	.60 —.25	Op. 6. 2 Nouvellettes. Complet	1.60 —.60
		Op. 47. 1 ^{ère} Valse pour Orchestre. Transcription de concert pour Piano par Félix Blumenfeld	2.— .70	No. 22. Grand Pas hongrois . . . . .	.80 —.30	Séparément.	
		Op. 49. 3 Morceaux. Complet	1.60 —.60	No. 23. Danse des enfants . . . . .	.40 —.15	No. 1. mi	1.20 —.45
		Séparément.		No. 24. Entrée . . . . .	.40 —.15	No. 2. sib	1.20 —.45
		No. 1. Prélude . . . . .	.60 —.25	No. 25. Pas classique hongrois . . . . .	.60 —.25	Op. 7. 5 Préludes	1.60 —.60
		No. 2. Caprice-Impromptu . . . . .	.80 —.30	No. 26. Variation I . . . . .	.60 —.25		
		No. 3. Gavotte. Ré . . . . .	.60 —.25	No. 27. Variation II . . . . .	.40 —.15		
				No. 28. Variation III . . . . .	.40 —.15		
				No. 29. Variation IV . . . . .	.40 —.15		
				No. 30. Coda . . . . .	.80 —.30		
				No. 31. Galop . . . . .	.60 —.25		
				No. 32. Apothéose . . . . .	.40 —.15		
				Morceaux supplémentaires.			
				No. 33. Valse . . . . .	.60 —.25		
				No. 34. Mazurka (tirée de l'œuvre 52)	1.— .35		

Deux Valses

pour
Piano
par

Nicolas Amani.

OP. 5. Cpl. Pr. $\frac{M. 1}{R. 35}$

Séparément:



N^o 1. Valse triste Pr. $\frac{M. 60}{R. 25}$

N^o 2. Valse gracieuse Pr. $\frac{M. 60}{R. 25}$



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M. P. BELAÏEFF, LEIPZIG.

— 1901 —

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

2301
2302 2303

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

W. W. ...
MARBURGHEI ...
KING ...



A Mr Jean Alexéjewsky.

Droits d'exécution réservés.

Valse triste.

N. Amani, Op. 5. N° 1.

Moderato. ♩ = 120.

PIANO. *p*

dim.

mf *cresc.*

p *poco rit.* *a tempo* *dim.*

p *pp*

musical notation system 1, featuring treble and bass staves with dynamic markings *mf*, *cresc.*, *f*, and *mf*, and tempo markings *poco rit.* and *a tempo*.

musical notation system 2, featuring treble and bass staves with dynamic markings *cresc.*, *f*, and *cresc.*.

musical notation system 3, featuring treble and bass staves with dynamic markings *ff*, *dim.*, *rit. assai*, and *p*, and tempo marking *a tempo*. Includes a *Lead* marking and an asterisk.

musical notation system 4, featuring treble and bass staves with dynamic marking *p*.

musical notation system 5, featuring treble and bass staves with dynamic markings *dim.* and *mf*.

musical notation system 6, featuring treble and bass staves with dynamic markings *cresc.*, *p*, and *dim.*.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps (F# and C#). The system includes dynamic markings: *cresc.*, *f*, *dim.*, and *p*.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The system includes a dynamic marking: *mp*.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The system includes dynamic markings: *cresc.* and *f*.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The system includes dynamic markings: *cresc.*, *ritenuto*, *ff*, and *a tempo*.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The system includes dynamic markings: *f*, *rit. e dim.*, and *p a tempo*.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two sharps. The system includes a dynamic marking: *p*.

A son Altesse Prince Boris Gortchakoff.

Valse gracieuse.

N. Amani, Op. 5. N^o 2.

Moderato grazioso. ♩ = 128.

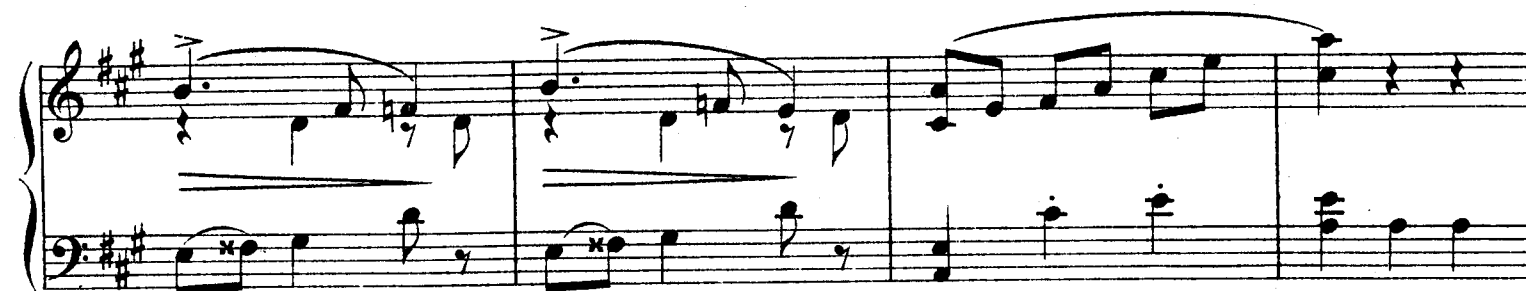
PIANO. *p*



poco rit.



a tempo



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 first measure is marked with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some beamed passages and slurs.

Second system of musical notation. It continues the piece with similar rhythmic patterns. The final measure of this system is marked with a *poco rit.* (slightly ritardando) instruction.

Third system of musical notation. The first measure is marked *a tempo*. The second measure is marked *cresc.* (crescendo). The notation includes various note values and rests.

Fourth system of musical notation. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a piano (*p*) dynamic. The system shows a variety of melodic and harmonic textures.

Fifth system of musical notation. This system features a long, sweeping melodic line in the treble clef that spans across the measures, with some notes marked with an 'x'.

p legato

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music is marked *p legato*. The right hand features a melodic line with dotted rhythms and slurs, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with slurs and ties, while the left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and ties, and the left hand continues with eighth-note accompaniment.

rit. *a tempo*

Fourth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand features a more active accompaniment with eighth notes. The tempo changes from *rit.* to *a tempo*.

poco rit.

Fifth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. The tempo changes to *poco rit.*

a tempo

Sixth system of musical notation. The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. The tempo changes back to *a tempo*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* in the second measure.

Third system of musical notation, featuring tempo and dynamic markings. The tempo markings are *poco rit.*, *a tempo*, and *cresc.*. A dynamic marking of *mf* is located in the second measure.

Fourth system of musical notation, showing a melodic line with a dynamic marking of *mf* in the second measure and a *p* marking in the fourth measure.

Fifth system of musical notation, featuring a dynamic marking of *pp* in the second measure and an *8* (octave) marking above the treble clef staff.

Sixth system of musical notation, concluding the page. It includes dynamic markings of *mf* and *p*, and an *8* (octave) marking above the treble clef staff.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

Th. Akimenko.		C. Antipow.		Félix Blumenfeld.		Félix Blumenfeld.	
	A. R.		A. R.		A. R.		A. R.
Op. 16. 3 Morceaux. Complet.	1.40 — 50	Op. 1. 3 Etudes. Complet.	2.— — 70	Op. 2. 4 Morceaux. Complet.	2.50 — 90	Op. 17. Préludes.	
Séparément.		Séparément.		Séparément.		Cahier IV. Complet . . . 2.— — 70	
No. 1. Chant d'automne— .60 — 25	No. 1. La b	1.— — 35	No. 1. Etude. La— .80 — 30	Séparément.	
No. 2. Idylle— .40 — 15	No. 2. Fa #	1.— — 35	No. 2. Souvenir douloureux— .60 — 25	No. 19. Mi b— .60 — 25
No. 3. Valse	1.— — 35	No. 3. La— .80 — 30	No. 3. Quasi Mazurka— .80 — 30	No. 20. ut— .60 — 25
E. Aleneff.		Op. 2. 3 Valses. Complet.	2.— — 70	No. 4. Mazurka de concert	1.— — 35	No. 21. Si b— .60 — 25
Op. 7. 3 Morceaux. Complet.		Séparément.		Op. 3. 3 Etudes. Complet	2.— — 70	No. 22. sol— .60 — 25
Séparément.		Séparément.		Séparément.		No. 23. Fa— .60 — 25
No. 1. Valse-Improptu	1.— — 35	No. 1. mi— .80 — 30	No. 1. Ré b	1.20 — 45	No. 24. ré— .60 — 25
No. 2. Mazurka rustique— .80 — 30	No. 2. ré #	1.— — 35	No. 2. mi— .60 — 25	Op. 20. Nocturne-Fantaisie en	
No. 3. Gavotte— .80 — 30	No. 3. Si b	1.40 — 50	No. 3. La— .80 — 30	Mi	1.40 — 50
Op. 8. 2 Mazurkas. Complet.	1.40 — 50	Op. 3. Variations sur un thème original	1.80 — 65	Op. 4. Valse-Etude	1.40 — 50	Op. 21. 3 Morceaux. Complet.	1.60 — 60
Séparément.		Op. 5. 5 Morceaux. Complet.	1.80 — 65	Séparément.		Séparément.	
No. 1. Ré b— .80 — 30	No. 1. Romance— .60 — 25	Op. 6. 2 Nocturnes. Complet.	1.60 — 60	No. 1. Moment de désespoir— .60 — 25
No. 2. Mi— .80 — 30	No. 2. Etude— .60 — 25	Séparément.		No. 2. Le soir— .60 — 25
Op. 9. 5 Morceaux. Complet.	2.— — 70	No. 3. Burlesque— .60 — 25	No. 1. Une nuit à Magaratch (Crimée). Mi	1.— — 35	No. 3. Une course	1.— — 35
Séparément.		No. 4. Prélude— .40 — 15	No. 2. mi b— .80 — 30	Op. 22. 2 Morceaux.	
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No. 4. Burlesque— .60 — 25	No. 1. Valse. La— .80 — 30	Séparément.		Séparément.	
No. 5. Novallette— .80 — 30	No. 2. Nocturne— .60 — 25	No. 1, en Sol— .60 — 25	No. 1. Krakovienne (Krakowiak)— .60 — 25
Op. 10. 4 Morceaux. Complet.	2.— — 70	No. 3. Intermezzo— .60 — 25	No. 2, en Mi— .60 — 25	No. 2. Ala Mazurka (Kujawiak)— .80 — 30
Séparément.		No. 4. Improptu— .60 — 25	No. 3, en Ut #— .60 — 25	No. 3. Berceuse (Kolysanka)— .40 — 15
No. 1. Petites Variations	1.20 — 45	Op. 8. 2 Préludes. Complet.	1.— — 35	No. 4, en Ré— .40 — 15	No. 4. Mazurka (Mazurek)— .80 — 30
No. 2. Valse— .60 — 25	Séparément.		Op. 13. 2 Improptus. Complet.	1.80 — 65	Op. 24. Etude de concert en fa #	1.40 — 50
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Op. 27. 3 Morceaux. Complet.	1.40 — 50	Op. 11. Valse et Etude. Complet.	1.40 — 50	Séparément.		Op. 29. 2 Etudes. Complet	1.40 — 50
Séparément.		Séparément.		Op. 14. Sur mer. Etude	1.60 — 60	Séparément.	
No. 1. Mazurka. ut— .80 — 30	No. 1. Valse. Sol b	1.— — 35	Op. 16. Valse-Improptu	1.60 — 60	No. 1, en Ré— .80 — 30
No. 2. Mazurka. sol— .60 — 25	No. 2. Etude— .80 — 30	Op. 17. Préludes.		No. 2, en La— .80 — 30
No. 3. Valse. Mi b— .80 — 30	Op. 12. Nocturne— .80 — 30	Cahier II. Complet	2.— — 70	Op. 31. 2 ^{me} Suite polonaise (en La). Complet	3.— 1.05
Op. 29. 3 Morceaux. Complet.	1.40 — 50	Op. 13. Improptu et Valse. Complet	1.20 — 45	Séparément.		Séparément.	
Séparément.		No. 1. Improptu— .60 — 25	No. 7. La— .80 — 30	No. 1. Krakowiak— .80 — 30
No. 1. Duo— .60 — 25	No. 2. Valse. fa— .60 — 25	No. 8. fa #— .40 — 15	No. 2. Kujawiak—Obertas	1.— — 35
No. 2. Scherzo— .60 — 25	Nicolas Amani.		No. 9. Mi— .40 — 15	No. 3. Mazourka	1.— — 35
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Nicolas Artciboucheff.		No. 4. Gavotte— .80 — 30	No. 14. mi b— .40 — 15	No. 1, en La b— .80 — 30
Op. 3. 2 Mazurkas. Complet.	1.60 — 60	Op. 5. 2 Valses. Complet.	1.— — 35	No. 15. Ré b— .80 — 30	No. 2, en do— .60 — 25
Séparément.		Séparément.		No. 16. si b— .60 — 25	No. 3, en Mi b— .60 — 25
No. 1. mi b— .80 — 30	No. 1. Valse triste— .60 — 25	No. 17. La b— .60 — 25		
No. 2. La b	1.20 — 45	No. 2. Valse gracieuse— .60 — 25	No. 18. (Memento mori.) fa— .60 — 25		
Op. 7. 2 Morceaux. Complet.	1.20 — 45	Op. 7. 4 Pièces caractéristiques. Complet	1.40 — 50				
Séparément.		Séparément.					
No. 1. Valse— .60 — 25	No. 1. Souvenir lointain— .60 — 25				
No. 2. Mazurka— .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				