



Drei Arabesken



für Klavier

№1. Ein Idyll. Pr. 30 Cop.
„ 2. Tragoedie-Fragment. (*a-moll*). „ 40 „
„ 3. Tragoedie-Fragment. (*g-moll*). „ 60 „

Musik von

NICOLAI MEDTNER.

Op.7.



Eigentum des Verlegers

P. JURGENSON, in MOSKAU,

Kommissionär der Kaiserl. Hof Sängerkapelle, der Kaiserl. Russischen Musik-Gesellschaft
und des Konservatoriums in Moskau.

St.-Petersburg bei J. Jurgenson.

Kiew, L. Idzikowski.

Notendruckerei von P. Jurgenson in Moskau.

LOUSED
SHELF

✓

Ein Idyll.

N. MEDTNER, Op. 7. № 1.

Allegretto tranquillo e dolce.

Piano.

*)

p di - mi - nu - en - do

mf di - mi - nu - en - do *p*

a cre - scen - do

*) Исполнять фигуру правой рукой слѣдуетъ приблизительно такъ:

*) Die Figur der rechten Hand muss man ungefähr so ausführen:



cre - scen - do *mf* *pp*

poco acceler. *rit.* *dimin.*

cantabile *pp* *mp* *p*

mf

pp un poco più vivo

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The lower staff is in bass clef and features a more rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. It includes the instruction *grazioso* in the lower staff. The notation is dense with many accidentals and slurs, indicating a technically demanding passage.

The third system features the instruction *poco agitato* in the lower staff. The music continues with intricate rhythmic patterns and accidentals across both staves.

The fourth system includes the instruction *pp* (pianissimo) in the lower staff. The music becomes softer and more delicate in texture.

The fifth system concludes the page with the instruction *crescendo* in the lower staff. The music builds in intensity towards the end of the system.

agitato

f

accelerando

veloce

dimin.

diminuendo

poco ritenuto

slentando

Tempo I.

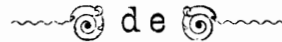
p semplice

di - mi - nu - en - do

poco riten.

pp

Compositions pour le Piano



P. TSCHAIKOWSKY.

	R.C'		R.C.
Op. 1. N° 1. Scherzo à la russe. B-dur. <i>Nouv. édition, revue par l'auteur.</i>	—60	Op. 40. N° 3. Marche funèbre.	—50
„ 2. Impromptu. Es-moll.	—40	„ 4. Mazurka. C-dur.	—50
„ 2. „Souvenir de Hapsal“. Trois morceaux.	1 —	„ 5. Mazurka. D-dur.	—50
„ N° 1. Ruines d'un chateau. E-moll.	—30	„ 6. Chant sans paroles. A-moll.	—40
„ 2. Scherzo. F-dur.	—50	„ 7. Au village.	—60
„ 3. Chant sans paroles. F-dur.	—30	„ 8. Valse. As-dur.	—40
„ 4. Valse. D-dur.	1 —	„ 9. Valse. A-dur.	—50
„ 5. Romance. F-moll. <i>Nouv. édition.</i>	—60	„ 10. Danse russe.	—40
„ 7. Valse-Scherzo. A-dur.	—60	„ 11. Scherzo. F-dur.	—60
„ 8. Capriccio. Ges-dur.	—60	„ 12. Réverie interrompue.	—40
„ 9. Trois morceaux.	1 10	„ 51. Six pièces.	2 —
„ N° 1. Réverie. D-dur.	—40	„ N° 1. Valse de salon.	—70
„ 2. Polka de salon. B-dur.	—40	„ 2. Polka peu dansante.	—50
„ 3. Mazurka. D-moll.	—40	„ 3. Menuetto scherzoso.	—50
„ 10. Deux morceaux.	—60	„ 4. Natha-Valse.	—50
„ N° 1. Nocturne. F-dur.	—30	„ 5. Romance.	—50
„ 2. Humoresque. G-dur.	—30	„ 6. Valse sentimentale.	—50
„ 19. Six morceaux.	2 —	„ 59. Doumka. Scène rustique.	—80
„ N° 1. Réverie du soir. G-moll.	—40	„ 72. 18 morceaux.	5 —
„ 2. Scherzo humoristique. D-dur.	—60	„ N° 1. Impromptu.	—60
„ 3. Feuillet d'album. D-dur.	—30	„ 2. Berceuse.	—50
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„ 7. Juillet. Chant du faucheur.	—50	„ 14. Chant olégiacque.	—70
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Tragoedie-Fragment.

Andante.

N. MEDTNER, Op. 7. № 2.

Piano.

The musical score is written for piano and includes vocal lines. It is divided into five systems of music. The first system shows the beginning with a tempo marking of 'Andante' and a dynamic of 'p' (piano). The piano part features a series of triplets in the right hand, while the left hand has a simple accompaniment. The vocal line is not yet present. The second system introduces the vocal line with the lyrics 'cre - scen'. The piano accompaniment continues with triplets and a dynamic of 'fz' (forzando). The third system continues the vocal line with the lyrics '- do' and 'f' (forte) dynamic. The piano accompaniment features a dynamic of 'p' (piano). The fourth system continues the vocal line with 'fz' (forzando) dynamic. The piano accompaniment features a dynamic of 'p' (piano). The fifth system concludes the fragment with the lyrics 'pp cre - scen - do' and 'appassionato' dynamic. The piano accompaniment features a dynamic of 'pp' (pianissimo) and 'appassionato' marking.

ff *dimin. assai*

fz *fz*

diminuendo *p*

p dolce

cresc.

First system of musical notation, featuring a treble and bass clef. The bass clef begins with a forte (*f*) dynamic marking. The music consists of eighth-note chords in the right hand and eighth-note patterns in the left hand.

Second system of musical notation. The treble clef begins with a *ten.* (tenuendo) marking. The music includes a *diminuendo* (diminishing) instruction and a *pp* (pianissimo) dynamic marking. The right hand continues with eighth-note chords, while the left hand has eighth-note patterns.

Third system of musical notation. The right hand continues with eighth-note chords, and the left hand continues with eighth-note patterns. The music is characterized by a steady rhythmic flow.

Fourth system of musical notation. The right hand continues with eighth-note chords, and the left hand continues with eighth-note patterns. The music is marked with *marcato e cantabile* (marked and cantabile).

Fifth system of musical notation. The right hand continues with eighth-note chords, and the left hand continues with eighth-note patterns. The music concludes with a fingering sequence of 1 3 2 in the right hand.

più forte et agitato

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The upper staff features a complex, rapid melodic line with many accidentals and slurs. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature. The melodic line in the upper staff continues with similar complexity and speed. The bass line remains active with rhythmic patterns.

Third system of musical notation. The upper staff begins with the word *cre -* above the notes. The musical texture continues with rapid passages in both hands.

Fourth system of musical notation. The upper staff begins with the word *- scen - do* above the notes. The music features a *f* (forte) dynamic marking and includes triplet markings in the upper staff. The lower staff continues with its rhythmic accompaniment.

Fifth system of musical notation. The upper staff begins with the word *poco allargando* above the notes, indicating a slight slowing down of the tempo. The melodic line becomes more expressive and less technically demanding than in the previous systems.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The bass staff features a similar rhythmic pattern with some chords and accidentals.

The second system continues the musical piece. It includes the dynamic marking *più f* (more forte) in the middle of the system. The notation remains complex with many accidentals and rhythmic details.

The third system features a first ending bracket in the treble staff, labeled with the number '8'. This indicates a repeat of the preceding musical phrase. The notation is dense with accidentals.

The fourth system includes the dynamic marking *poco allargando* (slightly slowing down). It features several triplet markings (indicated by a '3' over a group of notes) in both the treble and bass staves.

Tempo I.

The fifth system begins with the dynamic marking *ffp* (fortissimo piano). The notation shows a continuation of the complex rhythmic and harmonic material from the previous systems.

fz *8va bassi*

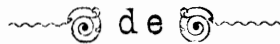
accel

le - ran - do *accelerando sino*

prestissimo

abbandono *m.d.* *m.g.* *Adagio.* *ppp* *Fine* *8va bassi*

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„ 5. <i>Mai.</i> Les nuits de Mai.	—50	„ 12. L'épiègle.	—40
„ 6. <i>Juin.</i> Barcarolle.	—50	„ 13. Echo rustique.	—50
„ 7. <i>Juillet.</i> Chant du faucheur.	—50	„ 14. Chant olégiacque.	—70
„ 8. <i>Août.</i> La moisson.	—50	„ 15. Un poco di Chopin.	—50
„ 9. <i>Séptembre.</i> La chasse.	—50	„ 16. Valse à cinq temps.	—50
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G. SCHIRMER,
35 Union Square, New York

Tragoedie-Fragment.

N. MEDTNER. Op. 7. № 3.

Allegro inquieto ma al rigore di tempo.

Piano.

mp sordamento *dimin.* *pp*
simile
ten.
cre - scen - do
f *p*
di - mi - nu - en - do
pp *sordamento* *ten.*

crescendo

f

di - mi - nu - en - do

p di - mi - nu - en - do *pp*

crescendo *f*

First system of musical notation. The upper staff contains chords and arpeggiated figures. The lower staff features a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). Dynamics include *piu f* and *ff appassionato*.

Second system of musical notation. The upper staff has chords with slurs. The lower staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). Dynamics include *ff*.

Third system of musical notation. The upper staff has chords with slurs. The lower staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). Dynamics include *mf*.

Fourth system of musical notation. The upper staff has chords with slurs. The lower staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). Dynamics include *p*, *fz*, and *pp*.

Fifth system of musical notation. The upper staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). The lower staff has a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5). Dynamics include *pp*.

cre - scen - do

cre - scen - do

di - mi - nu - en - do

di - mi - nu - en - do

cre - scen *f* - do

cre - scen *f* - do

di - mi - nu - en - do *p*

di - mi - nu - en - do *p*

fz *p*

fz *p*

cre - scen - do

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The lyrics 'cre - scen - do' are written above the upper staff.

cre - scen - do di - mi - nu - en - do di - mi - nu - en - do

This system contains the next two staves. The lyrics 'cre - scen - do di - mi - nu - en - do di - mi - nu - en - do' are written across the staves. The musical notation continues with similar rhythmic complexity.

p cre - scen - do *sf*

marcato il tema

This system contains two staves. The first staff has a piano (*p*) dynamic marking, and the second staff has a sforzando (*sf*) dynamic marking. The lyrics 'cre - scen - do' are written above the first staff. Below the second staff, the instruction '*marcato il tema*' is written.

f di - mi - nu - en - do

This system contains two staves. The first staff has a forte (*f*) dynamic marking. The lyrics 'di - mi - nu - en - do' are written above the first staff. The music features a melodic line with a dotted line and a fermata over the final note.

p *pp*

This system contains two staves. The first staff has a piano (*p*) dynamic marking, and the second staff has a pianissimo (*pp*) dynamic marking. The music concludes with a melodic line in the upper staff.

pp *cre - scen*

First system of a piano score. The right hand features a melodic line with a fermata over the first measure and a second measure marked with a '2'. The left hand provides a rhythmic accompaniment. The key signature has two flats and the time signature is 7/8.

- do fappassion.

Second system of the piano score. The right hand continues the melodic line with a fermata over the first measure and a second measure marked with an '8'. The left hand accompaniment remains. The key signature and time signature are consistent with the first system.

Third system of the piano score. The right hand features a melodic line with a fermata over the first measure and a second measure marked with an '8'. The left hand accompaniment continues. The key signature and time signature are consistent with the previous systems.

acciacato ff *poco allargando* *ff* *fs* *fs*

Fourth system of the piano score. The right hand features a melodic line with a fermata over the first measure and a second measure marked with an '8'. The left hand accompaniment continues. The key signature and time signature are consistent with the previous systems.

ff

Fifth system of the piano score. The right hand features a melodic line with a fermata over the first measure and a second measure marked with an '8'. The left hand accompaniment continues. The key signature and time signature are consistent with the previous systems.

Tempo I.

sordamento
p *cre - scen - do*

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lower staff is a piano accompaniment in G major, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The piano part features a steady eighth-note accompaniment. Dynamics include piano (*p*) and a *sordamento* (sordano) marking. The lyrics "cre - scen - do" are written below the vocal line.

p

The second system continues the piano accompaniment. It features a half note G4 in the vocal line, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano part continues with eighth-note accompaniment. Dynamics include piano (*p*).

f

The third system continues the piano accompaniment. It features a half note G4 in the vocal line, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano part continues with eighth-note accompaniment. Dynamics include fortissimo (*f*).

mp *p*

The fourth system continues the piano accompaniment. It features a half note G4 in the vocal line, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano part continues with eighth-note accompaniment. Dynamics include mezzo-piano (*mp*) and piano (*p*).

cre - scen - do

The fifth system concludes the piano accompaniment. It features a half note G4 in the vocal line, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano part continues with eighth-note accompaniment. Dynamics include piano (*p*). The lyrics "cre - scen - do" are written below the vocal line.

First system of musical notation. The right hand (treble clef) features chords and arpeggios, while the left hand (bass clef) plays a melodic line. Dynamics include *f* and *p subito poco a poco crescendo*.

Second system of musical notation. The right hand continues with chords, and the left hand has a melodic line. Dynamics include *f risoluto*.

Third system of musical notation. The right hand has chords, and the left hand has a melodic line. Dynamics include *p staccato* and *fs*.

Fourth system of musical notation. The right hand has chords, and the left hand has a melodic line. Dynamics include *fs*, *f*, and *pp cresc.*. An *8va* marking is present above the right hand.

Fifth system of musical notation. The right hand has chords, and the left hand has a melodic line. Dynamics include *staccato*, *legato*, and *fs*. The lyrics "cre - scen - do" are written below the left hand.

fenergico
p

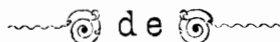
cre - - scen - do.
fs

ff *passionato*

fs

fff

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„ N° 1. Ruines d'un chateau. E-moll.	—30	„ 6. Chant sans paroles. A-moll.	—40
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