

COMPOSITIONS  
FOR PIANO  
BY  
RUSSIAN COMPOSERS

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Op. 48 No. 1.	Notturmo. (La		Op. 1 No. 3. Élégie, in F-major.	40
	Réminiscence de Chopin.)	50	Op. 1 No. 6. Fileuse, in G-major.	50
Op. 48 No. 2.	Scherzo.	65		

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# Notturmo.

(La réminiscence de Chopin.)

Edited and fingered by  
MAX VOGRICH.

E. NÁPRAWNÍK. Op. 48, No 1.

Andante. (♩ = 69.) *con tenerezza.*

Piano. *p*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The mood is 'con tenerezza'. The score includes various dynamics: *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). Fingering numbers (1-5) are placed above notes. Articulation marks like slurs and accents are used throughout. The bass line is marked with 'Ped.' and asterisks, indicating pedal use. The piece concludes with a final chord marked 'p'.

5 4 4 5 2 4 1 2 3

*p cresc.*

Rea \* Rea \* Rea \* Rea \* Rea \* Rea \* Rea \* Rea \*

*poco accel.*

*dim.* *p* *cresc.*

Rea \* 5 4 1 2 5 Rea \* 5 4 5 4 5 4 5 Rea \* 4 3

*rit.* *a tempo*

*f* *sf* *dim.* *sempre pp*

Rea \* Rea \* Rea \* Rea \*

51 1 4 4 3 2 5 4

Rea \* Rea \* Rea \* 5 4 5

*poco rit.* *a tempo*

*dim.* *pp* *f* *dim.* *f* *dim.*

Rea \* Rea \* Rea \* Rea \*

Poco più animato. (tempo rubato.)

First system of musical notation. The upper staff contains a melodic line with a triplet of eighth notes and a quarter note. The lower staff features a piano accompaniment with a series of chords marked with asterisks and the letter 'La'. Dynamics include piano (*p*).

Second system of musical notation. The lower staff continues the piano accompaniment with chords marked with asterisks and 'La'. Dynamics include piano (*p*).

Third system of musical notation. The upper staff has a melodic line with a quarter rest. The lower staff continues the piano accompaniment. Dynamics transition from piano (*p*) to forte (*f*).

Fourth system of musical notation. The upper staff has a melodic line. The lower staff continues the piano accompaniment. Dynamics include piano (*p*) and forte (*f*).

Fifth system of musical notation. The upper staff has a melodic line. The lower staff continues the piano accompaniment. Dynamics include piano (*p*) and forte (*f*).

Sixth system of musical notation. The upper staff has a melodic line. The lower staff continues the piano accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical notation system 1. Treble staff: melodic line with slurs and accents. Bass staff: accompaniment with slurs and accents. Dynamics: *p* and *cresc.*. A '4' is written below the bass staff.

Musical notation system 2. Treble staff: melodic line with slurs and accents. Bass staff: accompaniment with slurs and accents. Dynamics: *p espr.*. A '3' is written below the bass staff, and 'Ped.' and '\*' are also present.

Musical notation system 3. Treble staff: melodic line with slurs and accents. Bass staff: accompaniment with slurs and accents. Dynamics: *fp*. 'Ped.' and '\*' are written below the bass staff.

Musical notation system 4. Treble staff: melodic line with slurs and accents. Bass staff: accompaniment with slurs and accents. Dynamics: *f*. 'Ped.' and '\*' are written below the bass staff.

Musical notation system 5. Treble staff: melodic line with slurs and accents. Bass staff: accompaniment with slurs and accents. Dynamics: *ff*. 'Ped.' and '\*' are written below the bass staff.

Musical notation system 6. Treble staff: melodic line with slurs and accents. Bass staff: accompaniment with slurs and accents. Dynamics: *sf*, *f*, *dim.*. A '3' is written below the bass staff, and 'Ped.' is also present.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and features a triplet of eighth notes. The lower staff (bass clef) contains a complex accompaniment with triplets and slurs. Dynamics include *dim.* and *p*. Fingerings are indicated with numbers 1-4. A *Ca.* (Cadenza) marking with an asterisk is present.

Second system of musical notation. The upper staff starts with an *espress.* (espressivo) marking and contains a triplet of eighth notes. The lower staff continues the accompaniment. Dynamics include *p*. Fingerings are indicated with numbers 1-4. A *Ca.* marking with an asterisk is present.

Third system of musical notation. The upper staff features a triplet of eighth notes and a slur. The lower staff contains a complex accompaniment. Dynamics include *dim.* and *p*. Fingerings are indicated with numbers 1-4. A *Ca.* marking with an asterisk is present.

Fourth system of musical notation. The upper staff contains a triplet of eighth notes and a slur. The lower staff continues the accompaniment. Dynamics include *p* and *cresc.* (crescendo). Fingerings are indicated with numbers 1-5. A *Ca.* marking with an asterisk is present.

Fifth system of musical notation. The upper staff begins with a *dim.* marking and contains a triplet of eighth notes. The lower staff continues the accompaniment. Dynamics include *p* and *cresc.*. A *poco accel.* (poco accelerando) marking is present. Fingerings are indicated with numbers 1-5. A *Ca.* marking with an asterisk is present.

*rit.* - - - - *a tempo*

*f* *sf* *dim.* *pp*

Ra. \* Ra. \* Ra. \*

51 6 6 6 6

Ra. \* Ra. \* Ra. \*

*poco rit.* - - - - *a tempo*

*dim.* *pp* *f* *dim.*

Ra. \* Ra. \* Ra.

*espr.*

*mf* *p* *f* *dim.* *mf* *dim.*

Ra. \* Ra. \* Ra. \*

*p* *f* *dim.* *f* *pp* *pp*

Ra. \* Ra. \* Ra. \* Ra. \* Ra. \*

*pp* *rit.* *morendo*

Ra. \* Ra. \*

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