

L. Sabaneiew

COMPOSITIONS

pour Piano.

N ^o 1.	Feuillet d'album .	25 c.
„ 2.	Esquisse	40 „
„ 3.	Poëme	40 „
„ 4.	Prélude	25 „

Op. 9.



Propriété de l'éditeur

P. JURGENSON,

MOSCOU. | LEIPZIG.

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Poëme.

Aufführungsrecht vorbehalten.

L. SABANEIEW. Op.9. № 3.

Agitato.

Piano.

The first system of the musical score is marked 'Agitato' and 'Piano'. It features a 9/8 time signature. The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamics are marked with a piano (*p*) dynamic.

The second system continues the 'Agitato' section. The right hand has a more active melodic line with frequent slurs. The left hand maintains a steady accompaniment. The overall texture is dense and rhythmic.

The third system shows a variety of dynamic markings. It begins with *molto cresc.* (much crescendo), followed by *pp* (pianissimo), *ff* (fortissimo), and *ppp* (pianississimo). The section concludes with *p sostenuto* (piano, sustained). There are also markings for *poco* (a little) and *And.* (Andante), along with an 8-measure rest indicated by a dashed line and the number 8. An asterisk (*) is placed at the end of the system.

The fourth system is marked 'Severamente, profundo.' (seriously, profoundly) and 'Animando.' (with animation). It starts with a *ppp* dynamic. The right hand features a melodic line with a *suavemente* (softly) marking. The left hand continues with a rhythmic accompaniment. The system ends with a *ppp* dynamic.

First system of musical notation, featuring a treble and bass clef. It includes a triplet of eighth notes in the treble staff and various chordal textures in both staves.

Second system of musical notation. The treble staff begins with a triplet. Performance markings include *agitato* in the left hand and *ritard.* in the right hand.

Third system of musical notation. Performance markings include *ff grandioso, tenebrosamente* in the left hand, *risoluto cresc. fff* in the right hand, *dim.* and *dolciss.* in the right hand, and *senza Ped.* at the bottom right.

Fourth system of musical notation. Performance markings include *Allargando.* in the left hand, *pp rubato molto* in the left hand, *Animato.* in the right hand, and *pp leggero involando* in the right hand.

con entusiasmo

The first system of the musical score consists of two staves, piano (top) and bass (bottom). The piano staff features a series of chords and melodic lines with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. The tempo/mood is indicated as *con entusiasmo*.

sempre *crescendo* *cresc.*

The second system continues the musical piece. It includes dynamic markings: *sempre* (always), *crescendo* (gradually increasing), and *cresc.* (crescendo). The notation includes slurs, accents, and various rhythmic values across both staves.

p

The third system of the score shows a change in dynamics with the marking *p* (piano). The piano staff has a complex melodic line with many slurs and accents, while the bass staff continues with a steady accompaniment. There are some rests and specific articulation marks.

cresc. molto *fff* *maestoso*

The fourth system features the dynamic markings *cresc. molto* (crescendo molto), *fff* (fortissimo), and *maestoso* (majestic). The piano staff has a very dense and expressive melodic line, while the bass staff provides a powerful accompaniment. The tempo/mood is *maestoso*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is characterized by dense, multi-measure rests and complex chordal textures. A dynamic marking of *fff* is present in the lower register.

Second system of musical notation. It begins with the instruction *leggierissimo* and a first ending bracket marked with an 8. The tempo is marked *Allargando.* Dynamics include *pp*, *f*, *p*, *ppp dolce*, and *m.d.*

Third system of musical notation. It features a first ending bracket marked with an 8. The tempo is marked *Lento.* and *più lento*. Dynamics include *pp tenebroso*.

Fourth system of musical notation. It includes the instructions *ritard.* and *calmando*. Dynamics include *languido*, *ppp*, and *pppp*.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Lissitzin, M. Op. 4. Quatre Préludes.	—75	Rébikoff, Wl. Op. 37. Tableaux pour enfants. Картинки для дѣтей.	—70
Lissowsky, L. Polka.	—45	" Op. 38. Une Fête. Suite. Празднество.	—75
" Valse.	—45	" Op. 41. Méloplastiques:	
Maykapar, S. Op. Novelletes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse. Cah. II. № 7—12.	1 —	" " № 1. Le jeu à la balle.	—50
" Cah. III. № 13—18.	1 —	" " " 2. Matinée de printemps.	—50
Medtner, N. Op. 8. Zwei Märchen.	1 20	" " " 3. L'éscarpolette.	—25
" Op. 9. Drei Märchen. № 1.	—50	" " " 4. Satan se divertie.	—25
" " " " 2. 3.	à—40	" " " 5. L'ivresse.	—50
" Op. 10. Drei Dithyramben. № 1.	—50	" " " 6. Le Faune et la Nymphe.	—50
" " " " 2.	—75	" " " 7. Bataille et Victoire.	—60
" " " " 3.	—30	" " " 8. Le jeu au cache-cache.	—40
" Op. 11. Sonaten-Triade. № 1. As-dur.	1 20	" " " 9. Les campanules fleurissent.	—40
" " " " 2. D-moll.	—80	" Album de pièces faciles pour la jeunesse.	—75
" " " " 3. C-dur.	1 —	" Petite suite de ballet.	—80
" Op. 13. Zwei Märchen. № 1. F-moll.	—70	" Les Feux du Soir. Вечерние огни.	—80
" " " " 2. E-moll.	—40	" Mouvements plastiques.	1 —
Meyschik, M. "Trois morceaux: № 1. Widmung. 2. Intermezzo. № 3. Prélude g-moll.	—40	" Visions du passé. Картинки прошлого.	—75
Miloradowitsch, M. Scherzo.	—40	Reutern, O. de. A Deux: № 1. Ils rêvaient. 2. Ils cheminaient. 3. Ils aimaient. 4. Ils causaient. 5. Ils pleuraient. 6. Au clair de lune.	—85
Némérowsky, A. Op. 49. Rêverie.	—25	" Presque-Valse.	—50
" Op. 50. Petite Suite orientale.	—50	" Le Soir.	—80
" Op. 51. Habanera.	—40	Riesemann, O. von. Op. 6. Praeludium.	—40
Nikolaïew, L. Op. 7. Barcarolle.	—75	" Op. 7. Drei lyrische Stücke.	—50
" " 8. Cinq Esquisses: № 1. C-moll. 2. Fis-moll. 3. D-dur. 4. B-moll. 5. D-dur.	1 25	" Op. 10. Drei Elegien.	—40
Pachulski, H. Op. 22. Trois pièces. № 1. Moment musical. 2. Prélude. 3. Valse-Caprice.	1 —	" Op. 16. Trois Préludes № 1, 2, 3.	à—20
" Op. 23. Album pour la jeunesse. Cah. I.	1 50	Roubetz, A. Trois Préludes.	—50
" № 1. Dans la chapelle. 2. Fugue à deux voix. 3. Morceau canonique. 4. Un peu de rêves. 5. Aveu intime. 6. Chant des moissonneuses. 7. Petite étude. 8. Scherzino.	—	Rubinstein, N. Nocturne (oeuvre posth.)	—40
" Op. 24. № 1. Esquisse.	—60	Sabanéïew, B. Op. 2. Rêverie.	—50
" " 2. Valse mélancolique.	—75	Sabanéïew, L. Op. 2. Quatre Préludes.	1 —
" Op. 26. Kanonische Studien.	1 50	" Op. 4. Deux Préludes.	—60
Pantschenko, S. Op. 39. Dix pièces intimes. Cah. I. № 1. Prélude. 2. Cavatine. 3. Elegia. 4. Valse. 5. Scherzo.	—75	Sadowsky, B. № 1. Chanson sans paroles.	—25
" Cah. II. № 6. Allegretto. 7. Helos. 8. Improvisation. 9. Canzonaccia. 10. Etude.	—75	" " 2. Impromptu.	—45
" Op. 43. Trois Sonnets. (№ 10, 11, 12).	—40	" " 3. Plainte.	—35
" Op. 49. Trois Sonnets. (№ 13, 14, 15).	—50	" " 4. Prélude.	—25
" Op. 51. Trois Sonnets. (№ 16, 17, 18).	—50	Schischkin, N. Composit. № 4. Deuxième Etude.	—60
" Op. 56. № 1. Improvisation.	—40	" " " 5. Deuxième Méditation.	—30
" " 2. Nocturne.	—30	" " " 6. Fantaisie romantique.	—50
" " 3. Mosaïque.	—30	Srebdolsky, S. Op. 10. Sonate.	2 —
" Op. 57. № 1. Prélude.	—30	" Op. 13. 2-me Sonate.	2 —
" " 2. Prélude.	—30	Tschaïkowsky, P. Thème et Variations. (Oeuvre posthume).	1 75
" Op. 58. 20 Etudes mélodiques. Cah. I, II, III, IV.	à—80	Tschernoff, M. Op. 1. Les fleurs. 12 Morceaux. Цвѣты. 12 пьесъ.	2 —
" Op. 59. Cinq Arabesques № 1, 2, 3, 4, 5. à—40		" № 1. Trèfle. Трилистникъ. 2. Myosotis. Незабудка. 3. Campanule. Колокольчикъ. 4. Violette. Лѣсная фиалка. 5. Les bluets dans le blé. Васильки во ржи. 6. Camomille. Ромашка. 7. Mélampyre. Иванъ да Марья. 8. Dent-de-lion. Одуванчикъ. 9. Muguet. Ландыши. 10. Perce-neige. Подснежникъ. 11. Nénuphar. Водяная лилія. 12. Houblon. Хмель.	
Petrow-Boyarinow, P. Op. 3. Deux Esquisses.	—40	Tschesnokoff, A. Op. 2. Trois Préludes.	—60
" Op. 5. Quatre Esquisses.	—85	" Op. 4. Variations sur le thème du chant russe „Korobotschka“.	1 50
Pokroschinsky, M. Op. 2. L'Aveu. Sérénade.	—50	" Op. 6. № 1. Moment mélancolique.	—40
" Op. 7. Marche funèbre.	—50	" " 2. Valse.	—50
" Op. 8. Berceuse.	—50	" " 3. Nocturne.	—60
" Op. 10. Polonaise.	—75	" " 4. Impromptu.	—60
Pokrowsky, J. Op. 12. Quatre pièces naïves.	—50	" " 5. Mazurka.	—40
" № 1. Prélude. 2. Valse. 3. Moment musical. 4. Bergerette.		" " 6. Etude.	—50
Rébikoff, Wl. Op. 35. Parmi eux. Среди нихъ.	—70	Zatayewitsch, A. Op. 6. Trois moments musicaux:	
" Op. 36. Conte de la Princesse et du Roi des grenouilles. Сказка о Принцессѣ и Королѣ лягушекъ.	—70	" № 1. Epitaphe. Эпитафія.	—40
		" " 2. Fusée. Ракета.	—40
		" " 3. En chemin de fer. Въ поѣздѣ.	—40