

A Madame Helène Nalbandjan.

7 Klavierstücke

für musikalisch reife Klavierspieler.

- № 1. Wiegenlied. Колыбельная.
- „ 2. Verlangen. Желание.
- „ 3. Ernstes Gespräch. Серьезный разговоръ.
- „ 4. Schwerer Verlust. Тяжелая потеря.
- „ 5. Im Traume. Во сне.
- „ 6. Die letzte Begleitung. Послѣднія проводы.
- „ 7. „Wieder allein“, „Вновь одинъ“.

VON

L. KNINA.

Op. 227.

Preis 75 kop.

Aufführungsrecht vorbehalten.



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Колыбельная. 1. Wiegenlied.

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L. KNINA, Op. 227.

Andante.

Piano.

Желание. 2. Verlangen.

Allegretto.

The musical score consists of five staves of music for two voices. The top two staves are soprano voices, and the bottom three staves are bass voices. The music is in common time. The first staff begins with a dynamic *mf*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *mf*. The fourth staff begins with a dynamic *f*. The fifth staff concludes with a dynamic *ff*. The vocal parts are separated by a brace. The bass parts are also grouped by a brace. The music features various note values, including eighth and sixteenth notes, and includes slurs and grace notes. The key signature changes throughout the piece, indicated by sharp and flat symbols on the staves.

Серьезный разговоръ. 3. Ernstes Gespräch.

Moderato.

p

f string.

mf *f string.*

rinf.

poco rit.

mf *f* *rit.*

Тяжелая потеря. 4. Schwerer Verlust.

Un poco lento, con molto espressione.

Musical score for piano, page 6, measures 1-10. The score consists of two staves: treble and bass. The key signature is A major (three sharps). The tempo is indicated as "Un poco lento, con molto espressione." Measure 1 starts with a piano dynamic. Measures 2-3 show eighth-note patterns. Measure 4 features sixteenth-note patterns with grace notes. Measures 5-6 continue with sixteenth-note patterns. Measure 7 is a forte dynamic. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a piano dynamic. Various performance markings are present, including "poco rit.", "a tempo", and dynamics like "f" (forte) and "p" (piano). Measure numbers 1 through 15 are visible at the bottom of the page.

Bo ch. 5. Im Traume.

Tempo di Valse.

p

mf

dim. rit.

p a tempo

35702

Musical score page 8, measures 1-5. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs with grace notes; bass staff has eighth-note pairs. Dynamics: *mf*, *p*, *rit.*, *p a tempo*.

Musical score page 8, measures 6-10. Treble and bass staves. Measures 6-9: Treble staff shows fingerings (e.g., 5-3, 4-2) over eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 8, measures 11-15. Treble and bass staves. Measures 11-14: Treble staff shows fingerings (e.g., 5-3, 4-2, 1-3, 2-3, 3-2, 4-3). Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *tr*, *rit.*, *Fine.*

Musical score page 8, measures 16-20. Treble and bass staves. Measures 16-19: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs.

Musical score page 8, measures 21-25. Treble and bass staves. Measures 21-24: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs. Dynamics: *rit.*

*Da Capo
al Fine.*

Послѣднія проводы. 6. Die letzte Begleitung.

Lento.

The musical score is composed of five systems of music, each containing two staves: Treble and Bass. The key signature varies throughout the piece, with frequent changes indicated by sharp and flat symbols. Measure numbers 1 through 10 are printed above the staves. The dynamics are marked with *pp*, *p*, *mf*, *f*, *ff*, and *fff*. The score ends with a final dynamic of *fff* followed by the word "Fine."

espress.

mf

p

f

rit.

p

mf

f

rit.

pp

Da Capo al Fine.

„Вновь одинъ.“ 7. „Wieder allein.“

Andante.

The musical score consists of four staves of piano music. The top staff uses a treble clef and common time (indicated by '6'). The bottom staff uses a bass clef and common time (indicated by '8'). The second staff uses a treble clef and common time (indicated by '6'). The third staff uses a bass clef and common time (indicated by '8'). Measure 1 starts with a piano dynamic (p) in the treble staff. Measure 2 shows a transition with a bass line in the bass staff. Measures 3-4 show more complex patterns with sixteenth-note figures. Measure 5 begins with a piano dynamic (p). Measure 6 shows a transition with a bass line in the bass staff. Measures 7-8 show more complex patterns with sixteenth-note figures. Measure 9 begins with a piano dynamic (p). Measure 10 shows a transition with a bass line in the bass staff. The score includes dynamic markings such as *p*, *pp*, *mf*, *rit.*, and *dim.*. Measure numbers 1 through 10 are indicated above the staves. Fingerings like 1, 2, 3, 4, 5, and 6 are placed above certain notes.

Compositions russes pour Piano à 2 mains.

R. C.	R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:	
" 1. Cache-Cache	—50
" 2. Colin-Meillard	—50
" Op. 35. Trois danses idylliques.	—70
" 39. Récits d'une âme rêveuse. 12 morceaux:	
" 1. Au bord du lac.	—40
" 2. Paysage rustique.	—40
" 3. Danse de la fée	—50
" 4. Le crépuscule	—40
" 5. Le printemps.	—40
" 6. Sur l'eau.	—50
" 7. Echo du passé.	—40
" 8. Les vagues joyeuses.	—60
" 9. Un pèlerin las.	—40
" 10. En plein air.	—40
" 11. La voix de la destinée.	—40
" 12. Le jardin endormi.	—40
" Op. 42. Rêves étoilés.	—85
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6. . . 1 50	
" " " Cah. II. № 7—12. . . 1 50	
" Séparément. № 1—12. . . à 50	
Barmotine, S. Op. 9. Картины изъ дѣтской жизни. Tableaux de la vie enfantine. 3 —	
Отдѣльно:	
" № 1. Утренняя молитва. La prière du matin —25	
" 2. Мама. La maman.	—25
" 3. Бабушка. La grand'mère.	—25
" 4. Любимый мѣсяцъ май. Le beau mois de mai.	—25
" 5. Шѣснъ иищихъ дѣтей. Chanson des enfants mendiants.	—25
" 6. Игра въ пятнашки. Jeu aux tasses. . . 40	
" 7. Очарованіе новой куклы. Enchantedement d'une nouvelle poupée . . . —25	
" 8. Игра въ лошадки. Jeu aux chevaux. —25	
" 9. Торжественный маршъ. Marche solennelle.	—40
" 10. Шолька. Polka.	—25
" 11. Вальсъ. Valse mélancolique.	—60
" 12. Мазурка. Mazurka	—60
" 13. Жалоба. La plainte.	—25
" 14. Катанье на лодкѣ. Promenade en bateau.	—40
" 15. Безпокойство. L'inquiétude.	
" 16. Игра въ скакалку. Jeu à la corde. —25	
" 17. Грэзы. Les rêves.	—25
" 18. Игра въ жмурки. Jeu au colin-millard.	—25
" 19. Карапизы. Les caprices.	—40
" 20. Осенняя иѣнь. Chant d'automne. —25	
" 21. У гроба. Auprès du tombeau.	—25
" 22. Въ лѣсу. Au bois.	—40
" Op. 10. Ballade. 2 —	
Bogoliouboff, U. Quatre morceaux en forme d'études. . . 75	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40
" " " 2. Mélancolie.	—40
Butzow, W. Op. 4. Что лѣсь разказываетъ. Ce que raconte la forêt. Cinq esquisses . . . 1 —	
" Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à 40	
Conus, Ed. Quatre études. (Œuvre posthume).	—75
Conus, G. Op. 19. Stimmungsbilder № 2.	—20
" " " " 3.	—40
" Op. 34. Huit morceaux (Troisième série):	
" № 1. Marche.	—40
" 2. Cr��puscule.	—40
" 3. Scherzino	—40
" 4. Romance	—40
" 5. Babillage.	—40
" 6. Menuet d'antan.	—40
" 7. Capriccioso.	—40
" 8. Polonaise	—40
Conus, G. Op. 36. № 1. Air de danse.	—40
" " " 2. Moment dououreux.	—40
" " " 3. Etude.	—40
" Op. 38. Trois morceaux de Piano pour les petites mains: № 1. Con moto. 2. Andante espressivo. 3. Scherzando.	—60
Cui, C. Op. 70. Deux mazurkas.	—75
" 79. Trois mazurkas.	1 25
Eig��s, K. Op. 1. Nocturne	—40
" " 3. Deux pi��ces: № 1. Impromptu-��tude. № 2. Fuga.	—40
" " 4. Barcarolle.	—40
" " 5. Deux pr��ludes № 1. 2.	—25
Gli��re, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " № 2. Intermezzo.	—35
" " " 3. Mazurka	—35
Op. 21. № 1. Tristesse.	—20
" " 2. Joie.	—40
" " " 3. Chagrin.	—20
Op. 26. № 1. Pr��lude	—40
" " 2. Pr��lude	—40
" " 3. Pr��lude	—30
" " 4. Chanson simple.	—30
" " 5. Mazurka.	—40
" " 6. Feuille d'album.	—40
Op. 29. Trois mazurkas: № 1. H-moll. № 2. Es-dur. № 3. B-moll.	75
Op. 30. 25 Pr��ludes en 5 cahiers: Cah. I. II. III. IV. V.	à 1 50
Op. 31. 12 pi��ces enfantines. (Moyenne difficult��).	
" № 1. Pr��lude. 2. Nocturne. 3. Berceuse. 4. R��verie. 5. Chanson populaire. 6. Valse. 7. Romance. 8. Etude. 9. Mazurka. 10. Chant oriental. 11. Feuillet d'album. 12. Air de ballet. à 30	
Op. 34. 24 pi��ces caract��ristiques pour la jeunesse. Cahier I. II. III. IV.	à 1 —
Op. 40. Deux esquisses.	—50
Op. 43. 8 pi��ces faciles: № 1. Pr��lude	—40
" № 2. Pri��re	—25
" " 3. Mazurka	—25
" " 4. Le matin.	—25
" " 5. Le soir.	—25
" " 6. Rondo.	—25
" " 7. Arietta.	—35
" " 8. Marche miniature	—25
Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro misterioso. 3. Lento non troppo. 4. Molto tempestoso.	1 —
Goldenweiser, A. Op. 10 № 1. Pr��lude. Cis-moll.	—35
Kalioujnyi, B. Op. 8. Cinq morceaux: № 1. Mélodie. 2. Petite Valse. 3. Chanson. 4. La gracieuse. 5. Sarabande.	—60
Kaschp��row, L. Au sein de la nature. (Среди природы).	
" № 1. Deux roses. Две розы. № 1. F-dur.	
" № 2. A-dur.	—50
" II. Deux feuilles d'automne. (Два осенних листа). № 1. G-dur. № 2. H-moll.	—50
" III. Le murmure des bl��s. Рожь шумит.	—50
" IV. Le battage du bl��. Молотьба.	—50
Kastalsky, A. Aus vergangenen Zeiten. Versuche music. Restaurirungen. Heft II. Изъ минувшихъ вѣковъ. Опытъ музык. реставрацій. Тетр. II. № 4. Гудяя. № 5. Эллада. № 6. На родинѣ Ислама.	1 —
Khvostchinsky, P. Op. 7. 1-re Sonate	—3 —
Kotoff, P. Op. 1. Six pi��ces lyriques.	—60
Landstein, W. 5 morceaux: № 1. Romance.	—40
" № 2. L'Espi��gle	—25
" " 3. Gavotte	—25
" " 4. Petite Valse	—25
" " 5. A la Mazurka.	—25