

# Н. Черепнинъ.

Op. 38.

## 14 Эскизовъ

для фортепiano къ русской „Азбукѣ въ картинахъ“

**Александра Бенуа.**

Выпускъ 1-ый:

- |                                    |                                    |                                |
|------------------------------------|------------------------------------|--------------------------------|
| 1. <b>А</b> рапъ. . . . . 40 *     | 3. <b>Г</b> енераль . . . . . 25 * | 5. <b>Е</b> гипетъ. . . . . 25 |
| 2. <b>Б</b> аба-Яга . . . . . 50 * | 4. <b>Д</b> ача. . . . . 40 *      | 6. <b>З</b> вѣзды . . . . . 40 |
| 7. <b>М</b> ама. . . . . 25        | 8. <b>О</b> зеро. . . . . 40       |                                |

Выпускъ 2-ой:

- |  |                                   |                                 |
|--|-----------------------------------|---------------------------------|
| 9. <b>Б</b> а <b>Й</b> -ба <b>Й</b> . . . . . 50 * | 11. <b>С</b> ласти . . . . . 40 * | 13. <b>Ц</b> арица . . . . . 25 |
| 10. <b>Л</b> ѣсъ. . . . . 50 *                     | 12. <b>Х</b> ань . . . . . 50 *   | 14. <b>Ч</b> учело . . . . . 40 |



# N. Tschérépnine.

Oeuvre 38.

## 14 Esquisses

Sur les images d'un alphabet russe, dessinées par

**Alexandre Benois.**

1-ère Suite:

- |                             |                               |                        |
|-----------------------------|-------------------------------|------------------------|
| 1. Négrillon. . . . . 40 *  | 3. Général . . . . . 25 *     | 5. Egypte. . . . . 25  |
| 2. Bába-lagà . . . . . 50 * | 4. Villegiature. . . . . 40 * | 6. Etoiles. . . . . 40 |
| 7. Maman. . . . . 25        | 8. Le lac. . . . . 40         |                        |

2-ème Suite:

- |                             |                                |                               |
|-----------------------------|--------------------------------|-------------------------------|
| 9. Le coucher. . . . . 50 * | 11. Les douceurs. . . . . 40 * | 13. La tsarine. . . . . 25    |
| 10. La forêt. . . . . 50 *  | 12. Le khan. . . . . 50 *      | 14. Ours empaillé. . . . . 40 |



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Кіевъ, у Л. Идиковского.

# Баба-Яга.

2.

# Baba-Iaga.

3

Баба-Яга пролетаетъ въ ступѣ надъ лѣсомъ.

Méchante sorcière traversant les airs dans un mortier

**Presto.**

N. TSCHÉRÉPNINE. Op. 38.

**Piano.**

First system of a piano score. The right hand (treble clef) features a complex, rhythmic pattern of chords and eighth notes. The left hand (bass clef) has a more melodic line with slurs and accents. Dynamics include *cresc.* and *f*. A dashed line with an '8' above it spans the first two measures of the right hand.

Second system of the piano score. The right hand continues with complex chords and eighth notes. The left hand has a melodic line with slurs and accents. Dynamics include *ff* and *m. s.*. A dashed line with an '8' above it spans the first two measures of the right hand.

Third system of the piano score. The right hand continues with complex chords and eighth notes. The left hand has a melodic line with slurs and accents. A dashed line with an '8' above it spans the first two measures of the right hand.

8

*poco dim.*  
*m. s.*  
*f*

This system contains three staves of music. The top staff has a treble clef and a key signature of one flat. It features a complex melodic line with many slurs and accents. The middle staff has a treble clef and contains a more rhythmic accompaniment. The bottom staff has a bass clef and features a simple bass line with long horizontal lines indicating sustained notes. The system is marked with a repeat sign at the beginning and includes dynamic markings: *poco dim.* in the first measure, *m. s.* in the second measure, and *f* in the third measure.

8

*mf* *dim.*  
*m. s.*

This system contains three staves of music. The top staff has a treble clef and a key signature of one flat. It features a complex melodic line with many slurs and accents. The middle staff has a treble clef and contains a more rhythmic accompaniment. The bottom staff has a bass clef and features a simple bass line with long horizontal lines indicating sustained notes. The system is marked with a repeat sign at the beginning and includes dynamic markings: *mf* and *dim.* in the first measure, and *m. s.* in the second measure.

This system contains three staves of music. The top staff has a treble clef and a key signature of one flat. It features a complex melodic line with many slurs and accents. The middle staff has a bass clef and contains a more rhythmic accompaniment. The bottom staff has a bass clef and features a simple bass line with long horizontal lines indicating sustained notes.

First system of a piano score. The top staff (treble clef) features a melody with dynamic markings *p* and *sf*, and includes trills. The middle staff (bass clef) has a simple accompaniment. The bottom staff (bass clef) contains a complex, rhythmic accompaniment with slurs and dynamic markings *sf*.

Second system of a piano score. The top staff (treble clef) has a melody with dynamic markings *piu p* and *p*. The middle staff (bass clef) continues the simple accompaniment. The bottom staff (bass clef) continues the complex, rhythmic accompaniment.

Third system of a piano score. The top staff (treble clef) features a melody with dynamic markings *dim.* and *p*. The middle staff (bass clef) continues the simple accompaniment. The bottom staff (bass clef) continues the complex, rhythmic accompaniment.

Fourth system of a piano score. The top staff (treble clef) features a melody with dynamic markings *p* and *sf*. The middle staff (bass clef) continues the simple accompaniment. The bottom staff (bass clef) continues the complex, rhythmic accompaniment.

pp

poco cresc. mf dim.

p

piu p pp ppp

# 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 —
Meytschik, 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—30
" 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	—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. Mé-lampyre. Иванъ да Марья. 8. Dent-de-lion. Одуванчикъ. 9. Muguet. Ландыши. 10. Perce-neige. Подсѣжникъ. 11. Népurphar. Водяная лилія. 12. Houblon. Хмель. . . . .	—60
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. . . . .	—50	" " 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. Епитафія. . . . .	—40
		" " 2. Fusée. Ракета. . . . .	—40
		" " 3. En chemin de fer. Въ поѣздѣ. . . . .	—40