



**А. ШЕНШИН**

**A. SCHENSCHINE**

Op. 3

# Семь прелюдий

для фортепиано

# Sept Préludes

pour Piano

*Propriété de l'éditeur  
Собственность издателя*

РСФСР РСФСР SECTION MUSICALE  
МУЗЫКАЛЬНЫЙ СЕКТОР ГОСУДАРСТВЕННОГО ИЗД-ВА DES EDITIONS D'ETAT  
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I

А. Шеншин Op. 3.  
A. Schenschine Op. 3.

Andante. *sempre legato*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Andante' and the articulation is 'sempre legato'. A piano dynamic marking 'p' is placed at the beginning of the first measure.

The second system continues the piece. It features a ritardando marking 'rit.' above the staff in the third measure. A mezzo-piano dynamic marking 'mp' is placed at the beginning of the fourth measure.

The third system continues the piece. A mezzo-forte dynamic marking 'mf' is placed at the beginning of the third measure.

The fourth system continues the piece. A 'string.' marking is placed above the staff in the second measure, indicating a change in texture or timbre.

The fifth system continues the piece. A forte dynamic marking 'f' is placed at the beginning of the third measure.

ff

ff

rit. ff calando

p a tempo

dim. pp mf

## II

Tranquillo.

Musical score for section II, 'Tranquillo'. The score is written for piano in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic marking. The second system includes a *poco cresc.* (poco crescendo) marking. The third system includes a *dim.* (diminuendo) marking. The fourth system includes another *p* marking. The music features flowing melodic lines with frequent slurs and ties, and a steady accompaniment in the bass. The overall mood is calm and serene.

## III

Andantino.

Musical score for section III, 'Andantino'. The score is written for piano in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of one system of music with a treble and bass clef staff. The music begins with a piano (*p*) dynamic marking. The melody is characterized by wide intervals and a slower, more spacious feel compared to the previous section. The accompaniment is simple and supportive.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. A *cresc.* (crescendo) marking is placed over the middle of the system, and the system concludes with a forte (*f*) dynamic.

The second system continues the musical piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

IV

Grave.

The third system is marked *Grave*. It consists of two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system.

The fourth system continues the musical piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *cresc.* (crescendo) marking is placed over the middle of the system.

The fifth system concludes the musical piece. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. A fortissimo (*ff*) dynamic marking is present in the middle of the system.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The music features complex chords and melodic lines. Dynamic markings include *dim.*, *p*, and *pp*. A large Roman numeral **V** is centered below the system.

Second system of musical notation, starting with the tempo marking **Lento.** and dynamic marking *p*. It features a melodic line in the treble clef with a slur and a second ending bracket labeled *2*. The bass clef provides harmonic support. The system concludes with a dynamic marking of *mp*.

Third system of musical notation, continuing the melodic and harmonic development. It includes a slur and a second ending bracket labeled *2*. The dynamic marking *mf* is present at the end of the system.

Fourth system of musical notation, featuring a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings *f* and *ff* are used. A sharp sign (#) is placed above a note in the bass clef.

Fifth system of musical notation, including the tempo marking *rit.* and dynamic markings *f*, *p*, and *pp*. It features a melodic line in the treble clef and a bass line in the bass clef, with a triplet of notes in the bass clef at the end.

VI

Tempo giusto.

The musical score is written for a grand piano in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system continues with piano (*p*) dynamics. The third system features a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking. The fourth system is marked forte (*f*). The fifth system concludes with a mezzo-forte (*m.g.*) dynamic, followed by piano (*p*) and finally pianissimo (*pp*) dynamics. The score includes various musical notations such as slurs, ties, and fingerings.



VII

Tempestoso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music is marked with a forte dynamic 'f' and includes accents and slurs. The tempo is indicated as 'Tempestoso'.

The second system continues the musical notation with two staves. It features complex rhythmic patterns and dynamic markings, including a 'p' (piano) marking.

The third system includes a triplet of eighth notes in the upper staff and a 'p subito' (piano subito) marking. The system concludes with a sixteenth-note figure in the upper staff.

The fourth system features a 'Cadenza' section with a fermata over a note. It is marked with 'ff rit.' (fortissimo ritardando) and 'a tempo'.

The fifth system is marked 'Adagio' and includes dynamics such as 'p' (piano), 'pp' (pianissimo), and 'ff' (fortissimo). The tempo is significantly slower than the previous sections.

# COMPOSITIONS MODERNES RUSSES POUR PIANO

- Abramsky, A.** Sonate laconique.
- Aisberg, J.** Op. 13. Vier Klavierstücke: 1. Praeludium. 2. Poème-Arabeske. 3. Verzweiflung. 4. Zartheit.
- Alexandrow, Anatol.** Op. 3. Zwei Klavierstücke:  
 № 1. Notturmo.  
 № 2. Walzer.  
 — Op. 4. Märchen-Sonate.  
 — Op. 6. Frühere Eingebug. Vier Fragmente: 1. Sehnsucht. 2. Étude. 3. Eindruck. 4. Epilog.  
 — Op. 9. Dichtung, Poème.  
 — Op. 12. Zweite Sonate, d-moll.  
 — Op. 16-a. Zwei Fragmente aus der Musik zu Maeterlinks Drama „Ariane und Blaubart“: 1. Amethysten. 2. Das verzauberte Schloss. Konzertbearbeitung (Autor).  
 — Op. 18. Dritte Sonate, fis-moll.  
 — Op. 19. Vierte Sonate, C-dur.  
 — Op. 21. „Visions“. Cinq morceaux: 1. Des profondeurs de la mémoire. 2. Une idylle. 3. Visions de mer. 4. ...angoissée. 5. ...énigmatique.  
 — Op. 26. Sechste Sonate.
- Blumenfeld, F.** Op. 50. Deux fragments dramatiques.  
 — Op. 51. Trois Nocturnes: 1. Chant, d-moll. 2. Rêve, Fis-dur. 3. Vision, h-moll.
- Déchéwov, Wl.** Op. 3. Méditations. 7 morceaux.
- Dianow, A.** Op. 13. Drei Klavierstücke: 1. Légende. 2. Eauforte. 3. Walzer.  
 — Eaufortes. 5 morceaux.
- Drozdow, A.** Op. 4. Deux danses: 1. Danse funèbre. 2. Danse pastorale.  
 — Op. 5. Impressions: 1. Sirènes. 2. Mimoses.  
 — Op. 9. „Danse de consolation du marionnette“. „Alladine et Palomide“.  
 — Op. 13. Frühlings-Sonate.  
 — Op. 15. Sonate № 2.  
 — Op. 17. Impressions du Midi: 1. Poème-nocturne. 2. Etude-fantastique. 3. Barcarola-ricordanza.
- Dzéguelénok, A.** Op. 3. Zwei Klavierstücke: 1. Marsch-Humoreske. 2. Humoreske.  
 — Op. 5. Zwei Klavierstücke: 1. Poème. 2. Mazurka.
- Eigès, K.** Op. 14. Quatre morceaux: 1. Étude. 2. Romance. 3. Poème. 4. Canzonetta.  
 — Op. 15. Sonate-Poème.  
 — Op. 19. Deux Poèmes (P-idylle et P. mystique).
- Ewsséjew, S.** Op. 2. Sonate, G-dur.  
 — Op. 3. Deux Préludes.  
 — Op. 5. Poème.
- Feinberg, S.** Op. 1. Sonate № 1, A-dur.  
 — Op. 2. Sonate № 2, a-moll.  
 — Op. 3. Sonate № 3, gis-moll.  
 — Op. 5. Fantaisie № 1, Es-dur.  
 — Op. 6. Sonate № 4, es-moll.  
 — Op. 8. Quatre Préludes.  
 — Op. 9. Fantaisie № 2, e-moll.  
 — Op. 10. Sonate № 5, a-moll.  
 — Op. 11. Suite. 4 morceaux en forme d'études.
- Glière R.** Op. 65. „Chrysis“. Ballet-pantomime. (Partition complète et №№ séparés).
- Goedicke, A.** Op. 9. № 1. Méditation.  
 — Op. 13. Ballade.  
 — Op. 22. Quatre études en octaves.  
 — Op. 23. 50 Übungen, Heft. I. II.  
 — Op. 32. 40 leichte melodische Etüden für vorgeschrittene Schüler, progressiv geordnet. Heft I. II.
- Grétschaninow, A.** Op. 98. Kinderalbum. 15 leichte Klavierstücke.
- Grudin, W.** Op. 4. Sonate.
- Iwanow-Boretzky, M.** Op. 19. Sechs Praeludien.
- Kortschmareff, K.** Praeludium, f. die linke Hand.  
 — Märchen.  
 — Frühlingslied.  
 — Improvisation.
- Kossenko, B.** Op. 8. Deux Etudes (B, fis).  
 — Op. 12. Deux Poèmes (c, es).
- Krasseff, M.** Op. 2. Cinq Impromptus.  
 — Kleine Suite aus dem Kinder-Ballet „Belebte Puppen“:  
 Heft I: 1. Puppenwalzer. 2. Musikkästchen. Menuett. 3. Tanzendes Bärlein.  
 Heft II: 4. Spielende Häslein. 5. Zerbrochener Bleisoldaten Parade. 6. Entelein—Wachsigürchen. 7. Komische Polka.
- Krein, Alexandre.** Op. 18. № 2. Poème de la douceur.  
 — Op. 30. № 1. Andante con anima. Petite poème.  
 — Op. 34. Sonate.
- Krein, Grégoire.** Op. 15. Trois Mazurkas (b, h, Des).  
 — Op. 16. Poème.  
 — Op. 17. Vision et Rêverie.  
 — Op. 19. Deux Mazurkas (Es, gis).  
 — Op. 27. Sonate № 2.
- Krein, Julien.** Op. 7. Sonate.
- Kriukoff, W.** Op. 14. Sonate № 2.
- Krylow, P.** Thème et Variations, cis-moll.
- Liapunow, S.** Op. 65. Sonatine Des-dur.  
 — Op. 70. 3-me Valse-Impromptu.
- Liatoschinsky, B.** Op. 13. Sonate.
- Maykapar, S.** Op. 22. Grande Sonatine.  
 — Op. 23. Pensées fugitives. Suite de 5 esquisses (2-me série).  
 — Op. 24. Wiegenmärchen. Suite aus drei kleinen Klavierstücken.  
 — Op. 25. Deux billets doux.
- Melkitch, D.** Op. Sonate-Nocturne.  
 — Op. 11. Sonate № 2.
- Medtner, N.** Op. 1. Acht Stimmungsbilder.  
 — Op. 2. Trois improvisations:  
 № 1. Nixe.  
 № 2. Eine Ball-Reminiscenz.  
 № 3. Scherzo infernale.  
 — Op. 4. Quatre morceaux: 1. Etude. 2. Caprice. 3. Moment musical. 4. Prélude.  
 — Op. 7. Drei Arabesken: 1. Eine Idylle. 2. Tragoedie-Fragment, a-moll. 3. Tragoedie-Fragment, g-moll.  
 — Op. 9. Drei Märchen (f, c, g).  
 — Op. 10. Drei Dithyramben (D, Es, E).  
 — Op. 11. Sonaten-Triade (As, d).  
 — Op. 14. Zwei Märchen (f, e).  
 — Märchen, d-moll.
- Miaskowsky, N.** Op. 6. Sonate № 1 (d).  
 — Op. 13. Sonate № 2 (fis).  
 — Op. 19. Sonate № 3 (c).
- Nétschaïew, W.** Op. 2. Prélude et Novellette.  
 — Op. 3. Deux Esquisses.
- Pawlow, E.** Op. 1. Lyrische Stücke. Heft. I. Neun Praeludien.  
 — Op. 2. Scherzo, cis-moll.  
 — Op. 3. Lyrische Stücke. Heft II. Drei Praeludien.  
 — Op. 4. Das Meer. Impressionistische Studie.  
 — Op. 5. Heroische Sonate.  
 — Op. 8. Zweite Sonate.  
 — Walzer, dem Andenken Skriabin's gewidmet.
- Polowinkin, L.** Op. 1. Sonate № 1.  
 — Op. 2. № 3. Mazurka.  
 — Op. 5. Evènements (Evènements). Zwei Klavierstücke.  
 — Op. 9. Drei Klavierstücke: 1. Elégie. 2. Elektrifizierung. 3. Aufdringliches.  
 — Op. 15. Sonate № 3.  
 — Op. 18. Sonate № 4.  
 — Op. 20. № 1. Sérénade interrompue  
 — 6-me Evènement
- Prokofiew, S.** Op. 1. Sonate, f-moll.  
 — Op. 2. Quatre Etudes.  
 — Op. 3. Conte. Badinage. Marche fantôme.  
 — Op. 4. № 1. Reminiscences.  
 — „ № 2. Elan.  
 — „ № 3. Désespoir.  
 — „ № 4. Suggestion diabolique.  
 — Op. 11. Toccata.  
 — Op. 12. № 1. Marche.  
 — „ № 2. Gavotte.  
 — „ № 3. Rigaudon.  
 — „ № 4. Mazurka.  
 — „ № 5. Capriccio.  
 — „ № 6. Légende.  
 — „ № 7. Prélude.  
 — „ № 8. Allemande.  
 — „ № 9. Scherzo humoristique (p. 4 bassons).  
 — Op. 14. Sonate № 2.  
 — Op. 17. Sarcasmes. Cinq morceaux.
- Protopopow, S.** Op. 1. Sonate.
- Roslawetz, Nic.** 5-me. Sonate.
- Sabaneïew, L.** Op. 12. Trois morceaux: 1. Feuille d'album. 2. Etude. 3. Prélude.  
 — Op. 14. Cinq Esquisses.  
 — Op. 15. Sonate.  
 — Op. 16. Etude-Nocturne.
- Schaposchnikow, A.** Drei Klavierstücke: 1. Märchen. 2. Der weiten Prinzessin. 3. Menuett.  
 — Gavotte.  
 — Sonatine.
- Schébaline, W.** Rondeau.
- Schechter, B.** Op. 1. Sonate.
- Schenschin, A.** Op. 3. Sieben Praeludien.  
 — Op. 10. Neun Praeludien.
- Schostakowitsch, D.** Op. 5. Trois danses fantastiques.
- Schulgin, L.** Moment musical.
- Schwedow, K.** Op. 13. № 2. Valse.
- Scriabine, A.** Oeuvres compl., revues et corrigées par une Commission spéciale (voir catalogue spécial).
- Stantchinsky, A.** Op. 1. Douze Esquisses.  
 — Op. 2. Allegro.  
 — Trois préludes en forme de canons:  
 1. Canon à 2 voix en renversement. C-dur.  
 2. „ à 3 „ G-dur.  
 3. „ à 4 „ A-dur.  
 — Prélude.  
 — Sonate.  
 — Etude
- Steinberg, M.** Introduction au drame. „ La princesse Maleine“ de Maeterlinck p. Orchestre (L. Nikolaïew).
- Strawinsky, I.** Op. 7. Quatre Etudes.
- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tietz, M.** Sonate.
- Tülin, J.** Op. 7. Fünf Klavierstücke: 1. Praeludium. 2. Improvisation. 3. Der Traum. 4. Elegie. 5. Die versunkene Glocke.
- Wassilenko, S.** „Le beau Joseph“. Ballet-pantomime.
- Weprik, A.** Op. 3. Erste Sonate.  
 — Op. 5. Zweite Sonate.
- Zolotarew, W.** Op. 39. Zwei Klavierstücke: 1. Praeludium. 2. Etude.