

# L. Sabaneiew

COMPOSITIONS

pour Piano.

N<sup>o</sup> 1. Etude . . . . . 50 c.

„ 2. Prélude . . . . . 40 „

Op. 8.

Propriété de l'éditeur

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# Etude.

Aufführungsrecht vorbehalten.

L. SABANEIEW. Op. 8 №1.

**Allegro inquieto.**

Piano.

*pp*

*animato*

*p*

*pp*

*cresc.*

8  
*cresc.*

This system features a treble clef staff with a complex, multi-measure rest of 8 measures. The bass clef staff contains a melodic line with a crescendo hairpin. The key signature has two sharps (F# and C#).

*p tranquillo* *dim.* *meno p*

This system shows a treble clef staff with a steady accompaniment of chords and a bass clef staff with a melodic line. The dynamics transition from piano (*p*) and tranquil (*tranquillo*) to a decrescendo (*dim.*) and then to a slightly louder piano (*meno p*).

*animato*

This system continues the accompaniment in the treble clef and the melodic line in the bass clef. The tempo/mood is marked *animato*. The key signature changes to one flat (Bb).

This system continues the musical piece with the same accompaniment and melodic lines as the previous system, maintaining the *animato* character and the one-flat key signature.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of dense chords and moving lines. The dynamic marking *p tenebroso, inquieto* is placed above the right side of the system.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex textures. Dynamic markings *f*, *ff*, and *dim.* are present across the system.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music features a crescendo leading to a fortissimo section. Dynamic markings include *pp, inquieto, tenebroso*, *cresc.*, *f*, *sf*, and *fff*. A fermata is marked over the final measure of the system.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a piano dynamic and a tempo change. Dynamic markings include *p* and *cresc. tempestoso*.

*poco marcato*

*f*

*p*

*con debolezza*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, marked with a dynamic of *f* (forte) and a tempo/articulation of *poco marcato*. The lower staff is in bass clef and contains a melodic line with eighth notes and rests, also marked with *f*. A dynamic shift to *p* (piano) occurs in the middle of the system. The system concludes with the instruction *con debolezza* (with weakness).

*espressivo*

*cresc.*

*pp*

The second system continues with two staves. The upper staff is marked *espressivo* and *cresc.* (crescendo). The lower staff features a melodic line with eighth notes and rests, marked with *cresc.*. A dynamic shift to *pp* (pianissimo) is indicated in the middle of the system.

*cresc.*

*pp*

The third system consists of two staves. The upper staff is marked *cresc.* and *pp*. The lower staff continues the melodic line with eighth notes and rests, also marked with *cresc.* and *pp*.

*piùpp*

*ppp*

8

8

The fourth system consists of two staves. The upper staff is marked *piùpp* and *ppp*. The lower staff features a melodic line with eighth notes and rests, marked with *piùpp* and *ppp*. There are two eighth rests (marked '8') in the lower staff.

First system of musical notation. The right hand plays a series of chords and eighth notes. The left hand plays a bass line with some chords. The tempo/mood is marked *poco cresc.*

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand has a more active bass line. The tempo/mood is marked *tenebroso* and *pp*.

Third system of musical notation. The right hand plays chords and eighth notes. The left hand has a steady bass line. The tempo/mood is marked *poco agitato*.

Fourth system of musical notation. The right hand plays chords and eighth notes. The left hand has a bass line with some chords. The tempo/mood is marked *pp*, *pochiss.*, *cresc.*, and *ritard.*. There is a fermata over the final chord of the system.

Fifth system of musical notation. The right hand plays a melodic line. The left hand plays a bass line. The tempo/mood is marked *ppp* and *Lento.*

# 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'éscharpolette. . . . .	—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 Nympe. . . . .	—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. Tréfle. Трилистникъ. 2. Myosotis. Незабудка. 3. Campanule. Колокольчикъ. 4. Violette. Лѣсная фіалка. 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