

# L. Sabaneiew

COMPOSITIONS

pour Piano.

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

„ 2. Prélude . . . . 25 „

Op. 5.



Propriété de l'éditeur

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Sole Agents for the British Empire

**Brettkopf & Härtel, London.**

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# PRELUDE.

Aufführungsrecht vorbehalten.

L. SABANEIEW. Op. 5, № 2.

Andantino.

Piano.

The first system of the prelude is marked "Andantino" and "Piano." It consists of two staves. The right staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a quarter note G4, followed by a half note chord of F4 and E4, and then a series of eighth notes. The left staff begins with a bass clef and a 7-measure rest, followed by a piano (p) dynamic marking and a series of chords.

The second system of the prelude is marked "mp" and "espress." It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a common time signature. The music features a series of chords and eighth notes, with expressive markings (v) and accents (>). The left staff begins with a bass clef and a piano (p) dynamic marking, followed by a series of chords and eighth notes.

The third system of the prelude is marked "p" and "pp". It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a common time signature. The music features a series of chords and eighth notes, with a piano (p) dynamic marking and a piano-pianissimo (pp) dynamic marking. The left staff begins with a bass clef and a piano (p) dynamic marking, followed by a series of chords and eighth notes, including a triplet of eighth notes.

Più agitato.

The fourth system of the prelude is marked "calando" and "mp". It consists of two staves. The right staff begins with a treble clef, a key signature of two flats, and a common time signature. The music features a series of chords and eighth notes, with a "calando" marking and a mezzo-piano (mp) dynamic marking. The left staff begins with a bass clef and a mezzo-piano (mp) dynamic marking, followed by a series of chords and eighth notes.

rubato

*sf cresc.*

This system shows the first two staves of music. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *sf cresc.* is placed between the staves, and the word *rubato* is written above the right-hand staff.

*ff m.d.*

*molto cresc.*

*m.d.*

*sf*

This system continues the musical piece. It features a *molto cresc.* marking below the left-hand staff and a *ff m.d.* marking between the staves. The right-hand staff has a *m.d.* marking above it, and the left-hand staff has a *sf* marking below it.

*menof*

*mf*

*sf*

*f*

*f<sup>ca</sup>*

This system shows a dynamic shift. The right-hand staff begins with a *menof* marking. The left-hand staff has a *sf* marking below it. The right-hand staff has *mf* and *sf* markings above it. The left-hand staff has a *f* marking below it, and the right-hand staff has a *f<sup>ca</sup>* marking below it.

*f*

*sf*

*p*

*più p*

*ppp*

*ppp*

This system concludes the piece with a series of dynamic markings. The right-hand staff has *f* and *sf* markings above it. The left-hand staff has *f* below it. The right-hand staff has *p* and *più p* markings above it. The left-hand staff has *p* below it. The right-hand staff has *ppp* markings above it, and the left-hand staff has *ppp* markings below it.

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Lissitzin, M. Op. 4. Quatre Préludes. . . . .	—75	Rébi koff, 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 fleurissantes. . . . .	—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 прошлаго. . . . .	—75
Miloradowitsch, M. Scherzo. . . . .	—40	Reutern, O. de. A Deux: № 1. Ils rêvaient. 2. Ils cheminaient. 3. Ils aimait. 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. № 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. . . . .	1 50	Roubetz, A. Trois Préludes. . . . .	—50
" Op. 24. № 1. Esquisse. . . . .	—60	Rubinstein, N. Nocturne (oeuvre posth.) . . . . .	—40
" " 2. Valse mélancolique. . . . .	—75	Sabanéïew, B. Op. 2. Rêverie. . . . .	—50
" Op. 26. Kanonische Studien. . . . .	1 50	Sabanéïew, L. Op. 2. Quatre Préludes. . . . .	1 —
Pantschenko, S. Op. 39. Dix pièces intimes. Cah. I. № 1. Prélude. 2. Cavatine. 3. Elegia. 4. Valse. 5. Scherzo. . . . .	—75	" Op. 4. Deux Préludes. . . . .	—60
" Cah. II. № 6. Allegretto. 7. Helos. 8. Improvisation. 9. Canzonaccia. 10. Etude. . . . .	—75	Sadowsky, B. № 1. Chanson sans paroles. . . . .	—25
" Op. 43. Trois Sonnets. (№ 10, 11, 12). . . . .	—40	" " 2. Impromptu. . . . .	—45
" Op. 49. Trois Sonnets. (№ 13, 14, 15). . . . .	—50	" " 3. Plainte. . . . .	—35
" Op. 51. Trois Sonnets. (№ 16, 17, 18). . . . .	—50	" " 4. Prélude. . . . .	—25
" Op. 56. № 1. Improvisation. . . . .	—40	Schischkin, N. Composit. № 4. Deuxième Etude. . . . .	—60
" " 2. Nocturne. . . . .	—30	" " " 5. Deuxième Méditation. . . . .	—30
" " 3. Mosaïque. . . . .	—30	" " " 6. Fantaisie romantique. . . . .	—50
" Op. 57. № 1. Prélude. . . . .	—30	Srebdolsky, S. Op. 10. Sonate. . . . .	2 —
" " 2. Prélude. . . . .	—30	" Op. 13. 2-me Sonate. . . . .	2 —
" Op. 58. 20 Etudes mélodiques. Cah. I, II, III, IV. . . . .	à—80	Tschaïkowsky, P. Thème et Variations. (Oeuvre posthume). . . . .	1 75
" Op. 59. Cinq Arabesques № 1, 2, 3, 4, 5. à—40		Tschernoff, M. Op. 1. Les fleurs. 12 Morceaux. Цвѣты. 12 пьесъ. . . . .	2 —
Petrow-Boyarinow, P. Op. 3. Deux Esquisses. . . . .	—40	" № 1. Trèfle. Трилистникъ. 2. Myosotis. Незабудка. 3. Campanule. Колокольчикъ. 4. Violette. Лѣсная фиалка. 5. Les bluets dans le blé. Васильки во ржи. 6. Samomille. Ромашка. 7. Mélanurge. Иванъ да Марья. 8. Dent-de-lion. Одуванчикъ. 9. Muguet. Ландыши. 10. Perce-neige. Подснежникъ. 11. Nénuphar. Водяная лилія. 12. Houblon. Хмель. . . . .	—60
" Op. 5. Quatre Esquisses. . . . .	—85	Tschesnokoff, A. Op. 2. Trois Préludes. . . . .	—60
Pokroschinsky, M. Op. 2. L'Aveu. Sérénade. . . . .	—50	" Op. 4. Variations sur le thème du chant russe „Korobotschka“. . . . .	1 50
" Op. 7. Marche funèbre. . . . .	—50	" Op. 6. № 1. Moment mélancolique. . . . .	—40
" Op. 8. Berceuse. . . . .	—50	" " 2. Valse. . . . .	—50
" Op. 10. Polonaise. . . . .	—75	" " 3. Nocturne. . . . .	—60
Pokrowsky, J. Op. 12. Quatre pièces naïves. . . . .	—50	" " 4. Impromptu. . . . .	—60
" № 1. Prélude. 2. Valse. 3. Moment musical. 4. Bergerette. . . . .		" " 5. Mazurka. . . . .	—40
Rébi koff, Wl. Op. 35. Parmi eux. Среди нихъ. . . . .	—70	" " 6. Etude. . . . .	—50
" Op. 36. Conte de la Princesse et du Roi des grenouilles. Сказка о Принцессѣ и Королѣ лягушекъ. . . . .	—70	Zatayewitsch, A. Op. 6. Trois moments musicaux:	
		" № 1. Epitaphe. Эпитафія. . . . .	—40
		" " 2. Fusée. Ракета. . . . .	—40
		" " 3. En chemin de fer. Въ поѣздѣ. . . . .	—40