



С. МАЙКАПАР

S. MAÛKAPAP

Op. 30

# МАЛЕНЬКАЯ СЮИТА

(Семь миниатюр средней трудности)

# SUITE MIGNONNE

(Sept miniatures à l'usage de la jeunesse)

для фортепиано

pour Piano

с аппликатурой и педализацией автора

doigtées et pedalisées par l'auteur

*Propriété de l'éditeur*

*Собственность издателя*

РСФСР RSFSR  
МУЗЫКАЛЬНЫЙ СЕКТОР SECTION MUSICALE  
ГОСУДАРСТВЕННОГО ИЗДАВА DES EDITIONS D'ETAT

МОСКВА, НЕГЛИННЫЙ ПР14 MOSCOU, NEGLINNY PR.14

Маленькая сюита.

Suite mignonne

1.

С. МАЙКАПАР.  
S. MAYKAPAR. Op. 30.

Andantino. M.M. ♩ = 144.

Piano.

*p dolce e indeciso*

*p cantabile  
in tempo*

Poco più mosso.

Tempo I.

2.

Poco agitato. M.M. ♩ = 168.

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes fingerings (e.g., 5, 3, 1 in the treble) and an ornament (♯) under the first measure. The second system features a mezzo-piano (*mp*) dynamic and continues with similar fingerings and ornaments. The third system includes various fingerings and ornaments, with some measures marked with a double bar line and repeat dots. The fourth system starts with a piano (*p*) dynamic and includes fingerings and ornaments. The fifth system is marked *poco crescendo* and includes fingerings and ornaments. The score concludes with a final measure in the fifth system.





4.

Allegretto dolcissimo. M.M. ♩ = 152.

*p tranquillo*

*mp cantabile*

*mp espressivo* *p*

*pp sempre* *ppp*

Leggierissimo volante. M.M. ♩ = 152.

*p sempre una corda*

*p*

*crescendo*

*mf*

The musical score is divided into six systems. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in 4/8 time and includes various technical markings such as slurs, fingerings (1-5), and dynamics (p, mf). There are also asterisks and 'Ped.' markings below the bass staff in several measures.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Treble staff features a melodic line with slurs and fingerings (5, 4, 5, 4, 5, 4, 5, 4). The bass staff has a simple accompaniment with notes and rests, including a *Ped.* marking and an asterisk.
- System 2:** Similar to the first system, with a melodic line in the treble and accompaniment in the bass. Includes *Ped.* and asterisk markings.
- System 3:** The treble staff continues with slurs and fingerings. The bass staff has a more active accompaniment with notes and rests, including *Ped.* and asterisk markings.
- System 4:** The treble staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment. Includes a *p* dynamic marking, *Ped.*, and asterisk markings.
- System 5:** The treble staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment. Includes a *dimin.* marking, *Ped.*, and asterisk markings.
- System 6:** The treble staff has a melodic line with slurs and fingerings. The bass staff has a simple accompaniment. Includes a *pp* dynamic marking, *Ped.*, and asterisk markings. The piece concludes with a final chord marked *ppp* and an asterisk.



6.

Moderato molto espressivo. M. M. ♩ = 69.

mf cantabile, quasi recitando

First system of a piano score in D major, 3/4 time. The right hand features a melodic line with slurs and fingerings (3, 1, 1, 3, 1, 3, 2). The left hand provides harmonic support with chords and single notes. Performance markings include 'mf cantabile, quasi recitando' and dynamic symbols like 'f' and 'p'.

Second system of the piano score. The right hand continues the melodic development with slurs and fingerings (5, 2, 2, 1, 3, 5, 2). The left hand accompaniment includes chords and moving lines. Performance markings include 'f' and dynamic symbols.

Third system of the piano score. The right hand features a descending melodic line with slurs and fingerings (5, 2, 1, 5, 5, 5, 1). The left hand accompaniment includes chords and moving lines. Performance markings include 'p' and 'di nen.' (diminuendo).

Fourth system of the piano score. The right hand features a descending melodic line with slurs and fingerings (3, 1, 4, 5, 3, 5, 3). The left hand accompaniment includes chords and moving lines. Performance markings include 'pp' and 'P espressivo'.



Prestissimo volante. Alla Giga. M. M. ♩ = 184

*m.g.*  
*p leggierissimo*

*sempre una corda*

*sf*

*sf*

*sf*

*Red.* \* *Red.* \* *Red.*

*p*

\* *Red.* \*

*p*

\* *Red.* \*

*8 bassa.....*

*f*

\* *Red.* \*

System 1: Treble clef with notes and fingerings (1, 2, 1, 2, 1, 3). Bass clef with chords and dynamics *sf*. Includes a repeat sign and a fermata.

System 2: Treble clef with notes and fingerings (1, 2, 1, 2, 1, 3). Bass clef with chords and dynamics *sf*. Includes a repeat sign and a fermata.

System 3: Treble clef with notes and fingerings (3, 5, 2, 5, 2, 5, 1, 5). Bass clef with chords and dynamics *mp* and *p*. Includes a repeat sign and a fermata.

System 4: Treble clef with notes and fingerings (2, 2, 2, 1, 2, 1, 2, 5, 2). Bass clef with notes and fingerings (5, 3, 1, 5, 1, 2, 5, 2). Includes a repeat sign and a fermata.

System 5: Treble clef with notes and fingerings (5, 2, 5, 1, 5). Bass clef with chords and dynamics *pp*. Includes a repeat sign and a fermata.

# СОЧИНЕНИЯ А. ГЕДИКЕ

# WERKE VON A. GOEDICKE

## СЕРИЯ II

- Соч. 24. Прелюдия. Для оркестра с органом.  
(В рукописи).
- „ 25. «Виринея». Опера в 4-х действиях и  
5 картинах на собственный текст.  
(В рукописи).
- „ 26. Шесть импровизаций для оркестра.  
(В рукописи).
- „ 27. Три импровизации для виолончели с  
фортепиано.  
1. Moderato. 2. Allegro giusto. 3. Adagio  
sostenuto.
- „ 28. Две пьесы для кларнета с фортепиано.  
1. Ноктюрн. 2. Этюд.
- „ 29. Русские народные песни. Для голоса,  
фортепиано, скрипки и виолончели.  
Тетрадь I. № 1. У ворот. № 2. Зеленая роща.  
№ 3. Идет миленький. № 4. У Катюхи муж  
гуляка. Тетрадь II. № 5. Подойду, подступлю.  
№ 6. Летел ворон. № 7. В вечеру поздно. № 8.  
Утушная. Тетрадь III. № 9. Как по морю.  
№ 10. Уж ты Сема. № 11. Поднялась погода.  
№ 12. Как просватают.
- „ 30. Третья симфония для большого орке-  
стра, c-moll.
- „ 31. Четыре русских народных песни для го-  
лоса, фортепиано, скрипки и виолончели.  
№ 1. Поле. № 2. Шла тропинка. № 3. Усы,  
удалы молодцы. № 4. У моего у милова.
- „ 32. Сорок мелодических этюдов для начи-  
нающих (в порядке постепенной труд-  
ности) для фортепиано.  
Тетрадь I. № 1—20. (I и II ст. трудности).  
Тетрадь II. № 21—40. (II и III ст. трудности).
- „ 33. Квартет в 4 частях c-moll для двух  
скрипок, альты и виолончели.
- „ 34. Две прелюдии и фуги для органа.
- „ 35. Концерт для органа со струнным орке-  
стром D-dur.
- „ 36. 60 легких пьес для фортепиано, в 2-х  
тетрадах.

## ПЕРЕЛОЖЕНИЯ ДЛЯ ФОРТЕПИАНО ОРГАННЫХ СОЧИНЕНИЙ И. С. БАХА

- Прелюдия и fuga. G-dur.  
6 органных хоральных прелюдий  
Прелюдия и fuga. d-moll.  
Фуга. c-moll.  
Прелюдия и fuga. G-dur.

## FOLGE II

- Op. 24. Präludium für Orchester mit Orgel.  
(Manuscript).
- „ 25. «Wirinea». Oper in 4 Akten und fünf  
Bildern nach eigenem Text. (Manuscript).
- „ 26. Sechs Improvisationen für Orchester.  
(Manuscript).
- „ 27. Drei Improvisationen für Violoncell mit  
Klavier:  
1. Moderato. 2. Allegro giusto. 3. Adagio so-  
stenuto.
- „ 28. Zwei Stücke für Klarinette mit Klavier:  
1. Nocturne. 2. Etude.
- „ 29. Russische Volkslieder für 1 Singstimme,  
Klavier, Violine und Violoncell (mit russis-  
chem und deutschem Text):  
I. Heft. Nr. 1. Am Tor. Nr. 2. Das grüne  
Wäldchen. 3. Der Liebste kommt. Nr. 4. Katju-  
schas Mann ist leichten Sinns. II. Heft. Nr. 5. Rück  
ich an, tret'ich'ran. Nr. 6. Es flog ein Rabe.  
Nr. 7. In Später Abendstund'. Nr. 8. Chorled.  
III. Heft. Nr. 9. Im weiten Meer. Nr. 10. Hei  
du, Sjoma. Nr. 11. Es zog auf ein Wetter.  
Nr. 12. Lied der Braut nach der Trauung.
- „ 30. Dritte Symphonie für grosses Orchester,  
(c-moll).
- „ 31. Vier russische Volkslieder für 1 Singstimme,  
Klavier, Violine und Violoncell.  
Nr. 1. Das Feld. Nr. 2. Ging ein Fussweg.  
Nr. 3. Die Ussen. Nr. 4. Der Garten.
- „ 32. Vierzig melodische Etuden für Anfänger  
(nach steigender Schwierigkeit geordnet),  
für Klavier:  
I. Heft. Nr. 1—20. (I. und II. Schwierigkeits-  
stufe), II. Heft. Nr. 21—40. (II. und III. Schwie-  
rigkeitsstufe).
- „ 33. Quartett in vier Sätzen (c-moll) für zwei  
Violinen, Viola und Violoncell.
- „ 34. Zwei Präludien und Fuge für Orgel.
- „ 35. Konzert für Orgel mit Streichorchester,  
D-dur.
- „ 36. 60 leichte Klavierstücke, in 2 Heften  
ORGEL-KOMPOSITIONEN von J. S. BACH, FÜR  
KLAVIER ÜBERTRAGEN:  
Praeludium u. Fuge, G-dur.  
6 Orgel-Choralpreludien  
Praeludium u. Fuge. d-moll.  
Orgelfuge. c-moll.  
Praeludium u. Fuge. G-dur.