



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
МОСКВА, НЕГЛИННЫЙ ПР.14 MOSCOU, NEGLINNY PR.14

Посвящается
Н. В. Большевцевой.

I

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

Andante. *sempre legato*

p

rit.

mp

mf

string.

f

First system of musical notation, featuring treble and bass staves with complex melodic lines and a dynamic marking of *ff* (fortissimo).

Second system of musical notation, featuring treble and bass staves with melodic lines and a dynamic marking of *ff* (fortissimo).

Third system of musical notation, featuring treble and bass staves with melodic lines and dynamic markings including *rit.* (ritardando), *ff* (fortissimo), and *calando* (diminuendo).

Fourth system of musical notation, featuring treble and bass staves with melodic lines and a dynamic marking of *p a tempo* (piano, at tempo).

Fifth system of musical notation, featuring treble and bass staves with melodic lines and dynamic markings including *dim.* (diminuendo), *pp* (pianissimo), and *mf* (mezzo-forte).

II

Tranquillo.

Musical score for section II, 'Tranquillo.' The score is written for piano in two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. 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* dynamic marking. The music features flowing, melodic lines with various articulations and dynamics.

III

Andantino.

Musical score for section III, 'Andantino.' The score is written for piano in two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). It consists of one system of music. The music begins with a piano (*p*) dynamic marking. The tempo is marked 'Andantino'. The score features a more rhythmic and melodic style compared to section II.

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 steady accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

IV

Grave.

The third system is marked *Grave.* and features a change in key signature to two flats. The treble staff has a melodic line with slurs and accents, and 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 in the same key signature. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. A *cresc.* (crescendo) marking is present in the middle of the system.

The fifth system concludes the 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 key signature has one sharp (F#). The music features a complex texture with many beamed notes and slurs. Dynamic markings include *dim.*, *p*, and *pp*. A Roman numeral **V** is centered below the system.

Second system of musical notation, starting with the tempo marking **Lento.** It features two staves with a grand staff brace. The music is characterized by wide intervals and slurs. Dynamic markings include *p* and *mp*. A second ending bracket with a **2** is present in the upper staff.

Third system of musical notation, continuing the two-staff format. It features a dense texture of notes with various slurs and ties. A dynamic marking of *mf* is visible at the end of the system.

Fourth system of musical notation. The upper staff contains mostly chords and rests, while the lower staff has a more active melodic line. Dynamic markings include *f* and *ff*. A sharp sign (#) is placed above a note in the lower staff.

Fifth system of musical notation, concluding the page. It features a variety of textures, including triplets in both staves. Dynamic markings include *rit.*, *f*, *p*, and *pp*.

VI

Tempo giusto.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes a first ending marked with a '2' and a fermata. The second system features a piano (*p*) dynamic. The third system is marked mezzo-forte (*mf*) and includes a crescendo (*cresc.*) marking. The fourth system is marked forte (*f*). The fifth system starts with mezzo-forte (*m.g.*), then piano (*p*), and ends with pianissimo (*pp*) dynamics. The score includes various musical notations such as slurs, ties, and first endings.

VII

Tempestoso.

Adagio.

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.
- Melkich, 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. Étude. 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. Evénements (Evénements). 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 Evénement
- 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. Étude. 3. Prélude.
 — Op. 14. Cinq Esquisses.
 — Op. 15. Sonate.
 — Op. 16. Étude-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. Étude.