

Н. Черепнинъ.

Op. 38.

14 Эскизовъ

для фортепiano къ русской „Азбукѣ въ картинахъ“

Александра Бенуа.

Выпускъ 1-ый:

- | | | | | |
|----------------------------------|---|-----------------------------------|---|--------------------------------|
| 1. А рапъ. 40 | † | 3. Г енеральъ 25 | † | 5. Е гипетъ. 25 |
| 2. Б аба-Яга 50 | † | 4. Д ача. 40 | † | 6. З вѣзды 40 |
| 7. М ама. 25 | | 8. О зеро. 40 | | |

Выпускъ 2-ой:

- | | | | | |
|--|---|---------------------------------|---|----------------------------------|
| 9. Б а Й -ба Й 50 | † | 11. С ласти 40 | † | 13. Ц арница 25 |
| 10. Л ѣсъ. 50 | † | 12. Х анъ 50 | † | 14. Ч учело 40 |



N. Tschérépnine.

Oeuvre 38.

14 Esquisses

Sur les images d'un alphabet russe, dessinées par

Alexandre Benois.

1-ère Suite:

- | | | | | |
|---------------------------|---|-----------------------------|---|------------------------|
| 1. Négrillon. 40 | † | 3. Général 25 | † | 5. Egypte. 25 |
| 2. Bába-lagà 50 | † | 4. Villegiature. 40 | † | 6. Etoiles. 40 |
| 7. Maman. 25 | | 8. Le lac. 40 | | |

2-ème Suite:

- | | | | | |
|---------------------------|---|------------------------------|---|-------------------------------|
| 9. Le coucher. 50 | † | 11. Les douceurs. 40 | † | 13. La tsarine 25 |
| 10. La forêt. 50 | † | 12. Le khan. 50 | † | 14. Ours empaillé. 40 |



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Кіевъ и Варшава у Л. Идзиковскаго.		

Aufführungsrecht vorbehalten.

Ханъ.

12.

Le khan.

Назойливые торговцы предлагают Хану свои | Marchands ambulants offrent leurs marchandises
товары. | au Khan.

Aufführungsrecht vorbehalten.

N. TSCHÉRÉPNINE. Op. 38.

Andantino con moto.

Piano.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a triplet of eighth notes followed by other rhythmic patterns. The key signature has four sharps (F#, C#, G#, D#).

The second system continues the musical piece. It includes the instruction *f risoluto* in the lower staff. The notation features a prominent triplet of eighth notes in the upper staff, with the number '3' above it. The lower staff continues with rhythmic accompaniment.

The third system introduces the instruction *espr.* (espressivo) above the upper staff and *f* (forte) below the lower staff. The upper staff has a melodic line with slurs and accents, while the lower staff maintains the triplet-based accompaniment.

The fourth system shows more complex rhythmic patterns in both staves. The upper staff has a dense texture with many beamed notes and slurs. The lower staff continues with the triplet accompaniment, with some notes marked with 'x'.

The fifth system concludes the page with the instruction *più f* (pizzicato forte) in the lower staff. The notation features a final melodic flourish in the upper staff and a concluding triplet in the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The key signature has three sharps (F#, C#, G#).

The second system continues the musical piece. It includes dynamic markings such as *ff* (fortissimo) and features several triplet markings (indicated by a '3' over a group of notes) in both staves.

The third system shows dynamic changes from *mp* (mezzo-piano) to *f* (forte) and then to *p* (piano). A large slur covers a significant portion of the system, indicating a long phrase. The notation includes various rhythmic values and rests.

The fourth system features dynamic markings including *f* (forte) and *cresc.* (crescendo). The notation is dense with rhythmic patterns and includes some triplet markings.

The fifth system includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo). The instruction *ppp quasi timpani* is written below the bass staff, indicating a very soft, drum-like texture. The notation includes various rhythmic patterns and rests.

First system of musical notation. Treble clef with key signature of three sharps (F#, C#, G#). Bass clef with key signature of three sharps. The system includes a piano introduction with a 7-measure rest in the bass. The main melody starts at measure 8, marked with a fermata and a crescendo hairpin. Measures 10 and 11 are also marked with a fermata. The system concludes with a piano (*pp*) dynamic and a 7-measure rest in the bass.

Second system of musical notation, continuing the piece. It features similar piano introduction and melodic lines with fermatas at measures 10 and 11. The system ends with a 7-measure rest in the bass.

Poco animato e sempre animando al fine.

Third system of musical notation, beginning with a forte (*f*) dynamic. The melody features triplet markings (3) and a 7-measure rest in the bass. The piece is marked as *Poco animato e sempre animando al fine*.

Fourth system of musical notation, continuing the piece with a 7-measure rest in the bass and a *più f* dynamic marking. The melody includes triplet markings (3).

Fifth system of musical notation, concluding the piece with a *sempre cresc.* dynamic marking and a 7-measure rest in the bass. The melody features triplet markings (3).

The first system consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs and accents. The lower staff is in bass clef and features a triplet of eighth notes followed by a dotted quarter note. A dynamic marking of *mf* is present.

The second system continues with two staves. The time signature changes to 9/8. The upper staff has a triplet of eighth notes. The lower staff has a triplet of eighth notes. The instruction *mf cresc. molto* is written above the lower staff.

The third system features two staves. The upper staff has a triplet of eighth notes. The lower staff has a triplet of eighth notes. A dynamic marking of *ff* is present. A first ending bracket labeled '8' spans the final two measures of the system.

The fourth system consists of two staves. The upper staff has a triplet of eighth notes. The lower staff has a triplet of eighth notes. The instruction *string al fine.* is written above the lower staff. A dynamic marking of *fff* is present. A first ending bracket labeled '8' spans the final two measures of the system.

The fifth system consists of two staves. The upper staff has a triplet of eighth notes. The lower staff has a triplet of eighth notes. A dynamic marking of *p* is present. A dynamic marking of *fff* is present. A first ending bracket labeled '8' spans the final two measures of the system.

Compositions russes pour Piano à 2 mains.

	R. C.
Kosloff, H. Op. 3. Valse mélancolique	—30
Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1—	—
" " " " " " II. 1—	—
Lissowsky, L. Trois morceaux:	
" N° 1. Prélude D-dur	—30
" " 2. Scherzo B-dur.	—50
" " 3. Scherzo C-dur (pour la main droite)	—30
Malichewsky, W. Op. 4. N° 1. Mélancolie	—20
" " " 2. Prélude	—30
" " " 3. Scherzo	—40
" " " 4. Morceau de ballet. —30	—30
" " " 5. Menuetto	—30
" " " 6. Au Salon	—40
" Op. 5 N° 1. Elégie	—40
" " 2. Fantaisie	—60
" " 3. In modo classico	—40
" " 4. 5 Variations	—60
Maykapar, S. Op. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur.</i>	
" N° 1. Prélude et Fuguettes	—40
" " 2. Arietta	—40
" " 3. Gavotte	—30
" " 4. Tarentelle	—50
" Op. 8. Novellettes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse (<i>doigtés et pédalisés par l'auteur</i>):	
Index: N° 1. Toccata. 2. Mélodie. 3. Pastorale. 4. Petit conte. 5. Chez le forgeron. 6. Berceuse.—60	
Medtner, N. Op. 2. Trois improvisations:	
" N° 1. Nixe	—80
" " 2. Eine Ball-Reminiscenz	—50
" " 3. Scherzo infernale	—60
" Op. 4. Quatre morceaux:	
" N° 1. Etude	—40
" " 2. Caprice	—40
" " 3. Moment musical	—40
" " 4. Prélude	—40
" Op. 7. Drei Arabesken:	
" N° 1. Eine Idylle	—30
" " 2. Tragoedie-Fragment (A-moll)	—40
" " 3. Tragoedie-Fragment (G-moll)	—60
Nápráwnik, E. Op. 72. Marche militaire, <i>arr. par l'auteur</i>	—30
Némérowsky, A. Op. 43. Mazurka mélancolique	—30
" Op. 44. Mazurka	—30
" " 45. Trois Esquisses	—30
Novikoff, S. Neun Albumblätter	175
Pachulski, H. Op. 20. Deux pièces:	
" N° 1. Thème varié	1—
" " 2. Pastorale à l'antique	—50
" Op. 21. Quatre préludes: N° 1. H-dur. N° 1. Fis-moll. N° 3. Cis-moll. N° 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40	—40
Pantchenko, S. Op. 35. Trois Sonnets (N° 7, 8, 9). —50	—50
Rébikoff, W. Op. 23. A la brune. N° N°: 1. Lamentation. 2. Chant d'hiver. 3. Persuasion. 4. L'espérance. 5. Souvenir. 6. Prière. 7. Regret. 8. Il était une fois. 9. Solitude	—60
" Op. 27. Dans leur pays. N° N°: 1. Les géants dansent. 2. Il chante. 3. Les enfants dansent. 4. Elle danse. 5. Ils marchent. 6. Ronde. 7. Les vieilles femmes dansent. 8. Les vieillards dansent	—80
Rébikoff, W. Op. 28. Scènes bucoliques:	
" N° N°: 1. Dans les Vignes. 2. Pastorale. 3. Danse des bergerettes. 4. Danse des bergers. 5. Ronde des Elfes	—80
" Op. 29. Feuilles d'automne. N° N°: 1. Con tristezza. 2. Pregando. 3. Con afflizione. 4. Con dolore. 5. Con tristezza e tenerezza. 6. Lugubre	—75
" Op. 30. Trois miniatures	—40
" Op. 31. „Silhouettes“. Tableaux enfantins.	
N° N°: 1. Les enfants patinent. 2. Musiciens ambulants. 3. La mère près du berceau. 4. Jeu aux soldats. 5. Un soir dans la prairie. 6. La fée. 7. La fillette berçant sa poupée. 8. Le berger joue du chalumeau. 9. La sorcière boiteuse rôdant par la forêt	—80
Rentschitzky, P. Irma - Gavotte	—30
Riesemann, O. Op. 8. Drei Bagatellen	—60
Schischkin, N. Compositions: N° 1. Etude-Fantaisie.—45	—45
" N° 2. Méditation.	—45
" " 3. Etude	—45
Schulz-Evler, H. Etude pour les octaves. <i>Edition redigée par H. Pachulski</i>	—70
Sévilanoff, V. Op. 3. Trois petites pièces: N° N° 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto	—40
Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.—60	—60
" " 5. Six miniatures.	—60
Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hunke</i>	1—
" Snegourotschka. Paraphrase de concert, <i>arr. par R. Hoénika</i>	—70
Tschelistcheff, A. Op. 2. Deux préludes.	—30
Tschérépnine, N. Op. 18. Cinq morceaux:	
" N° 1. Mélodie	—30
" " 2. Improvisation	—40
" " 3. Prélude	—25
" " 4. Humoresque.	—30
" " 5. Modo religioso.	—30
" Op. 24. Trois pièces:	
" N° 1. Rêverie. Es-moll	—50
" " 2. Etude. C-moll	—80
" " 3. Idylle. Des-dur	—60
Tschereschnew, G. Op. 1. Cinq morceaux	125
" N° 1. Impromptu	—30
" " 2. Chanson russe	—30
" " 3. Elégie	—30
" " 4. Chant sans paroles	—40
" " 5. Barcarolle	—40
" Op. 4. Minuetto	—40
Zélenski, L. Op. 47. Suite de Danses Polonaises pour Orchestre. <i>Arr. pour Piano par H. Pachulski</i> : N° 1. Polonaise. N° 2. Cracovienne. N° 3. Masovienne	150
" Op. 47. N° 1. Polonaise. <i>Nouvelle édition.</i> —70	—70
" " 2. Cracovienne.	—70
" " 3. Masovienne	—70
Zientarski, V. Op. 88. Réminiscence d'un thème de la chanson d'Ukraine „Хусточка“ <i>de Jedlizka</i>	—30
Zolotareff, B. Op. 14. Trois pièces faciles:	
" N° 1. Sonatine	—35
" " 2. Berceuse	—35
" " 3. Etude.	—35
" Op. 18. Trois préludes: N° 1 in C	—50
" " " " 2 in B	—30
" " " " 3 in c	—30
Zoubanoff, A. Etude	—35