



N. Wilinsky

Н. Вилинский

Соч. 7

ДВЕ ПЬЕСЫ

1. Грёзы. 2. Размышление.

для фортепиано

N. Wilinsky

Op. 7

DEUX MORCEAUX

1. Rêverie. 2. Méditation.

pour Piano

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РСФСР РСФСР
МУЗЫКАЛЬНЫЙ СЕКТОР & SECTION MUSICALE
ГОСУДАРСТВЕННОГО ИЗД-ВА DES EDITIONS D'ETAT
МОСКВА, НЕГЛИННЫЙ ПР14 MOSCOU, NEGLINNY PR.14

Две пьесы.

Deux morceaux.

Грезы.

I

Rêverie.

Права исполнения автор оставляет за собой.
Droits d'exécution réservés.

Н. ВИЛИНСКИЙ. Соч. 7.
N. WILINSKY. Op. 7.

Andante comodo.

Piano.

Più mosso.

9/27/41 International Music Company . 54 cents

Meno mosso.

The first system of music is marked "Meno mosso." It consists of two staves. The upper staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. A bracket above the first two measures is labeled with the number "8". The lower staff begins with a bass clef and a dynamic marking of *f* (forte). The music features complex chordal textures and melodic lines in both hands.

Sempre agitato.

The second system is marked "Sempre agitato." It continues with two staves. The upper staff has a dynamic marking of *bd* (bristando) and includes the instruction "dimin." (diminuendo). The lower staff has a dynamic marking of *p* (piano). The music is characterized by rapid, intricate passages and triplets, with a "poco a poco" (gradually) instruction indicating a change in tempo or dynamics.

The third system features a "crescendo" instruction in the upper staff. It continues with two staves, showing further development of the musical themes with complex rhythmic patterns and triplets.

The fourth system begins with a dynamic marking of *f* (forte) in the upper staff. It consists of two staves with complex musical notation, including triplets and rapid melodic runs.

The fifth system consists of two staves of music, continuing the complex textures and rhythmic patterns established in the previous systems.

Tempo I.

First system of musical notation, piano (*p*) dynamics. It consists of two staves (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations and phrasing marks.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature as the first system, with similar melodic and harmonic structures.

Third system of musical notation, featuring a forte (*f*) dynamic in the first measure and a mezzo-forte (*mf*) dynamic later. It includes a key signature change to two flats (B-flat, E-flat) and a 3/4 time signature. A small diagram of a piano keyboard is shown below the bass staff, with a star symbol (*) indicating a specific key.

Fourth system of musical notation, including a ritardando (*rit.*) marking and a piano (*p*) dynamic. It features a key signature of two flats and a 2/4 time signature. The music shows a transition in tempo and dynamics.

Fifth system of musical notation, including a piano (*p*) dynamic and a ritardando (*rit.*) marking. It features a key signature of two flats and a 2/4 time signature. The system concludes with a final chord and a key signature change to one flat (B-flat). A small diagram of a piano keyboard is shown below the bass staff, with a star symbol (*) indicating a specific key.

Размышление. II Méditation.

Andantino innocente.

First system of the musical score. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and triplets. A crescendo hairpin is present, leading to a *p cresc.* marking. The system ends with a fermata over a triplet in the right hand.

Second system of the musical score. It continues the melodic and harmonic development. The right hand features a long slur over several measures. The left hand includes a triplet marked with a '3' and a fermata. A piano (*p*) dynamic marking is present. The system concludes with a fermata and an asterisk (*) below the staff.

Quasi con instante.

Third system of the musical score. The tempo and mood change to 'Quasi con instante'. The right hand continues with a melodic line, while the left hand features a triplet and a *rit.* (ritardando) marking. A forte (*f*) dynamic is indicated, along with the instruction 'string.' (stringent). The system ends with a fermata and an asterisk (*) below the staff.

Come I.

Fourth system of the musical score. It begins with the instruction 'non lunga' (not long). The right hand has a melodic line with a slur. The left hand features a triplet and a piano (*p*) dynamic. The tempo is marked 'rit.' (ritardando). The system concludes with a *smorz.* (smorzando) instruction, a triplet, and a pianissimo (*pp*) dynamic. A fermata is placed over the final notes, with an asterisk (*) below the staff.

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 Eingebung. 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 mimodrame. „Alladine et Palomide“.
 — Op. 13. Frühlings-Sonate.
 — Op. 15. Sonate № 2.
 — Op. 17. Impressions du Midi: 1. Poème-nocturne. 2. Étude-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 Uebungen, 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 Bleisol-daten Parade. 6. Entelein—Wachsfigürchen. 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 Réverie.
 — Op. 19. Deux Mazurkas (Es, gi).
 — 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. Ereignisse (Evènements). 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 Evènement
- 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.
 — Étude
- 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.
- Tletz, 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.