

XIV

A son élève
Mlle Arfeni Zatouroff.

SONATINE

POUR PIANO PAR

L. KNINA.

Op. 226.

Prix 75 cop.

Aufführungsrecht vorbehalten.



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Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale
russe et du Conservatoire à Moscou.

MOSCOU,

Neglinny pr., 11.

LEIPZIG,

Talstrasse, 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

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Breitkopf & Härtel, London.



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L. KNINA Op. 226.

Moderato.

Piano.

The musical score is written for piano and consists of four systems. The first system is marked 'Moderato.' and 'Piano.' with a forte 'f' dynamic. It begins with a treble clef and a key signature of one sharp (F#). The first system contains three measures of music. The second system contains three measures. The third system is marked 'espressivo' and includes piano 'p' and mezzo-forte 'mf' dynamics. It contains five measures. The fourth system contains four measures and ends with a forte 'f' dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, trills, and fingerings.

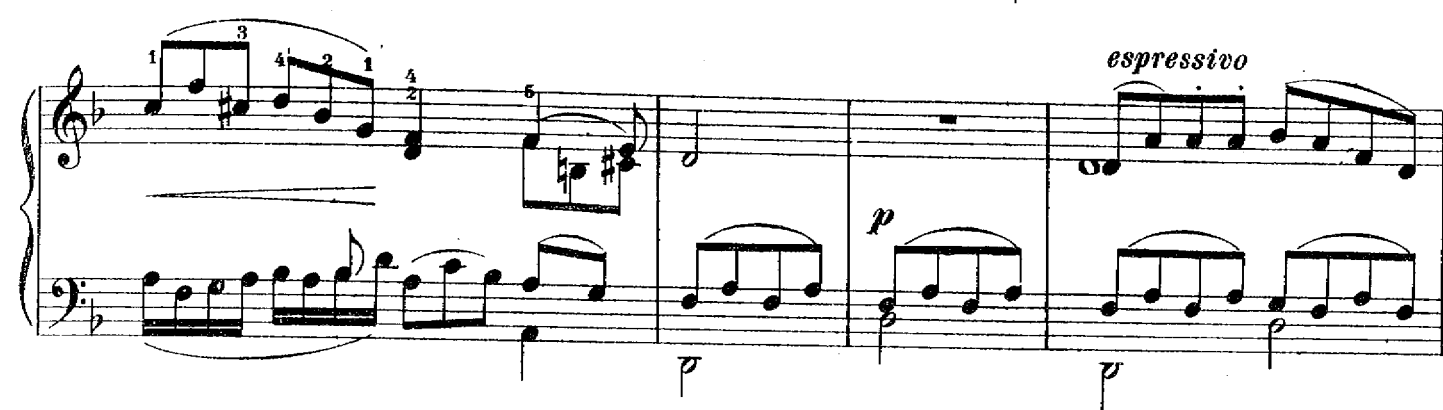
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The bass staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and slurs.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The bass staff has a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into three measures. The first measure contains a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The second measure contains a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The third measure contains a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The score is written in a simple, clear style, suitable for a children's songbook.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-3. The score is in 3/4 time, key of B-flat major. Measure 1 is marked "poco rit." and measure 2 is marked "a tempo" and "f". The melody is in the right hand, and the bass line is in the left hand.



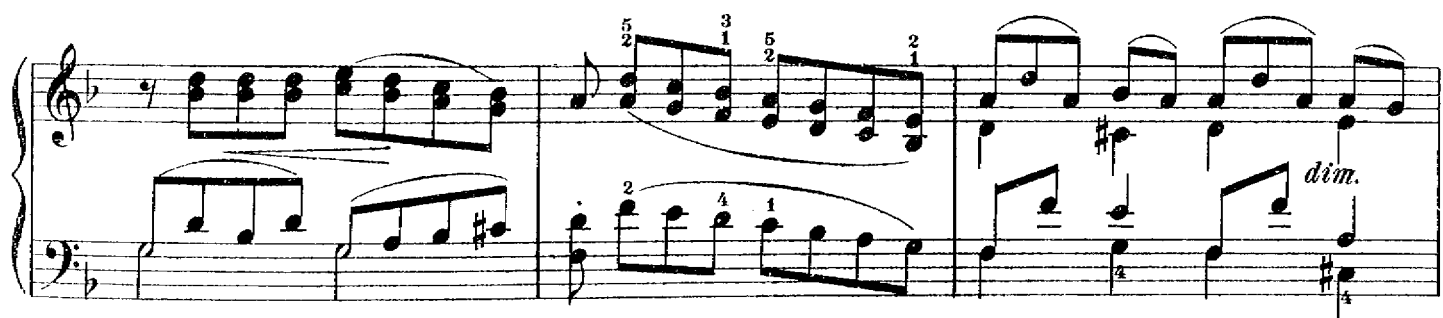
First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff contains a series of eighth notes, some beamed together. The key signature is one flat (B-flat).



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes, some beamed together, with fingerings 1, 3, 4, 2, 1, 4, 2, 5. The bass staff contains a series of eighth notes, some beamed together. The key signature is one flat (B-flat). The word *espressivo* is written above the treble staff. The dynamic *p* is written below the bass staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes, some beamed together. The bass staff contains a series of eighth notes, some beamed together. The key signature is one flat (B-flat).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes, some beamed together, with fingerings 5, 2, 3, 1, 5, 2, 2, 1. The bass staff contains a series of eighth notes, some beamed together, with fingerings 2, 4, 1. The key signature is one flat (B-flat). The word *dim.* is written above the treble staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes, some beamed together, with fingerings 2, 4, 2. The bass staff contains a series of eighth notes, some beamed together, with fingerings 1, 2, 3. The key signature is one flat (B-flat). The dynamic *p* is written below the bass staff. The word *poco rit.* is written above the bass staff. The dynamic *pp* is written below the bass staff.

Romance.

Andantino. con molto espressione

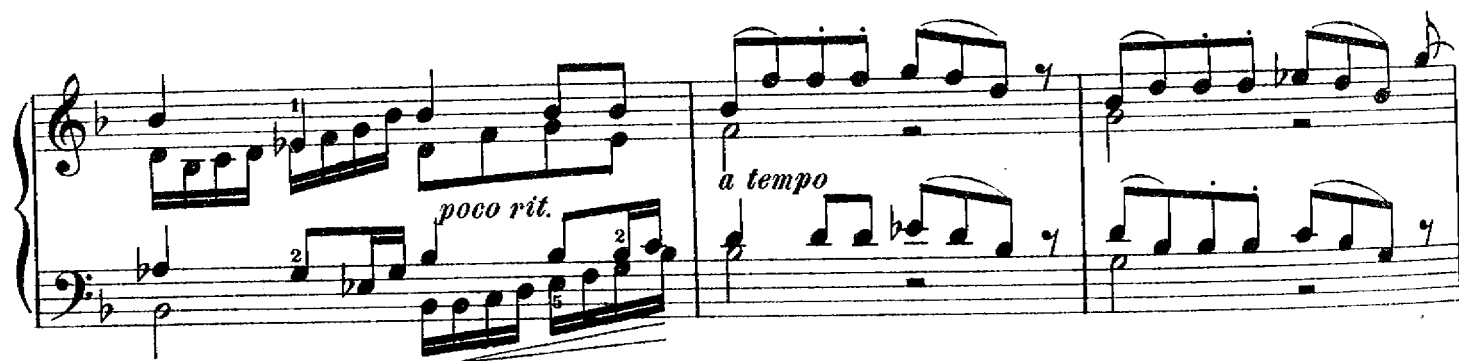
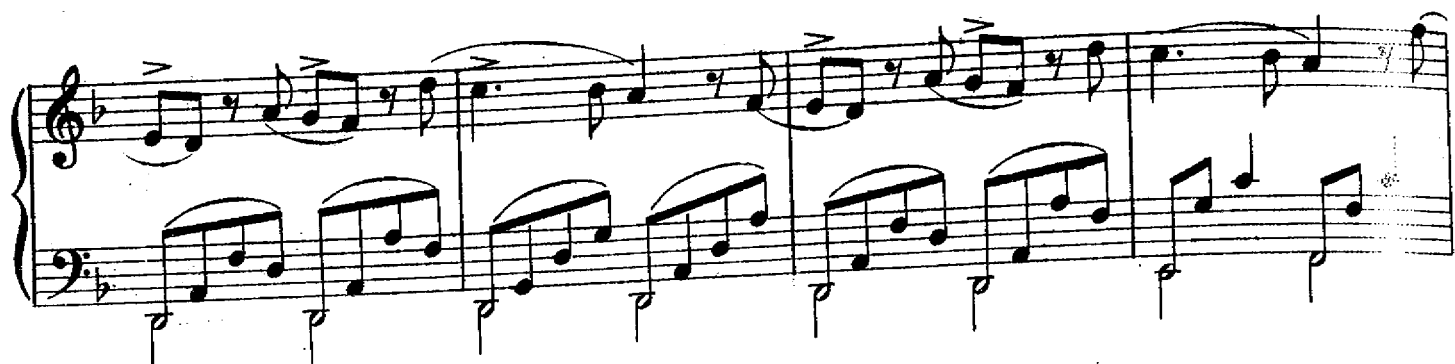
The musical score is written for piano and strings in 5/4 time. It consists of four systems of staves. The first system begins with a piano (*p*) dynamic and includes fingerings (2, 2, 1, 2, 5, 2, 1, 2) and accents. The second system continues the piano part with similar articulation. The third system introduces a string part marked *f* (forte) and includes triplets (3/2, 3/2, 3/2, 4/3) and a mezzo-forte (*m. g.*) section. The fourth system returns to the piano part with a *p* dynamic and includes a *dim. a tempo* instruction. The score is characterized by flowing melodic lines and complex rhythmic patterns.

The first system of the piano score consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a trill in the right hand and a final chord in the left hand.

Finale.

Allegro.

The second system of the piano score continues the piece. It begins with a forte (*f*) dynamic. The right hand has a melodic line with various ornaments and slurs, and the left hand has a rhythmic accompaniment. The system ends with a *poco rit.* marking and a final chord marked *f* and *a tempo*.



Andantino.

First system of the Andantino section. Treble and bass staves in 5/4 time. Treble staff starts with a piano (*p*) dynamic. Bass staff has a 5-measure rest in the first measure.

Second system of the Andantino section. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a piano (*p*) dynamic. A *dim.* (diminuendo) marking is present over the second measure of the bass staff.

Tempo primo.

First system of the Tempo primo section. Treble and bass staves in common time (C).

Second system of the Tempo primo section. Treble and bass staves in common time (C).

Third system of the Tempo primo section. Treble and bass staves. Dynamics include *f*, *rit.*, *ff*, *f a tempo*, and *ff*. The system ends with a double bar line.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—40
№ 1. Cache-Cache	—50	" " " 2. Moment douloureux.	—40
" " 2. Colin-Maillard	—50	" " " 3. Etude.	—40
" Op. 35. Trois danses idylliques.	—70	" Op. 38. Trois morceaux de Piano pour les pe-	
" " 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
" " № 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" " " 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—75
" " " 3. Danse de la fée	—50	" " 79. Trois mazurkas.	1 25
" " " 4. Le crépuscule	—40	Eigès, K. Op. 1. Nocturne	—40
" " " 5. Le printemps.	—40	" " 3. Deux pièces: № 1. Impromptu-Etude.	
" " " 6. Sur l'eau.	—50	№ 2. Fuga.	—40
" " " 7. Echo du passé.	—40	" " 4. Barcarolle.	—40
" " " 8. Les vagues joyeuses.	—60	" " 5. Deux préludes № 1. 2.	à—25
" " " 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " " 10. En plein air.	—40	" " № 2. Intermezzo.	—35
" " " 11. La voix de la destinée.	—40	" " 3. Mazurka.	—35
" " " 12. Le jardin endormi.	—40	" Op. 21. № 1. Tristesse.	—20
" Op. 42. Rêves étoilés.	—85	" " 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" " 3. Chagrin.	—20
" " " " Cah. II. № 7—12.	1 50	" Op. 26. № 1. Prélude	—40
" " " " Séparément. № 1—12.	à—50	" " 2. Prélude	—40
Barmotine, S. Op. 9. Картинки изъ дѣтской жизни. Таб-		" " 3. Prélude	—30
леaux de la vie enfantine.	3 —	" " 4. Chanson simple.	—30
Отдѣльно:		" " 5. Mazurka.	—40
" № 1. Утренняя молитва. La prière du matin—	25	" " 6. Feuille d'album.	—40
" " 2. Мама. La maman.	—25	" Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" " 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	75
" " 4. Любимый мѣсяць май. Le beau mois		" Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
de mai.	—25	III. IV. V.	à 1 50
" " 5. Пѣснь нищихъ дѣтей. Chanson des		" Op. 31. 12 pièces enfantines. (Moyennedifficulté).	
enfants mendiants.	—25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
" " 6. Игра въ пятнашки. Jeu aux tappes. —	40	ceuse. 4. Rêverie. 5. Chanson popu-	
" " 7. Очарованіе новой куклой. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée	—25	9. Mazurka. 10. Chant oriental. 11.	
" " 8. Игра въ лошадки. Jeu aux chevaux. —	25	Feuillet d'album. 12. Air de ballet. à	30
" " 9. Торжественный маршъ. Marche so-		" Op. 34. 24 pièces caractéristiques pour la jeu-	
lennelle.	—40	nesse. Cahier I. II. III. IV.	à 1 —
" " 10. Полька. Polka.	—25	" Op. 40. Deux esquisses.	—50
" " 11. Вальсъ. Valse mélancolique.	—60	" Op. 43. 8 pièces faciles: № 1. Prélude	—40
" " 12. Мазурка. Mazurka	—60	№ 2. Prière	—25
" " 13. Жалоба. La plainte.	—25	" 3. Mazurka	—25
" " 14. Катанье на лодкѣ. Promenade en		" 4. Le matin.	—25
bateau.	—40	" 5. Le soir.	—25
" " 15. Безпокойство. L'inquiétude.	—40	" 6. Rondo.	—25
" " 16. Игра въ скакалку. Jeu à la corde. —	25	" 7. Arietta.	—35
" " 17. Грезы. Les rêves.	—25	" 8. Marche miniature	—25
" " 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
lard.	—25	misterioso. 3. Lento non troppo. 4. Molto	
" " 19. Капризы. Les caprices.	—40	tempestuoso.	1 —
" " 20. Осенняя пѣснь. Chant d'automne. —	25	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" " 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 3. Cinq morceaux: № 1. Mélodie. 2.	
" " 22. Въ лѣсу. Au bois.	—40	Petite Valse. 3. Chanson. 4. La gracieuse.	
" Op. 10. Ballade.	2 —	5. Sarabande.	—60
Bogoliouboff, U. Quatre morceaux en forme d'études. —	75	Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	" № 1. Deux roses. Дѣвъ розы. № 1. F-dur.	
" " 2. Mélancolie.	—40	" № 2. A-dur.	—50
Butzow, W. Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		" II. Deux feuilles d'automne. (Два осеннихъ	
conte la forêt. Cinq esquisses	1 —	листа). № 1. G-dur. № 2. H-moll.	—50
" Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—	40	" III. Le murmure des blés. Рожь шумитъ.	—50
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " " 3.	—40	Restaurirungen. Heft II. Изъ минувшихъ вѣ-	
" Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставрацій. Тетр. II.	
№ 1. Marche.	—40	№ 4. Иудея. № 5. Эллада. № 6. На родинѣ	
" " 2. Crépuscule.	—40	Иселама.	1 —
" " 3. Scherzino	—40	Khvostchinsky, P. Op. 7. 1-re Sonate	3 —
" " 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" " 5. Babillage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" " 6. Menuet d'antan.	—40	" № 2. L'Espion	—25
" " 7. Capriccioso.	—40	" " 3. Gavotte	—25
" " 8. Polonaise	—40	" " 4. Petite Valse	—25
		" " 5. A la Mazurka.	—25