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A M-r B. Zacharow.

# SONATE

(Nº 2. Fis-moll)

POUR PIANO.

N. Miaskowsky.



Propriété de l'éditeur



P. JURGENSON à MOSCOU.

Petrograde, chez J. Jurgenson.

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Prix 2 Rb.



Борису Степановичу Захарову.

# СОНATA

(№ 2. Fis-moll)

ДЛЯ ФОРТЕПІАНО.

Н. МЯСКОВСКІЙ.



Собственность издателя № № № №

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Цѣна 2 р.



## SONATE.

N. MIASKOWSKY.

1912 r.

**Lento.**

Piano.

The musical score for the piano sonata by N. Miaskowsky, titled "Lento," is presented in four staves. The first staff shows a treble clef, common time, and a dynamic marking of *f e pesante*. The second staff shows a bass clef, common time, with a dynamic marking of *più p*. The third staff continues the treble clef and common time. The fourth staff continues the bass clef and common time. The music features various note values, rests, and dynamic markings such as *f e pesante*, *più p*, and *pp*. Measure numbers are present at the beginning of each staff.

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of four sharps (F major). The music includes dynamic markings such as *poco*, *pp*, *affanato*, *rit.*, *a tempo*, and *p*. Performance instructions like slurs and grace notes are also present. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with activity. The score is divided into measures by vertical bar lines.

Musical score for two staves (Treble and Bass) in G major (two sharps).

The score consists of five systems:

- System 1:** Starts with dynamic *p*. Includes a crescendo instruction (*cresc.*) in the upper staff.
- System 2:** Starts with dynamic *f*.
- System 3:** Starts with dynamic *mf*.
- System 4:** Starts with dynamic *ff*.
- System 5:** Ends with dynamic *f*. Includes a *poco* instruction.

Performance instructions include slurs, grace notes, and dynamic markings such as *p*, *f*, *mf*, *ff*, *cresc.*, and *poco*.

Musical score for piano, page 6, featuring six staves of music. The score includes dynamic markings such as *f*, *cresc.*, *rit.*, *ff*, and *rit. molto*. Performance instructions include *in tempo, ma poco a poco ritенente*, *f cantando*, and *dimin.*. The music consists of six staves of piano notation, with the right hand primarily负责旋律和伴奏，而左手则负责低音部分。

8

*mp cresc.*

Poco meno allegro.  
*espr.*

*rit.*

*p*

A page of musical notation for piano, featuring five systems of music. The notation includes various dynamics like 'rit.', 'pp', and 'mp molto', and performance instructions like 'cantando'. The music is written on two staves: treble and bass.

The first system starts with a treble clef, a key signature of four sharps, and a time signature of 3/4. It ends with a bass clef, a key signature of one sharp, and a time signature of 2/4. The second system begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The third system begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The fourth system begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The fifth system begins with a treble clef, a key signature of one sharp, and a time signature of 2/4.

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as *cresc.*, *m.d.*, and *ff*. Articulation marks like dots and dashes are present. Performance instructions include slurs, grace notes, and dynamic markings like *6* and *5*. The music consists of six measures per staff, with the first measure of each staff being a repeat of the previous one. The key signature changes frequently, with sharps and flats appearing in different measures.

*mf* *poco pesante*

*pp*

*p*

*rit.*

*msf p*

*dimin. e rall.*

*poco*

**Allegro tenebroso e con moto.**

*pp scherzando*  
*p poco marcato*

*mf dim.*

*pp*

*mf*

*p*    *cresc.*    *mf*

A musical score for piano, page 12, featuring five staves of music. The score consists of two systems of measures.

**Staff 1 (Top):** Treble clef, common time. Measure 1: Starts with a forte dynamic (f). Measures 2-3: Continues with eighth-note patterns. Measure 4: Ends with a forte dynamic (f).

**Staff 2:** Bass clef, common time. Measures 1-3: Eighth-note patterns. Measure 4: Ends with a forte dynamic (f).

**Staff 3:** Treble clef, common time. Measures 1-3: Eighth-note patterns. Measure 4: Ends with a forte dynamic (f).

**Staff 4:** Bass clef, common time. Measures 1-3: Eighth-note patterns. Measure 4: Ends with a forte dynamic (f).

**Staff 5:** Treble clef, common time. Measures 1-3: Eighth-note patterns. Measure 4: Ends with a forte dynamic (f).

Dynamics: *f*, *dim.*, *mp*. Articulations: accents, slurs, and grace notes.

*animando poco*

*mf cresc.*

*f cresc.*

*f dim.*

*p dim.*

*pp*

L'istesso tempo.

*pp*

*dolce*

*p*

*m.s.*

*m.s.*

*m.s.*

*cresc.*

*espress.*

*nf*

*p*



*festivamente, ma in tempo*

8

*f sempre staccato*

*ossia* 

*marcato ed espres.* 

    

      

*più f*    

*ossia*       

      

      

     

*marcatissimo*      

     

*molto f*      

*simile*      

     

*crescendo*      

*poco*      

*rall.*      

## In tempo (Allegro)

*In tempo Allegro*

*ff*

*sf*

*meno f*

*poco ritenente*

*dimin.*

*p*

This page contains six staves of musical notation. The top two staves are for the piano, showing bass and treble clefs with various dynamics like *ff* and *sf*. The middle two staves are for the orchestra, featuring woodwind instruments with slurs and grace notes. The bottom two staves return to the piano, with dynamics *meno f*, *poco ritenente*, *dimin.*, and *p*.

*in tempo*

*affanato*

*pp*

*cresc.*

*rit.*

*a tempo*

*cresc.*

*f*

*mp*

*p*

Musical score for piano, page 19, featuring five staves of music. The score consists of two systems of measures.

**Staff 1 (Top):** Measures 1-2. Dynamics: *f*, *mf*, *ff*. Measure 2 includes a dynamic marking *ff* with a wavy line.

**Staff 2 (Second from Top):** Measures 3-4. Measure 4 ends with a dynamic marking *poco*.

**Staff 3 (Third from Top):** Measures 5-6. Measure 6 ends with a dynamic marking *f*.

**Staff 4 (Fourth from Top):** Measures 7-8. Measure 8 ends with a dynamic marking *cresc.*

**Staff 5 (Bottom):** Measures 9-10. Measure 9 includes a dynamic marking *rit.* Measure 10 ends with a dynamic marking *ff*.

8

*f* in tempo, ma poco a  
cantando

*dimin.*

*poco ritenente*

*rit. molto*

*mp* *cresc.* *poco*

*Poco meno allegro.*

*rit.*

*p espress.*

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *pp*, *mp*, and *molto cantando*. Articulation marks like  $\text{---}$  and  $\text{—}$  are present. Performance instructions include *rit.* and measure numbers 8, 8, 8, and 8.

8

*pp*

*mp* *molto cantando*

*rit.*

8

8

8

8

8

9

10

11

12

*m.d.*

*cresc.*

13

14

15

Musical score for piano, page 10, measures 11-15. The score consists of five systems of music. Measure 11 (measures 1-2) starts with a treble clef, two flats, and a key signature of B-flat major. It features eighth-note patterns in the treble and bass staves. Measure 12 (measures 3-4) begins with a dynamic of ***ff***. Measure 13 (measures 5-6) shows sixteenth-note patterns. Measure 14 (measures 7-8) includes a bassoon part with sustained notes and sixteenth-note patterns. Measure 15 (measures 9-10) concludes with a dynamic of ***mfe pesante***.

## Allegro ed agitato poco a

*dimin.*

*rallent.*

*p*

*poco più.*

*mf*

*cresc.*

*marcato*

Musical score for piano, page 25, featuring five staves of music. The score includes dynamic markings such as *f*, *dim.*, *p*, *cresc.*, *pp*, *m.s.*, *dimin.*, *m.d.*, and *f*. Articulation marks like  $\nearrow$  and  $\searrow$  are also present. Performance instructions include *ma marcato il tema* and *cresc.* The music consists of complex chords and rhythmic patterns typical of Liszt's style.

*pp cresc.*
  
*f*
  
*dimm.*
  
*p*
  
*Più mosso.*
  
*pp*

Musical score page 27, measures 1-3. The score is for two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 1 starts with a dynamic *mp*. Measure 2 begins with a bass note followed by a series of eighth-note chords. Measure 3 concludes with a sustained bass note.

Musical score page 27, measures 4-6. The key signature changes to G major (one sharp). Measure 4 features a bass note followed by eighth-note chords. Measure 5 begins with a bass note followed by eighth-note chords. Measure 6 concludes with a sustained bass note.

Musical score page 27, measures 7-9. The key signature changes to F# major (two sharps). Measure 7 begins with a bass note followed by eighth-note chords. Measure 8 begins with a bass note followed by eighth-note chords. Measure 9 concludes with a sustained bass note. The instruction *stretto* appears above the staff.

Musical score page 27, measures 10-12. The key signature changes to D major (one sharp). Measure 10 begins with a bass note followed by eighth-note chords. Measure 11 begins with a bass note followed by eighth-note chords. Measure 12 concludes with a sustained bass note.

8

*ff marcato*

*m.s.*

*accelerando*

*sforzando*

*cresc. accelerando molto*

8.

*ff quasi trillo*

**Allegro disperato.**

8.

*fff*

*molto pesante*

# Compositions russes pour Piano à 2 mains.

R. C.	R. C.
<b>Akimenko, Th.</b> Op. 34. Jeux. Morceaux caractéristiques:	
" 1. Cache-Cache . . . . .	—50
" 2. Colin-Maillard . . . . .	—50
" Op. 35. Trois danses idylliques. . . . .	—70
" 39. Récits d'une âme rêveuse. 12 morceaux:	
" 1. Au bord du lac. . . . .	—40
" 2. Paysage rustique. . . . .	—40
" 3. Danse de la fée . . . . .	—50
" 4. Le crépuscule . . . . .	—40
" 5. Le printemps. . . . .	—40
" 6. Sur l'eau. . . . .	—50
" 7. Echo du passé. . . . .	—40
" 8. Les vagues joyeuses. . . . .	—60
" 9. Un pèlerin las. . . . .	—40
" 10. En plein air. . . . .	—40
" 11. La voix de la destinée. . . . .	—40
" 12. Le jardin endormi. . . . .	—40
Op. 42. Rêves étoilés. . . . .	—85
<b>Arensky, A.</b> Op. 74. Douze Etudes. Cah. I. № 1—6. 1 50	
" " " Cah. II. № 7—12. 1 50	
" " " Séparément. № 1—12. . . . .	à—50
<b>Barmotine, S.</b> Op. 9. Картинки изъ дѣтской жизни. Таблицы de la vie enfantine. . . . .	8 —
Отдѣльно:	
" 1. Утренняя молитва. La prière du matin—25	
" 2. Мама. La maman. . . . .	—25
" 3. Бабушка. La grand'mère. . . . .	—25
" 4. Любимый мѣсяцъ май. Le beau mois de mai. . . . .	—25
" 5. Пѣснь нищихъ дѣтей. Chanson des enfants mendians. . . . .	—25
" 6. Игра въ пятнашки. Jeu aux tappes.—40	
" 7. Очарование новой куклы. Enchantedement d'une nouvelle poupe. . . . .	—25
" 8. Игра въ лошадки. Jeu aux chevaux.—25	
" 9. Торжественный маршъ. Marche solennelle. . . . .	—40
" 10. Полька. Polka. . . . .	—25
" 11. Вальсъ. Valse mélancolique. . . . .	—60
" 12. Mazurka. Mazurka . . . . .	—60
" 13. Жалоба. La plainte. . . . .	—25
" 14. Катанье на лодкѣ. Promenade en bateau. . . . .	—40
" 5. Безпокойство. L'inquiétude. . . . .	
" 16. Игра въ скакалку. Jeu à la corde.—25	
" 17. Грезы. Les rêves. . . . .	—25
" 18. Игра въ жмурки. Jeu au colin-maillard. . . . .	—25
" 19. Капризы. Les caprices. . . . .	—40
" 20. Осенняя пѣснь. Chant d'automne. . . . .	—25
" 21. У гроба. Auprès du tombeau. . . . .	—25
" 22. Въ лѣсу. Au bois. . . . .	—40
Op. 10. Ballade. . . . .	2 —
<b>Bogoliouboff, U.</b> Quatre morceaux en forme d'études. . . . .	—75
<b>Bubeck, Th.</b> Op. 22 № 1. Chanson d'amour. . . . .	—40
" " " 2. Mélancolie. . . . .	—40
<b>Butzow, W.</b> Op. 4. Что лѣсь разказываетъ. Ce que raconte la forêt. Cinq esquisses . . . . .	1 —
" Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40	
<b>Conus, Ed.</b> Quatre études. (Œuvre posthume). . . . .	—75
<b>Conus, G.</b> Op. 19. Stimmungsbilder № 2. . . . .	—20
" " " 3. . . . .	—40
Op. 34. Huit morceaux (Troisième série):	
" 1. Marche. . . . .	—40
" 2. Cr�puscule. . . . .	—40
" 3. Scherzino . . . . .	—40
" 4. Romance . . . . .	—40
" 5. Babillage. . . . .	—40
" 6. Menuet d'antan. . . . .	—40
" 7. Capriccioso. . . . .	—40
" 8. Polonaise . . . . .	—40
<b>Conus, G.</b> Op. 36. № 1. Air de danse. . . . .	—40
" " " 2. Moment dououreux. . . . .	—40
" " " 3. Etude. . . . .	—40
" Op. 38. Trois morceaux de Piano pour les petites mains: № 1. Con moto. 2. Andante expressivo. 3. Scherzando. . . . .	—60
<b>Cul, C.</b> Op. 70. Deux mazurkas. . . . .	—75
" " " 79. Trois mazurkas. . . . .	1 25
<b>Eig�s, K.</b> Op. 1. Nocturne . . . . .	—40
" " " 3. Deux pi�ces: № 1. Impromptu-Etude.	
" № 2. Fuga. . . . .	—40
" " " 4. Barcarolle. . . . .	—40
" " " 5. Deux pr�l�des № 1. 2. . . . .	à—25
<b>Gli�re, R.</b> Op. 19. Trois morceaux: № 1. Mazurka. . . . .	—35
" " " № 2. Intermezzo. . . . .	—35
" " " № 3. Mazurka . . . . .	—35
Op. 21. № 1. Tristesse. . . . .	—20
" " " 2. Joie. . . . .	—40
" " " 3. Chagrin. . . . .	—20
Op. 26. № 1. Pr�lude . . . . .	—40
" " " 2. Pr�lude . . . . .	—40
" " " 3. Pr�lude . . . . .	—80
" " " 4. Chanson simple. . . . .	—30
" " " 5. Mazurka. . . . .	—40
" " " 6. Feuille d'album. . . . .	—40
Op. 29. Trois mazurkas: № 1. H-moll. № 2. Es-dur. № 3. B-moll. . . . .	—75
Op. 30. 25 Pr�l�des en 5 cahiers: Cah. I. II. III. IV. V. . . . .	à 1 50
Op. 31. 12 pi�ces enfantines. (Moyenne difficult�).	
" 1. Pr�lude. 2. Nocturne. 3. Berceuse. 4. R�verie. 5. Chanson populaire. 6. Valse. 7. Romance. 8. Etude. 9. Mazurka. 10. Chant oriental. 11. Feuillet d'album. 12. Air de ballet. à—30	
Op. 34. 24 pi�ces caract�ristiques pour la jeunesse. Cahier I. II. III. IV. . . . .	à 1 —
Op. 40. Deux esquisses. . . . .	—50
Op. 43. 8 pi�ces faciles: № 1. Pr�lude . . . . .	—40
" № 2. Pri�re . . . . .	—25
" 3. Mazurka . . . . .	—25
" 4. Le matin. . . . .	—25
" 5. Le soir. . . . .	—25
" 6. Rondo. . . . .	—25
" 7. Arietta. . . . .	—85
" 8. Marche miniature . . . . .	—25
<b>Goedcke, A.</b> Op. 17. Stances: № 1. Andante. 2. Allegro misterioso. 3. Lento non troppo. 4. Molto tempestuoso. . . . .	1 —
<b>Goldenweiser, A.</b> Op. 10 № 1. Pr�lude. Cis-moll. . . . .	—85
<b>Kalioujnyi, B.</b> Op. 3. Cinq morceaux: № 1. M�lodie. 2. Petite Valse. 3. Chanson. 4. La gracieuse. 5. Sarabande. . . . .	—60
<b>Kaschp�row, L.</b> Au sein de la nature. (Среди природы).	
" I. Deux roses. Две розы. № 1. F-dur.	
" № 2. A-dur. . . . .	—50
" II. Deux feuilles d'automne. (Два осеннихъ листа). № 1. G-dur. № 2. H-moll. . . . .	—50
" III. Le murmure des bl�s. Рожь шумить. . . . .	—50
" IV. Le battage du bl�. Молотьба. . . . .	—50
<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Versuche music. Restaurirungen. Heft II. Изъ минувшихъ вѣковъ. Опытъ музык. реставрацій. Тетр. II. № 4. Іудея. № 5. Эллада. № 6. На родинѣ Ислама. . . . .	1 —
<b>Khvostchinsky, P.</b> Op. 7. 1-re Sonate . . . . .	8 —
<b>Kotoff, P.</b> Op. 1. Six pi�ces lyriques. . . . .	—60
<b>Landstein, W.</b> 5 morceaux: № 1. Romance. . . . .	—40
" № 2. L'Esp�gle . . . . .	—25
" " " 3. Gavotte . . . . .	—25
" " " 4. Petite Valse . . . . .	—25
" " " 5. A la Mazurka. . . . .	—25