

Мирон Левин

Miron Lewin

Op. 73

# ФАВНЫ ЗАБАВЛЯЮТСЯ

(СКЕРЦО)

LES FAUNES S'AMUSENT

(SCHERZO)

для фортепиано

pour Piano

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## Фавны забавляются....

## LES FAUNES S'AMUSENT....

Allegro.

(Скерцо)

(Scherzo)

МИР. ЛЕВИН.  
MIRON LEWIN. Op. 73.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro.' and the mood is '(Скерцо) (Scherzo)'. The score begins with a piano (Piano.) instruction. The first system includes dynamics 'mf' and 'sf'. The second system includes 'sf' and 'mp'. The third system includes 'sf' and 'mf'. The fourth system includes 'sf' and 'mf'. The fifth system includes 'sf' and 'mf'. The score features various musical notations including triplets, slurs, and accents.

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The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a melody in the treble staff with triplets and slurs, and a bass line with eighth notes.
- System 2:** Includes dynamic markings *sf* and *p*. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes.
- System 3:** Continues the melodic and harmonic development with triplets and slurs.
- System 4:** Features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.
- System 5:** Includes dynamic markings *sf* and *ff*. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes.

*mp poco più vivo*

*sf*

*ff*

*sf*

*sf*

The musical score is written for piano and consists of five systems of staves. The first system is in bass clef and includes the instruction *mp poco più vivo*. The second system introduces a treble clef for the right hand. The third system features a key signature change to two flats (B-flat and E-flat) and includes the dynamic marking *sf*. The fourth system continues in two flats and includes the dynamic marking *ff*. The fifth system returns to the original key signature of two sharps (F# and C#) and includes the dynamic marking *sf*. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex and expressive piece.

First system of musical notation. The treble staff begins with a measure marked with an '8' above it. The music features a series of chords and single notes, with a 'cresc.' (crescendo) marking under the first two measures. The bass staff has a 'marcato' marking. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

Second system of musical notation. The treble staff continues with chords and single notes. The bass staff has a 'pp leggiero' (pianissimo, light) marking. The system concludes with a series of chords in the bass staff.

Third system of musical notation. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes. The system concludes with a series of chords in the bass staff.

Fourth system of musical notation. The treble staff features a series of chords and single notes. The bass staff has a 'marcato' marking. The system concludes with a series of chords in the bass staff.

Fifth system of musical notation. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes. The system concludes with a series of chords in the bass staff.

8

*leggero*  
*f*

*Red.*

8

*Red.*

*f*

*f*

*poco meno mosso*

*rallent.*

*Commodo.*

*pp*

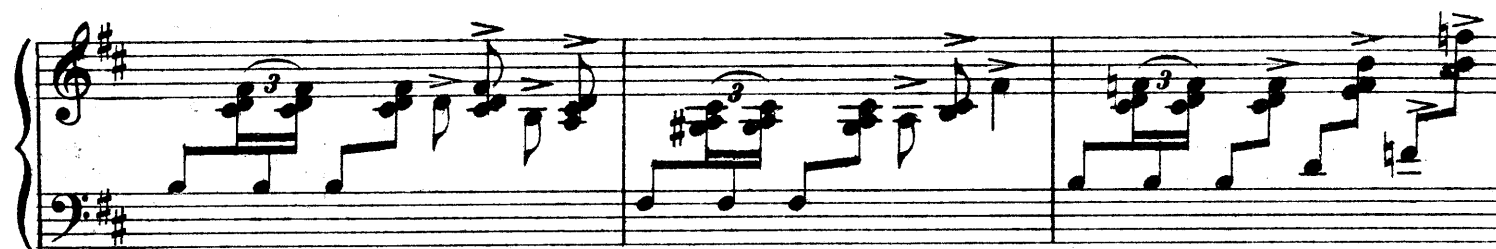
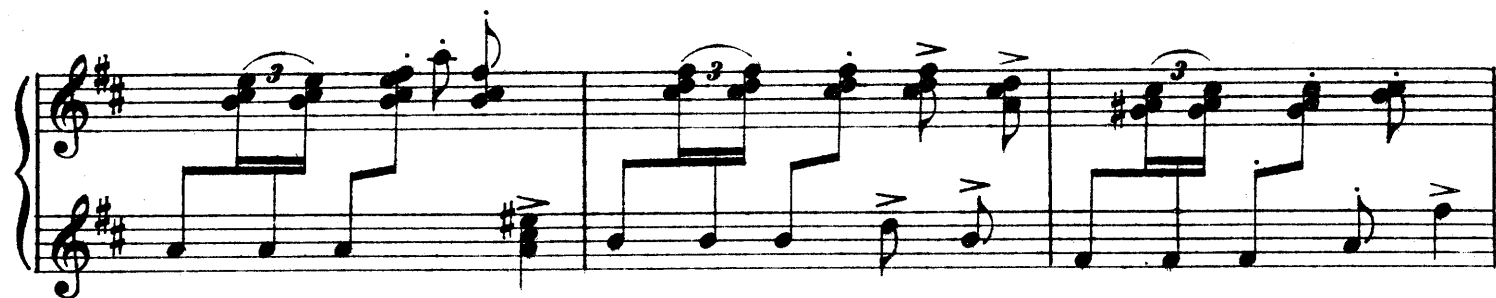
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *pp* and *ff*.

Second system of musical notation, continuing the piece. It includes dynamic markings *pp* and *ff*, and features a section with a repeat sign and a first ending bracket.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *pp* and *ff*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *pp* and *riten.*. A section with a repeat sign and a first ending bracket is present.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *sf* and *rit.*. A section with a repeat sign and a first ending bracket is present.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings *sf* and *p*. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It includes the instruction *Più vivo:* (Faster). The music features complex chordal textures and melodic lines in both hands.

Third system of musical notation, showing further development of the musical themes. The bass line becomes more active with eighth-note patterns.

Fourth system of musical notation, featuring a grand staff. The music includes a *ff* (fortissimo) dynamic marking, indicating a section of high intensity.

Fifth system of musical notation, concluding the page. It includes a *sf* (sforzando) dynamic marking. The music ends with a final chord in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes dynamic markings *sf* and *ff*, and various articulations such as accents and slurs.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-sharp key signature. The music includes a measure rest marked with an '8' and various articulations.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-sharp key signature. The music includes a measure rest marked with an '8' and various articulations.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-sharp key signature. The music includes a measure rest marked with an '8' and the dynamic marking *mp leggiero*.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-sharp key signature. The music includes various articulations and a final measure with a repeat sign.

*accelerando* *cresc.*

*Presto.* *sf* *mp*

*sf*

*sf* *sff*

Москва 1926 г.  
21 Март.

# COMPOSITIONS MODERNES RUSSES POUR PIANO

- Abramsky, A. Sonate laconique.
- Aisberg, J. Op. 13. Vier Klavierstücke: 1. Praeludium. 2. Poème-Arabesque. 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. Etüde. 3. Eindruck. 4. Epilog.
- Op. 9. Dichtung. Poème.
- Op. 12. Zweite Sonate, d-moll.
- Op. 16-a. Zwei Fragmente aus der Musik zu Maeterlincks 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.
- Déchew, 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. Etude-fantasque. 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. Etude. 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.
- Glère 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 Bleisoldaten Parade. 6. Entelein—Wachsfingerringen.  
 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, g).
- 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. Etude. 2. Caprice. 3. Moment musical. 4. Prélude.
- Op. 7. Drei Arabesken: 1. Eine Idylle. 2. Tragödie-Fragment, a-moll. 3. Tragödie-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).
- Nétschafew, 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.
- Sabanejew, L. Op. 12. Trois morceaux: 1. Feuille d'album. 2. Etude. 3. Prélude.
- Op. 14. Cinq Esquisses.
- Op. 15. Sonate.
- Op. 16. Etude-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. Nikolaiew).
- Strawinsky, I. Op. 7. Quatre Etudes.
- Stscherbatschew, W. Op. 7. 2-me Sonate.
- Tietz, M. Sonate.
- Tulin, 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. Etude.