



H. Reichenow



Н. А. РАХУЛЬСКИ
SELECTED PIANO PIECES

ALBUM FOR THE YOUTH. OP. 23

6 PRELUDES FOR PIANO. OP. 8

Г. А. ПАХУЛЬСКИЙ
**ИЗБРАННЫЕ
ФОРТЕПИАННЫЕ ПРОИЗВЕДЕНИЯ**

АЛЬБОМ ДЛЯ ЮНОШЕСТВА. СОЧ. 23

6 ПРЕЛЮДИЙ ДЛЯ ФОРТЕПИАНО. СОЧ. 8



ПЛАНЕТА
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- П 21** **Pachulski H. A.** Selected Piano Pieces. Album for the Youth. Op. 23. 6 Preludes for Piano. Op. 8 : sheet music / H. A. Pachulski. — 2nd edition, stereotyped. — Saint Petersburg : Lan : The Planet of Music, 2024. — 60 pages. — Text : direct.

The main place in the heritage of Henryk Albertovich Pachulski (1852–1921) is occupied by compositions for piano. The composer gave preference to piano miniatures and often combined them into cycles. Many instructive compositions are still included in the pedagogical repertoire of children’s music schools. This collection includes Album for the Youth, Op. 23 and 6 Preludes for Piano, Op. 8.

The edition is addressed to pupils of the middle and senior grades of children’s music schools, students of music colleges and higher schools in the general piano course, and instrumental music lovers.

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- П 21** **Пахульский Г. А.** Избранные фортепианные произведения. Альбом для юношества. Соч. 23. 6 прелюдий для фортепиано. Соч. 8 : ноты / Г. А. Пахульский. — 2-е изд., стер. — Санкт-Петербург : Лань : Планета музыки, 2024. — 60 с. — Текст : непосредственный.

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Основное место в творческом наследии Генриха Альбертовича Пахульского (1852–1921) занимают сочинения для фортепиано. Композитор отдавал предпочтение фортепианным миниатюрам и часто объединял их в циклы. Многие сочинения инструктивной направленности по сей день входят в педагогический репертуар детских музыкальных школ. В настоящий сборник вошли Альбом для юношества соч. 23 и 6 прелюдий для фортепиано соч. 8.

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Обложка
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Album for the Youth
Op. 23
1. In the Chapel

Альбом для юношества
Соч. 23
1. В часовне

Andante religioso

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante religioso'. The first measure is marked with a piano dynamic (*p*). The melody in the treble clef features a series of chords and moving lines, while the bass clef provides a steady accompaniment with chords and eighth notes.

The second system of musical notation continues the piece. It features a piano dynamic (*p*) in the first measure, followed by a *dim.* (diminuendo) marking. The system concludes with a mezzo-forte dynamic (*mp*). The musical texture remains consistent with the first system, showing a balance between the treble and bass parts.

The third system of musical notation continues the piece. It features a piano dynamic (*p*) in the first measure. The notation shows a continuation of the melodic and harmonic material, with the bass clef part providing a rhythmic foundation for the treble part.

The fourth system of musical notation concludes the piece. It features a *cresc.* (crescendo) marking in the first measure, followed by a *rit.* (ritardando) marking. The system ends with a forte dynamic (*f*). The final measure shows a full chord in both staves, marking the end of the piece.

2. Two-Part Fugue

2. Двухголосная fuga

Allegro

The first system of the musical score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro'. The first staff (treble clef) begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with a slur over the first four measures. The second staff (bass clef) is silent, indicated by a whole rest in each measure.

The second system continues the musical notation. The first staff (treble clef) features a *piu f* (pizzicato forte) dynamic marking. It contains a melodic line with a slur over the first four measures. The second staff (bass clef) contains a rhythmic accompaniment with a slur over the first four measures.

The third system continues the musical notation. The first staff (treble clef) starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The second staff (bass clef) contains a rhythmic accompaniment with a slur over the first four measures.

The fourth system continues the musical notation. The first staff (treble clef) features a mezzo-forte (*mf*) dynamic marking. The second staff (bass clef) contains a rhythmic accompaniment with a slur over the first four measures.

p
piu f

p

p
piu f

mf

f
rit.
p