



*H. Reichenow*



H. A. REICHENOW

## SELECTED PIANO PIECES

ALBUM FOR THE YOUTH. OP. 23

6 PRELUDES FOR PIANO. OP. 8

Г. А. РЕЙХЕНОВ

## ИЗБРАННЫЕ ФОРТЕПИАННЫЕ ПРОИЗВЕДЕНИЯ

АЛЬБОМ ДЛЯ ЮНОШЕСТВА. СОЧ. 23

6 ПРЕЛЮДИЙ ДЛЯ ФОРТЕПИАНО. СОЧ. 8



ПЛАНЕТА  
МУЗЫКИ  
MUSIC  
PLANET

- 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**  
*А. Ю. Лапишин*

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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 music features a mix of chords and moving lines in both hands.

The second system continues the piece. It begins with a piano dynamic (*p*). The middle of the system features a dynamic marking of *dim.* (diminuendo), and the final measure is marked with a mezzo-forte dynamic (*mp*).

The third system continues the piece. It begins with a piano dynamic (*p*). The music features a mix of chords and moving lines in both hands.

The fourth system concludes the piece. It begins with a piano dynamic (*p*). The middle of the system features a dynamic marking of *cresc.* (crescendo), and the final measure is marked with a forte dynamic (*f*). The tempo is marked *rit.* (ritardando) above the final measure.

## 2. Two-Part Fugue

## 2. Двухголосная fuga

Allegro

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic marking. The melody starts with a quarter rest, followed by a series of eighth and quarter notes, some of which are beamed together. The lower staff is in bass clef with the same key signature and time signature, and contains whole rests throughout this system.

The second system continues the two-staff arrangement. The upper staff features a *piu f* (pizzicato forte) dynamic marking. The melody continues with eighth and quarter notes, including some beamed eighth notes. The lower staff provides a bass line with eighth and quarter notes, some beamed together, and a few dotted notes.

The third system shows the continuation of the fugue. The upper staff begins with a piano (*p*) dynamic marking and includes a *cresc.* (crescendo) marking. The melody is characterized by eighth and quarter notes with various accidentals. The lower staff continues with a bass line of eighth and quarter notes, some beamed together.

The fourth system concludes the page. The upper staff features a mezzo-forte (*mf*) dynamic marking. The melody continues with eighth and quarter notes, some beamed together. The lower staff provides a bass line with eighth and quarter notes, some beamed together.

First system of a piano score in D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. The dynamic marking *piu f* is placed above the right hand in the third measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The dynamic marking *p* is placed above the right hand in the second measure.

Third system of the piano score. The right hand has a melodic line with some sixteenth-note passages. The dynamic marking *piu f* is placed above the right hand in the first measure.

Fourth system of the piano score. The right hand has a melodic line with some rests. The dynamic marking *mf* is placed above the right hand in the first measure.

Fifth system of the piano score, ending with a double bar line. The right hand has a melodic line with a *rit.* marking above it in the fourth measure. The dynamic marking *f* is placed above the right hand in the first measure, and *p* is placed above the right hand in the final measure.