

Herrn Wladimir Kutkin gewidmet.

T. 504



Musikischer

Zwei  
**Lieder**  
ohne Worte

für Klavier

von

Alexander Tiniakow.

OP. 1.

Preis 1 M.

Verlag von

Jul. Heinr. Zimmermann

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# Zwei Lieder ohne Worte.

## I.

Alexander Tiniakow, Op.1.

Andantino.

Piano.

*p*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic and a series of sixteenth-note runs in both hands, with fingerings 5-2-3-5-5-4 in the right hand and 1-3-1-1-3 in the left. The dynamics shift to piano (*p*) in the second system. The score includes various articulations such as slurs, accents, and repeat signs. The final system concludes with a pianissimo (*pp*) dynamic and features more intricate sixteenth-note patterns and rests. The piece ends with a final cadence in the right hand.

# II. Wiegenlied.

Allegretto.

*p*

The musical score is written for piano in A major (three sharps) and 3/4 time. It consists of four systems of two staves each. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The piece features a gentle, rocking melody in the right hand and a rhythmic accompaniment in the left hand. Fingerings are indicated by numbers 1-5. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major (two sharps). The music features a series of eighth and sixteenth notes, often beamed together. The bass line includes a triplet of eighth notes with fingerings 3, 1, 2, 3.

The second system continues the piece with similar rhythmic patterns. The bass line features a triplet of eighth notes with fingerings 1, 2, 1.

The third system shows the continuation of the melodic lines. The bass line has a triplet of eighth notes with fingerings 1, 2, 1.

The fourth system includes a triplet of eighth notes in the upper staff. The bass line continues with eighth-note patterns.

The fifth system concludes the piece. It begins with a dynamic marking of *f* (forte). The music then transitions to a piano (*p*) dynamic, followed by a *morendo* (diminuendo) section leading to a pianissimo (*pp*) dynamic. The system ends with a fermata over a final chord.

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## Alexander Tiniakow.

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