

XXXV

Ю. Энгель.

„ИЗЪ РАННИХЪ ТЕТРАДЕЙ“

ТРИ ПЬЕСЫ ДЛЯ ФОРТЕПИАНО.

№ 1. Вальсъ. 50 к.    № 2. Mazurka. 40 к.  
 № 3. Quasi-mazurka. 40 к.

Op. 12.

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J. Engel.

TROIS PIÈCES POUR PIANO.

№ 1. Valse . . . . . —50 k.  
 „ 2. Mazurka . . . . . —40 „  
 „ 3. Quasi-mazurka . . . . . —40 „


Op. 12.

Собственность издателя

**П. ЮРГЕНСОНА.**

МОСКВА.—ЛЕЙПЦИГЪ.

С.-Петербургъ, у Г. Юргенсона. | Варшава и Киевъ, у М. Пдзиковскаго.



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**P. JURGENSON.**

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✓

# Valse.

Aufführungsrecht vorbehalten.

Tempo di valzero.

J. ENGEL. Op. 12. № 1.

Piano.

The first system of the waltz is written for piano. It begins with a treble clef and a bass clef, with a 6/4 time signature. The key signature has two flats (B-flat and E-flat). The music starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the waltz. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment of eighth notes. The dynamics remain piano.

The third system includes the lyrics "sem - pre po - co cre - scen - do". The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment of eighth notes. The dynamics remain piano.

The fourth system includes the lyrics "sp" and "poco rit.". The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment of eighth notes. The dynamics remain piano.

2.

*pf*

The first system of music consists of two staves. The treble staff begins with a second ending bracket labeled '2.' over a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *pf* is placed in the first measure.

*cantabile*

The second system continues the piece. The treble staff features a melodic line with a long slur. The bass staff has a more active accompaniment. The dynamic marking *cantabile* is centered in the second measure.

The third system shows the continuation of the musical themes. The treble staff has a series of chords and moving lines, while the bass staff provides a steady accompaniment.

The fourth system continues the musical development. The treble staff has a melodic line with some rests, and the bass staff has a consistent accompaniment.

The fifth system concludes the page's musical content. The treble staff features a melodic line with a long note, and the bass staff has a final accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music includes chords and melodic lines. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, featuring a dynamic marking of *f* in the second measure.

Fourth system of musical notation, featuring a dynamic marking of *p* in the second measure.

Fifth system of musical notation, concluding the piece with sustained chords and melodic fragments.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a melodic line in the upper staff with a slur and a dynamic marking of *string.* and *rit.* (ritardando) indicated by a hairpin. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features two staves. The upper staff has a dynamic marking of *p* (piano). The music continues with melodic and harmonic development, including slurs and various note values.

The third system of music consists of two staves. The upper staff continues the melodic line with slurs and dynamic markings. The lower staff provides a steady accompaniment with chords and moving lines.

The fourth system of music consists of two staves. The upper staff contains the lyrics: *sem - pre po - co ere - secn - do*. The music is in a key with two flats. The lower staff provides a harmonic accompaniment with chords and moving lines.

The fifth system of music consists of two staves. The upper staff has a dynamic marking of *sp* (sforzando). The music continues with melodic and harmonic development, including slurs and various note values.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes dynamic markings such as *p* and *pp*, and various musical notations including slurs and ties.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring dynamic markings *mf* and *pf*.

Fifth system of musical notation, concluding the page with the lyrics "sten - tan - do" written below the notes.



# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Akimenku, Th.</b> Op. 34. Jeux. Morceaux caractéristiques:		<b>Conus, G.</b> Op. 36. № 1. Air de danse. . . . .	—40
№ 1. Cache-Cache . . . . .	—50	"  "  "  2. Moment douloureux. . . . .	—40
"  "  2. Colin-Maillard . . . . .	—50	"  "  "  3. Etude. . . . .	—40
Op. 35. Trois danses idylliques. . . . .	—70	"  Op. 38. Trois morceaux de Piano pour les pe-	
"  "  39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
№ 1. Au bord du lac. . . . .	—40	dante espressivo. 3. Scherzando. . . . .	—60
"  2. Paysage rustique. . . . .	—40	<b>Cui, C.</b> Op. 70. Deux mazurkas. . . . .	—75
"  3. Danse de la fée . . . . .	—50	"  "  79. Trois mazurkas. . . . .	1 25
"  4. Le crépuscule . . . . .	—40	<b>Eigès, K.</b> Op. 1. Nocturne . . . . .	—40
"  5. Le printemps. . . . .	—40	"  "  3. Deux pièces: № 1. Impromptu-Etude.	
"  6. Sur l'eau. . . . .	—50	№ 2. Fuga. . . . .	—40
"  7. Echo du passé. . . . .	—40	"  "  4. Barcarolle. . . . .	—40
"  8. Les vagues joyeuses. . . . .	—60	"  "  5. Deux préludes № 1. 2. . . . .	à —25
"  9. Un pèlerin las. . . . .	—40	<b>Glière, R.</b> Op. 19. Trois morceaux: № 1. Mazurka. . . . .	—35
"  10. En plein air. . . . .	—40	"  "  № 2. Intermezzo. . . . .	—35
"  11. La voix de la destinée. . . . .	—40	"  "  3. Mazurka . . . . .	—35
"  12. Le jardin endormi. . . . .	—40	"  Op. 21. № 1. Tristesse. . . . .	—20
Op. 42. Rêves étoilés. . . . .	—85	"  "  2. Joie. . . . .	—40
<b>Arensky, A.</b> Op. 74. Douze Etudes. Cah. I. № 1—6. . . . .	1 50	"  "  3. Chagrin. . . . .	—20
"  "  "  "  Cah. II. № 7—12. . . . .	1 50	"  Op. 26. № 1. Prélude . . . . .	—40
"  "  "  Séparément. № 1—12. . . . .	à —50	"  "  2. Prélude . . . . .	—40
<b>Barmotine, S.</b> Op. 9. Картинки из дѣтской жизни. Таб-		"  "  3. Prélude . . . . .	—30
leaux de la vie enfantine. . . . .	3 —	"  "  4. Chanson simple. . . . .	—30
Отдѣльно:		"  "  5. Mazurka. . . . .	—40
№ 1. Утренняя молитва. La prière du matin—25		"  "  6. Feuille d'album. . . . .	40
"  2. Мама. La maman. . . . .	—25	"  Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
"  3. Бабушка. La grand'mère. . . . .	—25	Es-dur. № 3. B-moll. . . . .	75
"  4. Любимый мѣсяць май. Le beau mois		"  Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
de mai. . . . .	—25	III. IV. V. . . . .	à 1 50
"  5. Пѣснь нищихъ дѣтей. Chanson des		"  Op. 31. 12 pièces enfantines. (Moyennedifficulté).	
enfants mendiants. . . . .	—25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
"  6. Игра въ пятнашки. Jeu aux tappes. —40		ceuse. 4. Rêverie. 5. Chanson popu-	
"  7. Очарованіе новой куклой. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée . . . . .	—25	9. Mazurka. 10. Chant oriental. 11.	
"  8. Игра въ лошадки. Jeu aux chevaux. —25		Feuille d'album. 12. Air de ballet. à —30	
"  9. Торжественный маршъ. Marche so-		"  Op. 34. 24 pièces caractéristiques pour la jeu-	
lennelle. . . . .	—40	nesse. Cahier I. II. III. IV. . . . .	à 1 —
"  10. Полька. Polka. . . . .	—25	"  Op. 40. Deux esquisses. . . . .	—50
"  11. Вальсъ. Valse mélancolique. . . . .	—60	"  Op. 43. 8 pièces faciles: № 1. Prélude . . . . .	—40
"  12. Мазурка. Mazurka . . . . .	—60	№ 2. Prière . . . . .	—25
"  13. Жалоба. La plainte. . . . .	—25	"  3. Mazurka . . . . .	—25
"  14. Катанье на лодкѣ. Promenade en		"  4. Le matin. . . . .	—25
bateau. . . . .	—40	"  5. Le soir. . . . .	—25
"  15. Безпокойство. L'inquiétude. . . . .	—40	"  6. Rondo. . . . .	—25
"  16. Игра въ скакалку. Jeu à la corde. —25		"  7. Arietta. . . . .	—35
"  17. Грезы. Les rêves. . . . .	—25	"  8. Marche miniature . . . . .	—25
"  18. Игра въ жмурки. Jeu au colin-mail-		<b>Goedicke, A.</b> Op. 17. Stances: № 1. Andante. 2. Allegro	
lard. . . . .	—25	misterioso. 3. Lento non troppo. 4. Molto	
"  19. Капризы. Les caprices. . . . .	—40	tempestuoso. . . . .	1 —
"  20. Осенняя пѣснь. Chant d'automne. . . . .	—25	<b>Goldenweiser, A.</b> Op. 10 № 1. Prélude. Cis-moll. . . . .	—35
"  21. У гроба. Auprès du tombeau. . . . .	—25	<b>Kalioujniy, B.</b> Op. 3. Cinq morceaux: № 1. Mélodie. 2.	
"  22. Въ лѣсу. Au bois. . . . .	—40	Petite Valse. 3. Chanson. 4. La gracieuse.	
Op. 10. Ballade. . . . .	2 —	5. Sarabande. . . . .	—60
<b>Bogoliouboff, U.</b> Quatre morceaux en forme d'études. . . . .	—75	<b>Kaschperow, L.</b> Au sein de la nature. (Среди природы).	
<b>Bubeck, Th.</b> Op. 22 № 1. Chanson d'amour. . . . .	—40	№ I. Deux roses. Двѣ розы. № I. F-dur.	
"  "  2. Mélancolie. . . . .	—40	№ 2. A-dur. . . . .	—50
<b>Butzow, W.</b> Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		"  II. Deux feuilles d'automne. (Два осеннихъ	
conte la forêt. Cinq esquisses . . . . .	1 —	листа). № 1. G-dur. № 2. H-moll. . . . .	—50
"  Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		"  III. Le murmure des blés. Рожь шумитъ. —50	
<b>Conus, Ed.</b> Quatre études. (Oeuvre posthume). . . . .	—75	"  IV. Le battage du blé. Молодьба. . . . .	—50
<b>Conus, G.</b> Op. 19. Stimmungsbilder № 2. . . . .	—20	<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Versuche music.	
"  "  "  "  3. . . . .	—40	Restaurationen. Heft II. Изъ минувшихъ вѣ-	
"  Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставраціи. Тетр. II.	
№ 1. Marche. . . . .	—40	№ 4. Іудей. № 5. Эллада. № 6. На родинѣ	
"  2. Crépuscule. . . . .	—40	Ислама. . . . .	1 —
"  3. Scherzino . . . . .	—40	<b>Khvostchinsky, P.</b> Op. 7. 1-re Sonate . . . . .	3 —
"  4. Romance . . . . .	—40	<b>Kotoff, P.</b> Op. 1. Six pièces lyriques. . . . .	—60
"  5. Babillage. . . . .	—40	<b>Landstein, W.</b> 5 morceaux: № 1. Romance. . . . .	—40
"  6. Menuet d'antan. . . . .	—40	№ 2. L'Espigle . . . . .	—25
"  7. Capriccioso. . . . .	—40	"  3. Gavotte . . . . .	—25
"  8. Polonaise . . . . .	—40	"  4. Petite Valse . . . . .	—25
		"  5. A la Mazurka. . . . .	—25

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# Mazurka.

Aufführungsrecht vorbehalten.

J. ENGEL. Op. 12, № 2.

Moderato.

Piano.

*p*

*mf*

*poco string.*

*riten.*

*p tempo*

*pf*

*f poco string.*  
*riten.*  
*Fine.*

*Poco più mosso.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with a dotted line above the final measure indicating an eighth rest. The lower staff is in bass clef and contains a few notes and rests.

**Cantabile.**

The second system begins with the tempo marking "Cantabile." and the instruction "suono pieno". It features two staves. The upper staff has a melodic line with slurs and a dynamic marking "p" at the end. The lower staff has a bass line with a dynamic marking "p" and an asterisk "\*" under a specific note.

The third system continues the Cantabile section. It features two staves. The upper staff has a melodic line with slurs and a dynamic marking "p". The lower staff has a bass line with a dynamic marking "mf" and a "p" marking.

The fourth system features two staves. The upper staff has a melodic line with slurs and the instruction "sempre" above it. The lower staff has a bass line with slurs and a dynamic marking "poco".

The fifth system features two staves. The upper staff has a melodic line with slurs and the instruction "a poco" above it. The lower staff has a bass line with slurs and dynamic markings "m.g." and "m.d.".

*molto* *stringendo*

*f* *m.g.*

*A tempo*

*p* *m.d.* *mf* *dolce*

*p.*

*m.d.*

*f* *dolcissimo* *p*

*mf*

*D. C. sin'al Fine.*

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Akimenko, Th.</b> Op. 34. Jeux. Morceaux caractéristiques:		<b>Conus, G.</b> Op. 86. № 1. Air de danse. . . . .	—40
№ 1. Cache-Cache . . . . .	—50	"  "  "  2. Moment douloureux. . . . .	—40
"  "  2. Colin-Maillard . . . . .	—50	"  "  "  3. Etude. . . . .	—40
"  Op. 35. Trois danses idylliques. . . . .	—70	"  Op. 38. Trois morceaux de Piano pour les pe- tites mains: № 1. Con moto. 2. An- dante espressivo. 3. Scherzando. . . . .	—60
"  "  39. Récits d'une âme rêveuse. 12 morceaux:		<b>Cui, C.</b> Op. 70. Deux mazurkas. . . . .	—75
№ 1. Au bord du lac. . . . .	—40	"  "  79. Trois mazurkas. . . . .	1 25
"  "  2. Paysage rustique. . . . .	—40	<b>Eigès, K.</b> Op. 1. Nocturne . . . . .	—40
"  "  3. Danse de la fée. . . . .	—50	"  "  3. Deux pièces: № 1. Impromptu-Etude. № 2. Fuga. . . . .	—40
"  "  4. Le crépuscule. . . . .	—40	"  "  4. Barcarolle. . . . .	—40
"  "  5. Le printemps. . . . .	—40	"  "  5. Deux préludes № 1. 2. . . . .	à—25
"  "  6. Sur l'eau. . . . .	—50	<b>Glière, R.</b> Op. 19. Trois morceaux: № 1. Mazurka. . . . .	—35
"  "  7. Echo du passé. . . . .	—40	"  "  "  № 2. Intermezzo. . . . .	—35
"  "  8. Les vagues joyeuses. . . . .	—60	"  "  "  3. Mazurka . . . . .	—35
"  "  9. Un pèlerin las. . . . .	—40	"  Op. 21. № 1. Tristesse. . . . .	—20
"  "  10. En plein air. . . . .	—40	"  "  "  2. Joie. . . . .	—40
"  "  11. La voix de la destinée. . . . .	—40	"  "  "  3. Chagrin. . . . .	—20
"  "  12. Le jardin endormi. . . . .	—40	"  Op. 26. № 1. Prélude . . . . .	—40
"  Op. 42. Rêves étoilés. . . . .	—85	"  "  "  2. Prélude . . . . .	—40
<b>Arensky, A.</b> Op. 74. Douze Études. Cah. I. № 1—6. . . . .	1 50	"  "  "  3. Prélude . . . . .	—30
"  "  "  Cah. II. № 7—12. . . . .	1 50	"  "  "  4. Chanson simple. . . . .	—30
"  "  "  Séparément. № 1—12. . . . .	à—50	"  "  "  5. Mazurka. . . . .	—40
<b>Barmotine, S.</b> Op. 9. Картинки из дѣтской жизни. Таб- леaux de la vie enfantine. . . . .	8 —	"  "  "  6. Feuille d'album. . . . .	—40
Отдѣльно:		"  Op. 29. Trois mazurkas: № 1. H-moll. № 2. Es-dur. № 3. B-moll. . . . .	75
№ 1. Утренняя молитва. La prière du matin—25		"  Op. 30. 25 Préludes en 5 cahiers: Cah. I. II. III. IV. V. . . . .	à 1 50
"  2. Мама. La maman. . . . .	—25	"  Op. 31. 12 pièces enfantines. (Moyenne difficulté). № 1. Prélude. 2. Nocturne. 3. Ber- ceuse. 4. Rêverie. 5. Chanson popu- laire. 6. Valse. 7. Romance. 8. Étude. 9. Mazurka. 10. Chant oriental. 11. Feuillet d'album. 12. Air de ballet. à—30	
"  3. Бабушка. La grand'mère. . . . .	—25	"  Op. 34. 24 pièces caractéristiques pour la jeu- nesse. Cahier I. II. III. IV. . . . .	à 1 —
"  4. Любимый мѣсяць маі. Le beau mois de mai. . . . .	—25	"  Op. 40. Deux esquisses. . . . .	—50
"  5. Пѣснь нищихъ дѣтей. Chanson des enfants mendiants. . . . .	—25	"  Op. 43. 8 pièces faciles: № 1. Prélude . . . . .	—40
"  6. Игра въ пятнашки. Jeu aux taches. — 40		"  "  "  № 2. Prière . . . . .	—25
"  7. Очарованіе новой куклой. Enchan- tement d'une nouvelle poupée. . . . .	—25	"  "  "  3. Mazurka . . . . .	—25
"  8. Игра въ лошади. Jeu aux chevaux. — 25		"  "  "  4. Le matin. . . . .	—25
"  9. Торжественный маршъ. Marche so- lennelle. . . . .	—40	"  "  "  5. Le soir. . . . .	—25
"  10. Полька. Polka. . . . .	—25	"  "  "  6. Rondo. . . . .	—25
"  11. Вальсъ. Valse mélancolique. . . . .	—60	"  "  "  7. Arietta. . . . .	—35
"  12. Мазурка. Mazurka . . . . .	—60	"  "  "  8. Marche miniature . . . . .	—25
"  13. Жалоба. La plainte. . . . .	—25	<b>Goedicke, A.</b> Op. 17. Stances: № 1. Andante. 2. Allegro misterioso. 3. Lento non troppo. 4. Molto tempestuoso. . . . .	1 —
"  14. Катанье на лодкѣ. Promenade en bateau. . . . .	—40	<b>Goldenweiser, A.</b> Op. 10. № 1. Prélude. Cis-moll. . . . .	—35
"  15. Безпокойство. L'inquiétude. . . . .	—40	<b>Kalioujniy, B.</b> Op. 3. Cinq morceaux: № 1. Mélodie. 2. Petite Valse. 3. Chanson. 4. La gracieuse. 5. Sarabande. . . . .	—60
"  16. Игра въ скакалку. Jeu à la corde. — 25		<b>Kaschperow, L.</b> Au sein de la nature. (Среди природы). № I. Deux roses. Двѣ розы. № 1. F-dur. № 2. A-dur. . . . .	—50
"  17. Грезы. Les rêves. . . . .	—25	"  II. Deux feuilles d'automne. (Два осеннихъ листа). № 1. G-dur. № 2. H-moll. . . . .	—50
"  18. Игра въ жмурки. Jeu au colin-mail- lard. . . . .	—25	"  III. Le murmure des blés. Рожь шумитъ. . . . .	—50
"  19. Капризы. Les caprices. . . . .	—40	"  IV. Le battage du blé. Молотьба. . . . .	—50
"  20. Осенняя пѣснь. Chant d'automne. . . . .	—25	<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Versuche music. Restaurationen. Heft II. Изъ минувшихъ вѣ- ковъ. Опытъ музык. реставраціи. Тетр. II. № 4. Іудея. № 5. Эллада. № 6. На родинѣ Ислама. . . . .	1 —
"  21. У гроба. Au près du tombeau. . . . .	—25	<b>Khvostchinsky, P.</b> Op. 7. 1-re Sonate . . . . .	8 —
"  22. Въ лѣсу. Au bois. . . . .	—40	<b>Kotoff, P.</b> Op. 1. Six pièces lyriques. . . . .	—60
"  Op. 10. Ballade. . . . .	2 —	<b>Landstein, W.</b> 5 morceaux: № 1. Romance. . . . .	—40
<b>Bogoliouboff, U.</b> Quatre morceaux en forme d'études. . . . .	—75	"  "  "  № 2. L'Espigle . . . . .	—25
<b>Bubeck, Th.</b> Op. 22. № 1. Chanson d'amour. . . . .	—40	"  "  "  3. Gavotte . . . . .	—25
"  "  "  2. Mélancolie. . . . .	—40	"  "  "  4. Petite Valse . . . . .	—25
<b>Butzow, W.</b> Op. 4. Что лѣсъ рассказываетъ. Ce que ra- conte la forêt. Cinq esquisses . . . . .	1 —	"  "  "  5. A la Mazurka. . . . .	—25
"  Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40			
<b>Conus, Ed.</b> Quatre études. (Oeuvre posthume). . . . .	—75		
<b>Conus, G.</b> Op. 19. Stimmungsbilder № 2. . . . .	—20		
"  "  "  "  3. . . . .	—40		
"  Op. 34. Huit morceaux (Troisième série):			
№ 1. Marche. . . . .	—40		
"  2. Crépuscule. . . . .	—40		
"  3. Scherzino . . . . .	—40		
"  4. Romance . . . . .	—40		
"  5. Babillage. . . . .	—40		
"  6. Menuet d'antan. . . . .	—40		
"  7. Capriccioso. . . . .	—40		
"  8. Polonaise . . . . .	—40		

4877



**Ю. Энгель.**

**„ИЗЪ РАННИХЪ ТЕТРАДЕЙ“**

ТРИ ПЬЕСЫ ДЛЯ ФОРТЕПИАНО.

№ 1. Вальсъ. 50 к.    № 2. Mazurka. 40 к.  
№ 3. Quasi-mazurka. 40 к.

Op. 12.

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**J. Engel.**

TROIS PIÈCES POUR PIANO.

№ 1. Valse . . . . . —50 к.  
 „ 2. Mazurka . . . . . —40 „  
 „ 3. Quasi-mazurka . . . . . —40 „


Op. 12.

Собственность издателя

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21

# Mazurka.

Aufführungsrecht vorbehalten.

J. ENGEL, Op. 12. № 3.

Lento, ma non troppo.

Piano. *p*

The first system of the Mazurka is written in 3/4 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand. The first measure contains a whole note chord, followed by a series of eighth and sixteenth notes.

The second system continues the piece, featuring a triplet of eighth notes in the right hand. The bass line consists of simple chords and single notes. The melody is characterized by its rhythmic complexity and melodic leaps.

*poco stringendo* *riten.*

The third system includes the performance markings *poco stringendo* and *riten.* (ritardando). The right hand features a triplet of eighth notes. The piece continues with its characteristic mazurka rhythm and melodic style.

The fourth system shows the continuation of the melody and bass line. It includes a triplet of eighth notes in the right hand. The piece maintains its tempo and character throughout this section.

The fifth and final system of the piece concludes with a sixteenth-note flourish in the right hand, marked with a '6'. The piece ends with a final chord in the right hand and a sustained bass note in the left hand.

Poco più mosso.

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *mf*. It contains several measures with chords and melodic lines, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo marking *Poco più mosso.* is positioned above the first staff. The word *cantabile* is written in the treble staff towards the end of the system.

The second system continues the piece. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment. A dynamic marking of *pf* (pianissimo) is placed in the treble staff.

The third system shows further development of the musical themes. The treble staff includes a triplet of eighth notes. The bass staff continues with its accompaniment. A dynamic marking of *p* (piano) is present in the treble staff.

The fourth system contains a dynamic marking of *sf* (sforzando) in the treble staff. The treble staff has a melodic line with eighth notes, while the bass staff has chords. A dynamic marking of *p* (piano) is also present in the bass staff.

The fifth system concludes the page. The treble staff has a melodic line with eighth notes. The bass staff has chords. Dynamic markings of *mf* (mezzo-forte) and *p leggiero* (piano, light) are present in the treble and bass staves respectively.



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the second measure. The bass clef staff contains a bass line with a slur over the first two measures. Dynamics include *mf* and *p leggiero*.

Second system of musical notation. The treble clef staff features a series of chords with a slur over the first four measures. The bass clef staff contains a bass line with a slur over the first four measures. Dynamics include *p* and *f*.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a triplet of eighth notes. The bass clef staff has a bass line with a slur. Dynamics include *p*.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a triplet of eighth notes. The bass clef staff has a bass line with a slur. Dynamics include *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a triplet of eighth notes. The bass clef staff has a bass line with a slur. Dynamics include *ff* and *mf*.

Tempo I.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The melody in the treble clef is characterized by eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a treble clef staff with a triplet of eighth notes and a bass clef staff. A *poco string.* instruction is written in the right margin, indicating a slight increase in volume for the string accompaniment. The melodic line in the treble clef continues with various rhythmic patterns.

The third system of notation includes a *riten.* (ritardando) instruction, indicating a gradual slowing down of the tempo. The treble clef staff shows a melodic line with some grace notes, while the bass clef staff continues with a steady accompaniment.

The fourth system contains a triplet of eighth notes in the treble clef staff. The music maintains its melodic and harmonic structure, with the bass clef providing a consistent accompaniment.

The fifth and final system on the page features a quintuplet of eighth notes in the treble clef staff. The piece concludes with a final chord in both staves.

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Akimenko, Th.</b> Op. 34. Jeux. Morceaux caractéristiques:		<b>Conus, G.</b> Op. 36. № 1. Air de danse. . . . .	-40
№ 1. Cache-Cache . . . . .	-50	"  "  "  2. Moment douloureux . . . . .	-40
"  "  2. Colin-Maillard . . . . .	-50	"  "  "  3. Etude . . . . .	-40
Op. 35. Trois danses idylliques. . . . .	-70	"  Op. 38. Trois morceaux de Piano pour les pe-	
"  "  39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
"  "  № 1. Au bord du lac. . . . .	-40	dante espressivo. 3. Scherzando. . . . .	-60
"  "  2. Paysage rustique. . . . .	-40	<b>Cui, C.</b> Op. 70. Deux mazurkas. . . . .	-75
"  "  3. Danse de la fée . . . . .	-50	"  "  79. Trois mazurkas. . . . .	1 25
"  "  4. Le crépuscule . . . . .	-40	<b>Eigès, K.</b> Op. 1. Nocturne . . . . .	-40
"  "  5. Le printemps. . . . .	-40	"  "  3. Deux pièces: № 1. Impromptu-Etude.	
"  "  6. Sur l'eau. . . . .	-50	№ 2. Fuga. . . . .	-40
"  "  7. Echo du passé. . . . .	-40	"  "  4. Barcarolle. . . . .	-40
"  "  8. Les vagues joyeuses. . . . .	-60	"  "  5. Deux préludes № 1. 2. . . . .	à -25
"  "  9. Un pèlerin las. . . . .	-40	<b>Glière, R.</b> Op. 19. Trois morceaux: № 1. Mazurka. . . . .	-35
"  "  10. En plein air. . . . .	-40	"  "  № 2. Intermezzo. . . . .	-35
"  "  11. La voix de la destinée. . . . .	-40	"  "  3. Mazurka . . . . .	-35
"  "  12. Le jardin endormi. . . . .	-40	"  Op. 21. № 1. Tristesse. . . . .	-20
"  Op. 42. Rêves étoilés. . . . .	-85	"  "  2. Joie. . . . .	-40
<b>Arensky, A.</b> Op. 74. Douze Etudes. Cah. I. № 1-6. . . . .	1 50	"  "  3. Chagrin. . . . .	-20
"  "  "  "  Cah. II. № 7-12. . . . .	1 50	"  Op. 26. № 1. Prélude . . . . .	-40
"  "  "  "  Séparément. № 1-12. . . . .	à -50	"  "  2. Prélude . . . . .	-40
<b>Barmotina, S.</b> Op. 9. Картинки из дѣтской жизни. Таб-		"  "  3. Prélude . . . . .	-30
leaux de la vie enfantine. . . . .	8 —	"  "  4. Chanson simple. . . . .	-30
Отдѣльно:		"  "  5. Mazurka. . . . .	-40
"  № 1. Утренняя молитва. La prière du matin—25		"  "  6. Feuille d'album. . . . .	-40
"  "  2. Мама. La maman. . . . .	-25	"  Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
"  "  3. Бабушка. La grand'mère. . . . .	-25	Es-dur. № 3. B-moll. . . . .	75
"  "  4. Любимый мѣсяць май. Le beau mois		"  Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
de mai. . . . .	-25	III. IV. V. . . . .	à 1 50
"  "  5. Пѣснь нищихъ дѣтей. Chanson des		"  Op. 31. 12 pièces enfantines. (Moyenne difficulté).	
enfants mendiants. . . . .	-25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
"  "  6. Игра въ пятнашки. Jeu aux tannes. — 40		ceuse. 4. Rêverie. 5. Chanson popu-	
"  "  7. Очарование новой куклои. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée . . . . .	-25	9. Mazurka. 10. Chant oriental. 11.	
"  "  8. Игра въ лошадики. Jeu aux chevaux. — 25		Feuillet d'album. 12. Air de ballet. à — 30	
"  "  9. Торжественный маршъ. Marche so-		"  Op. 34. 24 pièces caractéristiques pour la jeu-	
lennelle. . . . .	-40	nesse. Cahier I. II. III. IV. . . . .	à 1 —
"  "  10. Полька. Polka. . . . .	-25	"  Op. 40. Deux esquisses. . . . .	-50
"  "  11. Вальсъ. Valse mélancolique. . . . .	-60	"  Op. 43. 8 pièces faciles: № 1. Prélude . . . . .	-40
"  "  12. Мазурка. Mazurka . . . . .	-60	№ 2. Prière . . . . .	-25
"  "  13. Жалоба. La plainte. . . . .	-25	"  3. Mazurka . . . . .	-25
"  "  14. Катанье на лодкѣ. Promenade en		"  4. Le matin. . . . .	-25
bateau. . . . .	-40	"  5. Le soir. . . . .	-25
"  "  15. Безпокойство. L'inquiétude. . . . .	-40	"  6. Rondo. . . . .	-25
"  "  16. Игра въ скакалку. Jeu à la corde. — 25		"  7. Arietta. . . . .	-35
"  "  17. Грезы. Les rêves. . . . .	-25	"  8. Marche miniature . . . . .	-25
"  "  18. Игра въ жмурки. Jeu au colin-mail-		<b>Goedicke, A.</b> Op. 17. Stances: № 1. Andante. 2. Allegro	
lard. . . . .	-25	misterioso. 3. Lento non troppo. 4. Molto	
"  "  19. Капризы. Les caprices. . . . .	-40	tempestuoso. . . . .	1 —
"  "  20. Осенняя пѣснь. Chant d'automne. . . . .	-25	<b>Goldenweiser, A.</b> Op. 10 № 1. Prélude. Cis-moll. . . . .	-35
"  "  21. У гроба. Auprès du tombeau. . . . .	-25	<b>Kalioujniy, B.</b> Op. 3. Cinq morceaux: № 1. Mélodie. 2.	
"  "  22. Въ лѣсу. Au bois. . . . .	-40	Petite Valse. 3. Chanson. 4. La gracieuse.	
"  Op. 10. Ballade . . . . .	2 —	5. Sarabande. . . . .	-60
<b>Bogoliouboff, U.</b> Quatre morceaux en forme d'études. . . . .	-75	<b>Kaschpérow, L.</b> Au sein de la nature. (Среди природы).	
<b>Bubeck, Th.</b> Op. 22 № 1. Chanson d'amour. . . . .	-40	№ 1. Deux roses. Двѣ розы. № 1. F-dur.	
"  "  2. Mélancolie. . . . .	-40	№ 2. A-dur. . . . .	-50
<b>Butzow, W.</b> Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		II. Deux feuilles d'automne. (Два осеннихъ	
conte la forêt. Cinq esquisses . . . . .	1 —	листа). № 1. G-dur. № 2. H-moll. . . . .	-50
"  Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à — 40		III. Le murmure des blés. Рожь шумитъ. . . . .	-50
<b>Conus, Ed.</b> Quatre études. (Oeuvre posthume). . . . .	-75	IV. Le battage du blé. Молотьба. . . . .	-50
<b>Conus, G.</b> Op. 19. Stimmungsbilder № 2. . . . .	-20	<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Versuche music.	
"  "  "  "  3. . . . .	-40	Restaurationen. Heft II. Изъ минувшихъ вѣ-	
"  Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставрацій. Тетр. II.	
"  "  № 1. Marche. . . . .	-40	№ 4. Иудей. № 5. Эллада. № 6. На родинѣ	
"  "  2. Crépuscule. . . . .	-40	Ислама. . . . .	1 —
"  "  3. Scherzino . . . . .	-40	<b>Khvostchinsky, P.</b> Op. 7. 1-re Sonate . . . . .	8 —
"  "  4. Romance . . . . .	-40	<b>Kotoff, P.</b> Op. 1. Six pièces lyriques. . . . .	-60
"  "  5. Babillage. . . . .	-40	<b>Landstein, W.</b> 5 morceaux: № 1. Romance. . . . .	-40
"  "  6. Menuet d'antan. . . . .	-40	"  № 2. L'Espigle . . . . .	-25
"  "  7. Capriccioso. . . . .	-40	"  "  3. Gavotte . . . . .	-25
"  "  8. Polonaise . . . . .	-40	"  "  4. Petite Valse . . . . .	-25
		"  "  5. A la Mazurka. . . . .	-25