

SIX MORCEAUX

pour

P i a n o.

N ^o 1. Moment mélancolique.	—40 c.
„ 2. Valse	—50 „
„ 3. Nocturne.	—60 „
„ 4. Impromptu	—60 „
„ 5. Mazurka.	—40 „
„ <u>6. Etude</u>	<u>—50 „</u>

par

Alexandre Tschesnokoff.

Op. 6.



Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale
russe et du Conservatoire de Moscou.

MOSCOU. ↕ **LEIPZIG.**
Neglinny pr. 14. ↕ Thalstrasse 19.

St-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

№ 6. Etude.

A. TSCHESNOKOFF. Op. 6.

Adagio. (M.M. ♩ = 63.)

Piano.

ff *mf*

adirato

f

crescendo poco a poco

p

ff *mf* *p*

Andante. (M.M. ♩ = 108.)

mf *agitato*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the treble clef with many slurs and ties, and a supporting bass line with chords and single notes.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. A *cresc.* (crescendo) marking is present in the right hand towards the end of the system.

Third system of musical notation. A first ending bracket with a repeat sign and the number '8' is placed over the final two measures of the system.

Fourth system of musical notation. It begins with a *cresc.* marking in the left hand and a *ff* (fortissimo) marking in the right hand. A second ending bracket with a repeat sign and the number '8' is placed over the final two measures of the system.

Fifth system of musical notation. It features *dim.* (diminuendo) markings in both the left and right hands, indicating a decrease in volume.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs.

Second system of musical notation, continuing the piece. It maintains the same complex rhythmic texture and key signature as the first system.

Third system of musical notation. It includes dynamic markings: *cresc.* (crescendo) in the first measure and *ff* (fortissimo) in the fifth measure. A dashed line above the staff indicates a phrasing or breath mark.

Fourth system of musical notation. It begins with a measure rest marked with the number 8. A *rit.* (ritardando) marking is present in the final measure of the system.

Fifth system of musical notation. It starts with the dynamic marking *mf* (mezzo-forte) and the tempo marking *a tempo*.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a complex, flowing melody in the treble clef with frequent chromaticism and slurs. The bass clef provides a steady accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the right-hand part. The melodic line continues with intricate patterns, and the bass part maintains its accompaniment.

Third system of musical notation, featuring a *f* (forte) dynamic marking. A first ending bracket with a repeat sign is placed over the final two measures of the system. The treble clef part shows some chromatic alterations and slurs.

Fourth system of musical notation, starting with a first ending bracket from the previous system. It includes a *cresc.* (crescendo) marking. The right-hand part has a more active, rhythmic texture with many slurs and ties.

Fifth system of musical notation, concluding the page with a *dim.* (diminuendo) marking. The melody in the treble clef continues with chromatic movement and slurs, while the bass part provides harmonic support.

Tempo meno mosso.

dim. *f* *ad irato*

2ed.

6 6

f *accel.* *riten.*

5 5 3 3

Tempo I.

marc. *f* *mf agitato*

3 3

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. There are dynamic markings of *mf* and *f* throughout the system.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity with beamed notes. Dynamic markings include *mf* and *f*. A first ending bracket is indicated by a dashed line and the number 8.

Third system of musical notation, continuing the piece. It features similar rhythmic complexity with beamed notes. Dynamic markings include *dim.*, *p*, and *ff agitato*. A first ending bracket is indicated by a dashed line and the number 8.

Fourth system of musical notation, continuing the piece. It features similar rhythmic complexity with beamed notes. Dynamic markings include *mf* and *f*.

Fifth system of musical notation, concluding the piece. It features a more static texture with sustained chords and slower-moving lines. Dynamic markings include *mf* and *f*.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 23. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
„ № 1. Conte fantastique	—40	„ „ „ № 5. Berceuse	—30
„ „ 2. Berceuse	—30	„ „ „ „ 6. Jeu de course	—30
„ „ 3. Songe d'enfant	—30	„ „ „ „ 7. Mélodie	—30
„ „ 4. Songe d'une mère	—20	„ „ „ „ 8. Regrets	—30
„ „ 5. Le réveil	—40	Cui, C. Op. 64. 25 Préludes	3 50
„ Op. 26. Réminiscence. Mazurka	—50	Czerny, Ch. Op. 92. Toccate. <i>Édition redigée par</i>	
„ „ 27: № 1. Caprice de la mer	—60	„ „ „ „ <i>H. Pachulski</i>	—50
„ „ „ 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: № 1. Prélude.	
„ „ „ 3. Rêverie	—40	„ „ „ „ № 2. Andante	—50
„ „ 28: № 1. Berceuse	—20	„ „ Op. 3. Trois mélodies élégiaques: № 1.	
„ „ „ 2. Rêverie	—30	„ „ „ „ C-moll. № 2. G-moll. № 3. Fis-dur.	—50
„ „ „ 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
„ „ 28 ^{bis} . Élégie	—30	„ „ „ 16. Deux morceaux: № 1. Prélude. —30	
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		„ „ „ „ № 2. Romance —40	
(moyenne difficulté):		„ „ „ „ 17. Cinq Esquisses. № 1. B-dur. №	
Index: №№ 1. Dans les rêves. 2. Petite valse. 3. Chan-		„ „ „ „ 2. Es-moll. № 3. A-dur. № 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano.		„ „ „ „ № 5. Fis-dur	1 —
6. Impromptu. 7. Marche des marionnettes.		Hanke, H. Op. 1 № 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: № 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		„ „ „ „ lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 №№). 1 —		„ „ „ „ № 2. Mazurka (E-moll)	—30
„ „ 69. Der Blumengarten: № 7. Gavotte.—30		„ „ „ „ 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
„ № 1. Méditation	—40	„ „ „ „ № 1. Prélude	—30
„ „ 2. Intermezzo	—30	„ „ „ „ 2. Récit intéressant	—20
„ Op. 15. Deux miniatures	—40	„ „ „ „ 3. Rêverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		„ „ „ „ 4. Menuet	—30
„ № 1. Albumblatt	—20	„ „ „ „ 5. Chanson pastorale	—30
„ „ 2. Moment musical	—40	„ „ „ „ 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		„ Op. 18. Trois morceaux:	
„ № 2. Berceuse	—30	„ „ „ „ № 1. Romance	—60
„ „ 3. Un épisode lyrique	—40	„ „ „ „ 2. Valse	—50
„ Collection de pièces faciles sur des mo-		„ „ „ „ 3. Nocturne	—50
tifs favoris, tirés des opéras et ballets		„ Op. 19. La journée d'une petite fille.	
russes.		„ „ „ „ 24 morceaux pour Piano (difficulté moy-	
№№: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		„ „ „ „ <i>enne</i>) à l'usage de la jeunesse.	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		Cah. I.	
cygnes. 6. Feramors. 8. Néron. 9. Mazeppa.		„ №№: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		„ „ „ „ 4. Polka. 5. Mazurka. 6. La tabatière	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		Cah. II.	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		„ №№: 7. Marche des mirlitons. 8. Promenade Joy-	
enfants des steppes. 17. Songe sur le Volga.		„ „ „ „ euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		„ „ „ „ 11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		Cah. III.	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		„ №№: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		„ „ „ „ L'orage. 16. Les caprices. 17. Puniton. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		„ „ „ „ Pardon	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.	
perdu. 35. La tour de Babel à —40		„ №№: 19. Rêverie. 20. La vieille bonne. 21. Conte.	
Conus, G. Op. 19. „Stimmungsbilder“	—40	„ „ „ „ 22. Prière. 23. Berceuse. 24. Sommeil	1 50
„ „ 25. Huit morceaux pour piano (diffi-		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		„ „ „ „ 39. Impromptu	—30
„ № 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I .	
„ „ 2. Chanson simple. E-dur	—25	„ „ „ „ Inhalt: № 1. China. № 2. Indien. № 3. Aegypten. 1 —	
„ „ 3. Mélodie. C-dur	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
„ „ 4. Regret. F-dur	—25	„ „ „ „ vie enfantine	2 —
„ „ 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
„ „ 6. Consolation. D-dur	—25	„ „ „ „ ques:	
„ „ 7. Printemps. B-dur	—25	„ „ „ „ № 1. Prélude	—20
„ „ 8. Valse. Fis-dur	—25	„ „ „ „ 2. Intermezzo	—40
„ Op. 31. Huit morceaux: № 1. Harpe		„ „ „ „ 3. Aveu	—30
„ „ „ „ éolienne	—30	„ „ „ „ 4. Barcarolle	—40
„ „ „ „ № 2. Compassion	—30	„ „ „ „ 5. Une page de mes mémoires.—30	
„ „ „ „ 3. En rêve	—30	„ „ „ „ 6. Question douloureuse	—30
„ „ „ „ 4. Feuillet d'album	—30	„ „ „ „ 7. Impromptu	—30