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Памяти друга, композитора  
ИВАНА ВАСИЛЬЕВИЧА ПОКРОВСКАГО.



# Trois Préludes

pour Piano

par

## Alexandre Tschesnokoff.

Op. 2.

Prix 60 cop.



1900. Exposition univers.  
de Paris



„Grand prix“  
et Médaille d'or.

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**P. JURGENSON,**

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# TROIS PRELUDES.

## I.

ALEXANDRE TSCHESNOKOFF. Op. 2.

Adagio.

Piano.

*p.* *cresc.*

*f.* *L.m.* *p.*

*cresc.* *f.* *2*

*poco accel. e crescendo*

First system of musical notation. The treble clef staff contains complex chordal textures with many accidentals. The bass clef staff features a melodic line with eighth notes and some accidentals. Performance markings include *cresc.* in the treble and *ff risoluto* in the bass.

Second system of musical notation. The treble clef staff continues with dense chordal patterns. The bass clef staff has a more active melodic line. Performance markings include *rit.* and *marcato* in the treble.

Third system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff has a steady accompaniment. Performance markings include *a tempo* and *L.m.* in the treble, and *p* and *poco cresc.* in the bass.

Fourth system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff has a steady accompaniment. Performance markings include *L.m.* in the treble and *p* in the bass.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a steady accompaniment. Performance markings include *p* in the bass.

II.

Andante maestoso con tristezza.

*p dolce*

*poco accel. e cresc.*

*rit. dim.*      *a tempo*

*a tempo*      *rit.*      *p*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of A major (three sharps). The music features a flowing melody in the right hand and a steady accompaniment in the left hand. A *cresc.* (crescendo) marking is placed above the right-hand staff in the third measure.

The second system continues the piece. It features the same two-staff layout. The right-hand melody becomes more intricate with some grace notes. A *dim.* (diminuendo) marking is placed above the right-hand staff in the second measure, and a *rit.* (ritardando) marking is placed above the right-hand staff in the third measure.

The third system begins with the tempo marking *a tempo* above the right-hand staff. The dynamic marking *p* (piano) is placed below the left-hand staff in the first measure. The music maintains a consistent rhythmic pattern.

The fourth system continues the musical development. A *p* (piano) dynamic marking is placed below the left-hand staff in the second measure. The right-hand melody features some rests and grace notes.

The fifth system concludes the page. It features the *l.m.* (lento moderato) marking above the right-hand staff in the second measure. The dynamic marking *p* is below the left-hand staff in the first measure, and *pp* (pianissimo) is below the left-hand staff in the final measure. The system ends with a double bar line.

### III.

Allegro moderato.

The musical score is written for piano in a major key with a common time signature. It consists of six systems of staves. The first system begins with a forte (*f*) dynamic marking. The second system includes a fortissimo (*ff*) dynamic marking. The score features a variety of textures, including dense chordal passages, arpeggiated figures, and melodic lines. The final system contains several triplet markings (*3*) in both the treble and bass staves. The notation includes various accidentals, such as flats and naturals, and rests.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and triplet patterns in both hands. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

Second system of musical notation, continuing the piece. It features a *Tempo meno mosso.* instruction. The system includes dynamic markings of *sf* (sforzando) and *rit.* (ritardando). The music shows a transition from complex textures to more melodic lines with triplet accompaniment.

Third system of musical notation, showing a more rhythmic and melodic section. It features repeated eighth-note patterns in the right hand and accompaniment in the left hand, with some triplet figures.

Fourth system of musical notation, characterized by a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A dynamic marking of *poco a poco accel. e cresc.* (poco a poco accelerando e crescendo) is present.

Fifth system of musical notation, featuring a complex, dense texture in the right hand and a more active bass line. A dynamic marking of *rit. e dim.* (ritardando e diminuendo) is present, indicating a deceleration and softening of the music.

Tempo meno mosso.

The first system of music is marked "Tempo meno mosso." It consists of two systems of grand staff notation. The first system has two staves with various notes, including triplets and slurs. The second system continues the piece with similar notation and includes a fermata over a note in the bass staff.

Tempo I.

The second system of music is marked "Tempo I." It consists of three systems of grand staff notation. The first system has two staves with various notes and rests. The second system continues the piece with similar notation. The third system continues the piece with similar notation.

First system of musical notation. The treble clef staff contains a series of chords, with an 8-measure rest indicated above the first measure. The bass clef staff features a descending eighth-note line with chords, including a trill in the first measure.

Second system of musical notation. The treble clef staff includes triplets and a trill. The bass clef staff continues with eighth-note patterns and triplets.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff features a rhythmic pattern of eighth notes with chords.

**Presto.**

Fourth system of musical notation, marked **Presto.** The treble clef staff has a melodic line with slurs. The bass clef staff features a complex rhythmic pattern with slurs and a **ff** dynamic marking.

# Compositions russes pour Piano à 2 mains.

		R. C.
<b>Akimenko, Th.</b>	<b>Op. 23. Cinq Préludes:</b>	
"	№ 1. Conte fantastique . . . . .	—40
"	" 2. Berceuse . . . . .	—80
"	" 3. Songe d'enfant . . . . .	—80
"	" 4. Songe d'une mère . . . . .	—20
"	" 5. Le réveil . . . . .	—40
"	<b>Op. 26. Réminiscence. Mazurka.</b>	—50
"	" 27: № 1. Caprice de la mer . . . . .	—60
"	" " 2. Marionnette . . . . .	—20
"	" " 3. Rêverie . . . . .	—40
"	" 28: № 1. Berceuse . . . . .	—20
"	" " 2. Rêverie . . . . .	—80
"	" " 3. Petite valse. . . . .	—80
"	" 28bis. Élégie . . . . .	—80
<b>Amani, N.</b>	<b>Op. 15. Album pour la jeunesse. 12 pièces</b> <i>(moyenne difficulté):</i>	
	<i>Index:</i> №№ 1. Dans les rêves. 2. Petite valse. 3. Chan- sonnette. 4. En automne. 5. A la leçon de piano 6. Impromptu. 7. Marche des marionnettes 8. Scherzino. 9. Prière d'enfant. 10. Ancien menuet. 11. Dans l'inquiétude. 12. Le ruisseau. <b>1 50</b>	
<b>Arensky, A.</b>	<b>Op. 67. Arabesques (Suite en 6 №№).</b>	1 —
"	" 69. Der Blumengarten: № 7. Gavotte.	—80
<b>Bubeck, Th.</b>	<b>Op. 14. Deux morceaux:</b>	
"	№ 1. Méditation . . . . .	—40
"	" 2. Intermezzo . . . . .	—80
"	<b>Op. 15. Deux miniatures</b>	—40
<b>Bubeck, Th.</b>	<b>Op. 17. Zwei Klavierstücke:</b>	
"	№ 1. Albumblatt. . . . .	—20
"	" 2. Moment musical . . . . .	—40
<b>Bukke, E.</b>	<b>Op. 4. Trois morceaux:</b>	
"	№ 2. Berceuse . . . . .	—80
"	" 8. Un épisode lyrique . . . . .	—40
"	Collection de pièces faciles sur des mo- tifs favoris, tirés des opéras et ballets russes.	
	<i>№№:</i> 1. Eugène Onéguine. 2. Les Maccabées. 3. La pucelle d'Orléans. 4. La Vigne. 5. Le lac des cygnes. 6. Feramors. 8. Néron. 9. Mazeppa. 10. Marchand Kalaschnikoff. 11. Nijgorodzi. 12. Les caprices d'Oxane. 13. Marie de Bour- gogne. 14. Harold. 15. La Charmeuse. 16. Les enfants des steppes. 17. Songe sur le Volga. 18. L'infortunée. 19. La belle au bois dormant. 20. La Dame de Pique. 21. Ruth. 22. Snégou- rotschka. 23. Yolande. 24. Casse-Noisette. 25. Chant de l'amour triomphant. 26. Raphaël. 27. Doubrowsky. 28. La princesse lointaine. 30. Francesca da Rimini. 33. Rolla. 34. Paradis perdu. 35. La tour de Babel . . . . .	à —40
<b>Conus, G.</b>	<b>Op. 19. „Stimmungsbilder“</b>	—40
"	" 25. Huit morceaux pour piano (diffi- culté moyenne).	
"	№ 1. Prélude. H-moll . . . . .	—25
"	" 2. Chanson simple. E-dur . . . . .	—25
"	" 3. Mélodie. C-dur. . . . .	—25
"	" 4. Regret. F-dur . . . . .	—25
"	" 5. Impatience. D-moll . . . . .	—25
"	" 6. Consolation. D-dur . . . . .	—25
"	" 7. Printemps. B-dur . . . . .	—25
"	" 8. Valse. Fis-dur . . . . .	—25
"	<b>Op. 31. Huit morceaux: № 1. Harpe</b> éolienne . . . . .	—80
"	" " № 2. Compassion. . . . .	—80
"	" " " 3. En rêve . . . . .	—80
"	" " " 4. Feuillet d'album . . . . .	—80

		R. C.
<b>Conus, G.</b>	<b>Op. 31. Huit morceaux:</b>	
"	" " № 5. Berceuse . . . . .	—80
"	" " " 6. Jeu de course . . . . .	—80
"	" " " 7. Mélodie . . . . .	—80
"	" " " 8. Regrets . . . . .	—80
<b>Cui, C.</b>	<b>Op. 64. 25 Préludes</b>	3 50
<b>Czerny, Ch.</b>	<b>Op. 92. Toccate. <i>Edition redigée par</i></b> <i>H. Pachulski</i> . . . . .	—50
<b>Gilaieff, N.</b>	<b>Op. 1. Deux morceaux: № 1. Prélude.</b> № 2. Andante . . . . .	—50
"	<b>Op. 3. Trois mélodies élégiaques: № 1.</b> C-moll. № 2. G-moll. № 3. Fis-dur. . . . .	—50
<b>Glière, R.</b>	<b>Op. 15. Scherzo</b>	—60
"	" 16. Deux morceaux: № 1. Prélude. —80	
"	" " " 2. Romance —40	
"	" 17. Cinq Esquisses. № 1. B-dur. №	
"	2. Es-moll. № 3. A-dur. № 4. C-dur.	
"	№ 5. Fis-dur . . . . .	1 —
<b>Hanke, M.</b>	<b>Op. 1 № 1. Etourdi. Pièce de salon</b>	—80
<b>Hartmann, Th.</b>	<b>Op. 4. Trois morceaux: № 1. Pré-</b> lude (Fis-moll) . . . . .	—80
"	№ 2. Mazurka (E-moll) . . . . .	—80
"	" 3. Impromptu (Des-dur) . . . . .	—50
<b>Ilynsky, A.</b>	<b>Op. 17. Six morceaux:</b>	
"	№ 1. Prélude . . . . .	—80
"	" 2. Récit intéressant . . . . .	—20
"	" 3. Rêverie . . . . .	—50
"	" 4. Menuet . . . . .	—80
"	" 5. Chanson pastorale. . . . .	—80
"	" 6. Mazurka . . . . .	—50
"	<b>Op. 18. Trois morceaux:</b>	
"	№ 1. Romance . . . . .	—60
"	" 2. Valse . . . . .	—50
"	" 3. Nocturne. . . . .	—50
"	<b>Op. 19. La journée d'une petite fille.</b> <i>24 morceaux pour Piano (difficulté moy- enne) à l'usage de la jeunesse.</i>	
	<b>Cah. I.</b>	
	<i>№№:</i> 1. Le réveil joyeux. 2. Valse. 3. La Toupie. 4. Polka. 5. Mazurka. 6. La tabatière . .	1 20
	<b>Cah. II.</b>	
	<i>№№:</i> 7. Marche des mirlitons. 8. Promenade joy- euse. 9. Le Coucou. 10. Enterrement de l'oiseau. 11. Le Berger joue. 12. Papillon . . . .	1 20
	<b>Cah. III.</b>	
	<i>№№:</i> 13. Chanson russe. 14. Le jeu de course. 15. L'orage. 16. Les caprices. 17. Puniton. 18. Le Pardon. . . . .	1 50
	<b>Cah. IV.</b>	
	<i>№№:</i> 19. Rêverie. 20. La vieille bonne. 21. Conte. 22. Prière. 23. Berceuse. 24. Sommeil . .	1 50
<b>Junker, W.</b>	<b>Op. 30. Première Sonate (Fa-mineur).</b>	1 50
"	" 39. Impromptu . . . . .	—30
<b>Kastalsky, A.</b>	<b>Aus vergangenen Zeiten. Heft I</b> <i>Inhalt: № 1. China. № 2. Indien. № 3. Aegypten.</i>	1 —
<b>Kopylow, A.</b>	<b>Op. 53. 14 Tableaux musicaux de la</b> vie enfantine . . . . .	2 —
<b>Korestchenko, A.</b>	<b>Op. 40. 7 Morceaux caractéristi-</b> ques:	
"	№ 1. Prélude . . . . .	—20
"	" 2. Intermezzo . . . . .	—40
"	" 3. Aveu . . . . .	—30
"	" 4. Barcarolle . . . . .	—40
"	" 5. Une page de mes mémoires. —30	
"	" 6. Question douloureuse . . . . .	—30
"	" 7. Impromptu . . . . .	—80