

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 „ |
| „ 6. Etude | —50 „ |

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.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

№ 2. Valse.

Tempo di Valse. M.M. $\text{♩} = 48.$

A. TSCHESNOKOFF. Op. 6.

Piano.

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The first measure features a triplet of eighth notes in the right hand. The second measure has a fortissimo (*sf*) dynamic. The third measure is marked mezzo-forte (*mf*). The fourth and fifth measures are marked fortissimo (*sf*). The system concludes with a fortissimo (*sf*) dynamic.

The second system continues the piece. It starts with a fortissimo (*sf*) dynamic in the first measure. The second measure also has a fortissimo (*sf*) dynamic. The third measure is marked fortissimo (*sf*). The fourth measure is marked mezzo-forte (*mf*). The system ends with a mezzo-forte (*mf*) dynamic.

The third system consists of two staves. The right hand plays a continuous eighth-note melody with slurs. The left hand provides a steady accompaniment of eighth notes.

The fourth system continues the eighth-note patterns. It includes a *rit.* (ritardando) marking in the first measure, followed by a *a tempo* marking in the second measure.

The fifth system concludes the piece with the same eighth-note accompaniment and melodic lines as the previous systems.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats and a 4/4 time signature. The melody in the treble clef consists of eighth-note chords, while the bass clef has a simple eighth-note accompaniment.

Second system of musical notation, including dynamic markings *rit.* and *a tempo*. The treble clef continues with eighth-note chords, and the bass clef accompaniment remains consistent.

Third system of musical notation, showing the continuation of the melodic and accompaniment lines. The treble clef melody and bass clef accompaniment are consistent with the previous systems.

Fourth system of musical notation, featuring a *cresc.* marking. The treble clef melody and bass clef accompaniment continue, with the bass clef showing a change in dynamics.

Fifth system of musical notation, including a *p* marking and a fermata. The treble clef melody features a fermata over a series of eighth notes, and the bass clef accompaniment concludes with a final chord.

First system of musical notation. The treble clef staff features a melodic line with slurs and ties, starting with a *mf* dynamic marking. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff continues the accompaniment, including some notes marked with an 'x'.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with chords and slurs. A *f* dynamic marking is present.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with chords and slurs. A *dim.* dynamic marking is present.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with chords and slurs. *rit.* and *mf a tempo* markings are present.

The first system of music consists of two staves. The treble staff contains a melodic line with slurs and accents, including some notes marked with an 'x'. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a dynamic marking of *f* (forte) in the bass staff. The treble staff has a melodic line with slurs. The bass staff includes a *cresc.* (crescendo) marking. The system concludes with a key signature change to three flats.

The third system shows a melodic line in the treble staff with a slur and an eighth-note rest. The bass staff has a *ff* (fortissimo) dynamic marking. The system ends with a *dim.* (diminuendo) marking and a final chord.

Tempo I.

The fourth system begins with a *mf* (mezzo-forte) dynamic marking. It features a steady melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

The fifth system includes a *rit.* (ritardando) marking in the bass staff, followed by a return to *a tempo* (allegretto). The melodic line in the treble staff continues with slurs.

Compositions russes pour Piano à 2 mains.

| | R. C. |
|--|-------|
| Akimenko, Th. Op. 23. Cinq Préludes: | |
| " " N° 1. Conte fantastique | —40 |
| " " " 2. Berceuse | —30 |
| " " " 3. Songe d'enfant | —30 |
| " " " 4. Songe d'une mère | —20 |
| " " " 5. Le réveil | —40 |
| " " Op. 26. Réminiscence. Mazurka. | —50 |
| " " " 27: N° 1. Caprice de la mer | —60 |
| " " " " 2. Marionnette | —20 |
| " " " " 3. Rêverie | —40 |
| " " " 28: N° 1. Berceuse | —20 |
| " " " " 2. Rêverie | —30 |
| " " " " 3. Petite valse | —30 |
| " " " 28 ^{bis} . Elégie | —30 |
| Amani, N. Op. 15. Album pour la jeunesse. <i>12 pièces (moyenne difficulté)</i> : | |
| Index: N° 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. 1 50 | |
| Arensky, A. Op. 67. Arabesques (Suite en 6 N°N°). 1 — | |
| " " 69. Der Blumengarten: N° 7. Gavotte.—30 | |
| Bubeck, Th. Op. 14. Deux morceaux: | |
| " " N° 1. Méditation | —40 |
| " " " 2. Intermezzo | —30 |
| " " Op. 15. Deux miniatures | —40 |
| Bubeck, Th. Op. 17. Zwei Klavierstücke: | |
| " " N° 1. Albumblatt. | —20 |
| " " " 2. Moment musical | —40 |
| Bukke, E. Op. 4. Trois morceaux: | |
| " " N° 2. Berceuse | —30 |
| " " " 3. Un épisode lyrique | —40 |
| " " Collection de pièces faciles sur des mo- | |
| tifs favoris, tirés des opéras et ballets | |
| russes. | |
| N°N°: 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. Nijegorodzi. | |
| 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 |
| Conus, G. Op. 19. „Stimmungsbilder“ | —40 |
| " " 25. Huit morceaux pour piano (diffi- | |
| culté moyenne). | |
| " " N° 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 |
| " " Op. 31. Huit morceaux: N° 1. Harpe | |
| " " " " " éolienne | —30 |
| " " " " 2. Compassion. | —30 |
| " " " " 3. En rêve | —30 |
| " " " " 4. Feuillet d'album | —30 |

| | R. C. |
|--|-------|
| Conus, G. Op. 31. Huit morceaux: | |
| " " " " " N° 5. Berceuse | —30 |
| " " " " " 6. Jeu de course | —30 |
| " " " " " 7. Mélodie | —30 |
| " " " " " 8. Regrets | —30 |
| Cui, C. Op. 64. 25 Préludes. | 3 50 |
| Czerny, Ch. Op. 92. Toccate. <i>Edition redigée par</i> | |
| <i>H. Pachulski</i> | —50 |
| Gilaieff, N. Op. 1. Deux morceaux: N° 1. Prélude. | |
| " " " " N° 2. Andante | —50 |
| " " " Op. 3. Trois mélodies élégiaques: N° 1. | |
| " " " " C-moll. N° 2. G-moll. N° 3. Fis-dur. | —50 |
| Glière, R. Op. 15. Scherzo | —60 |
| " " " 16. Deux morceaux: N° 1. Prélude. —30 | |
| " " " " 2. Romance —40 | |
| " " " 17. Cinq Esquisses. N° 1. B-dur. N° | |
| " " " " 2. Es-moll. N° 3. A-dur. N° 4. C-dur. | |
| " " " " 5. Fis-dur | 1 — |
| Hanke, H. Op. 1 N° 1. Etourdi. Pièce de salon . —30 | |
| Hartmann, Th. Op. 4. Trois morceaux: N° 1. Pré- | |
| " " " lude (Fis-moll) | —30 |
| " " " N° 2. Mazurka (E-moll) | —30 |
| " " " " 3. Impromptu (Des-dur) | —50 |
| Ilynsky, A. Op. 17. Six morceaux: | |
| " " " N° 1. Prélude | —30 |
| " " " " 2. Récit intéressant | —20 |
| " " " " 3. Rêverie | —50 |
| " " " " 4. Menuet | —30 |
| " " " " 5. Chanson pastorale. | —30 |
| " " " " 6. Mazurka | —50 |
| " " Op. 18. Trois morceaux: | |
| " " " N° 1. Romance | —60 |
| " " " " 2. Valse | —50 |
| " " " " 3. Nocturne. | —50 |
| " " Op. 19. La journée d'une petite fille. | |
| " " " 24 morceaux pour Piano (difficulté moy- | |
| " " " " enne) à l'usage de la jeunesse. | |
| " " " Cah. I. | |
| " " " " N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie. | |
| " " " " " 4. Polka. 5. Mazurka. 6. La tabatière. | 1 20 |
| " " " " Cah. II. | |
| " " " " " N°N°: 7. Marche des mirlitons. 8. Promenade joy- | |
| " " " " " " euse. 9. Le Coucou. 10. Enterrement de l'oiseau. | |
| " " " " " " 11. Le Berger joue. 12. Papillon | 1 20 |
| " " " " Cah. III. | |
| " " " " " N°N°: 13. Chanson russe. 14. Le jeu de course. 15. | |
| " " " " " " L'orage. 16. Les caprices. 17. Punition. 18. Le | |
| " " " " " " Pardon. | 1 50 |
| " " " " Cah. IV. | |
| " " " " " N°N°: 19. Rêverie. 20. La vieille bonne. 21. Conte. | |
| " " " " " " 22. Prière. 23. Berceuse. 24. Sommeil | 1 50 |
| Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50 | |
| " " " 39. Impromptu. | —30 |
| Kastalsky, A. Aus vergangenen Zeiten. Heft I . | |
| " " " Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten. 1 — | |
| Kopylow, A. Op. 53. 14 Tableaux musicaux de la | |
| " " " " vie enfantine | 2 — |
| Korestchenko, A. Op. 40. 7 Morceaux caractéristi- | |
| " " " ques: | |
| " " " " N° 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 | —30 |