

XXV

Ю. Энгель.

„ИЗЪ РАННИХЪ ТЕТРАДЕЙ“

ТРИ ПЬЕСЫ ДЛЯ ФОРТЕПИАНО.

№ 1. Вальсъ. 50 к. № 2. Mazurka. 40 к.

№ 3. Quasi-mazurka. 40 к.

Ор. 12.

J. Engel.

TROIS PIÈCES POUR PIANO.

№ 1. Valse —50 k.

„ 2. Mazurka —40 „

„ 3. Quasi-mazurka —40 „

Ор. 12.



Собственность издателя

П. ЮРГЕНСОНА.

МОСКВА.—ЛЕЙПЦИГЪ.

С.-Петербургъ, у П. Юргенсона. | Варшава и Киевъ, у М. Издиковскаго.

Propriété de l'éditeur

P. JURGENSON.

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Breitkopf & Härtel, London.

35

✓

Valse.

Aufführungsrecht vorbehalten.

Tempo di valzero.

J. ENGEL. Op. 12. № 1.

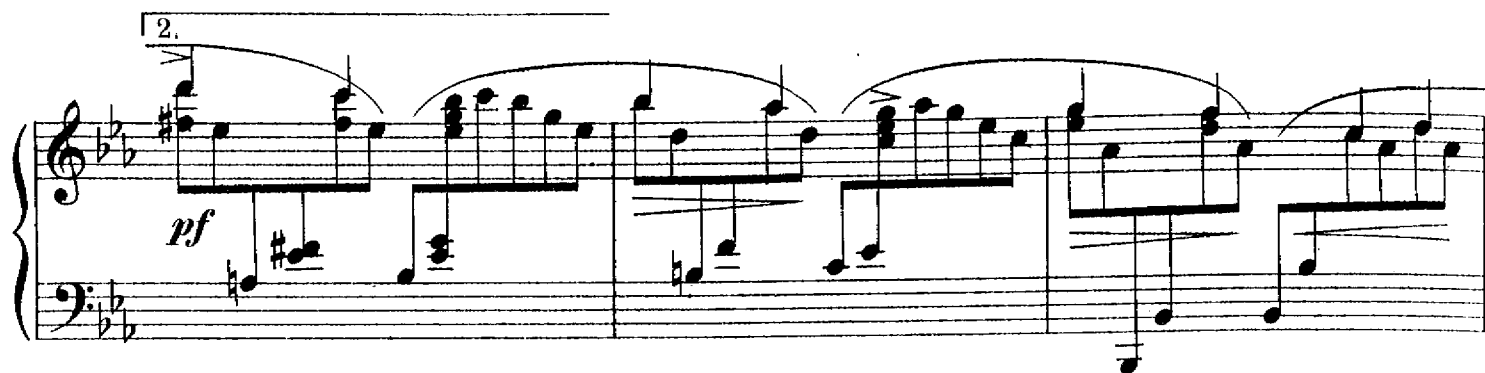
Piano.

p

sem pre po co cre scen do

sp

poco rit.



First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music is in piano (p) and features a melodic line in the right hand with a second ending bracketed over the final two measures. The left hand provides harmonic support with chords and single notes. The dynamic marking *pf* (pianissimo) is present.



Second system of musical notation. The key signature remains three flats. The tempo/mood marking *cantabile* is indicated. The right hand continues the melodic line with a long phrase spanning several measures. The left hand features a more active bass line with eighth and sixteenth notes.



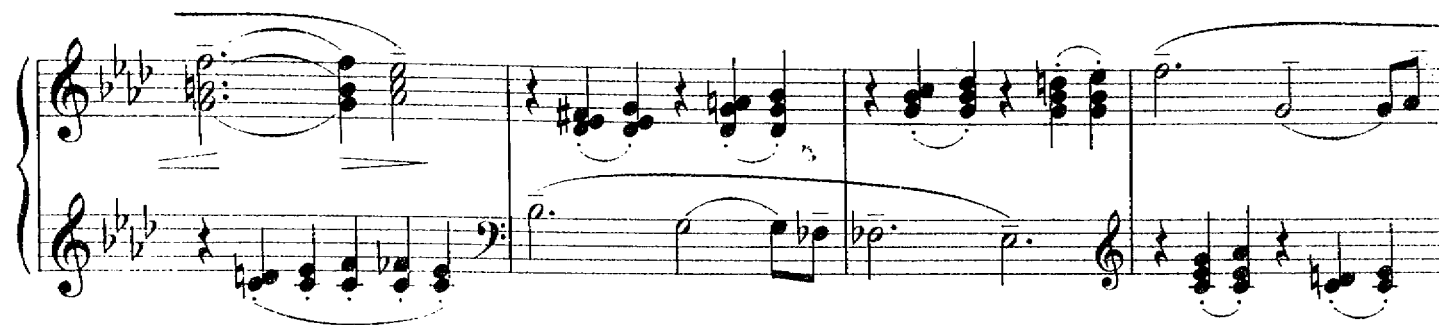
Third system of musical notation. The key signature is three flats. The right hand has a series of chords and single notes, while the left hand continues with a steady bass line of eighth notes.



Fourth system of musical notation. The key signature is three flats. The right hand features a melodic line with some chromaticism. The left hand has a bass line with some triplets and eighth notes.



Fifth system of musical notation. The key signature is three flats. The right hand has a melodic line with some chromaticism. The left hand has a bass line with some triplets and eighth notes.



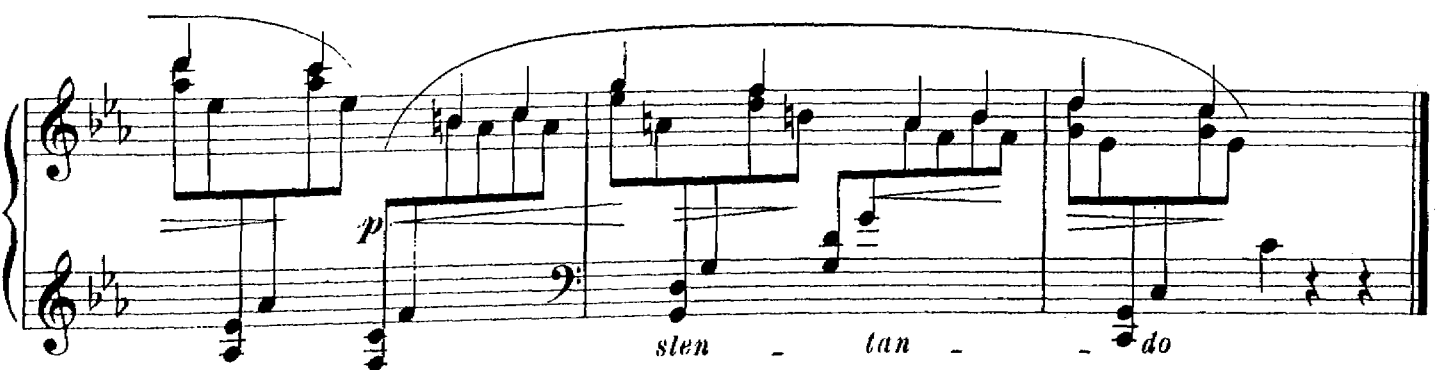
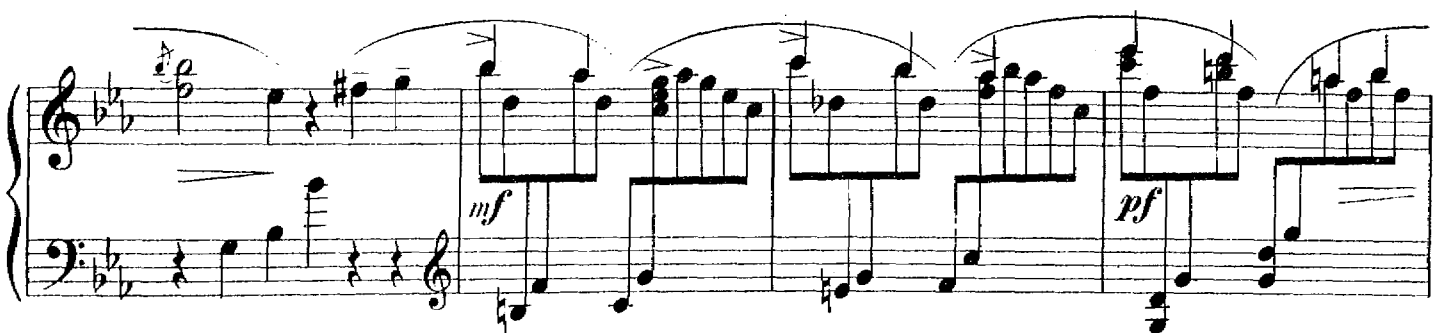
First system of a musical score in G major (one sharp). The treble clef staff features a melodic line with a half note G4, a quarter note A4, and a half note B4, followed by a descending eighth-note scale. The bass clef staff provides harmonic support with a half note G3, a quarter note A3, and a half note B3, followed by a descending eighth-note scale. A string section entry is marked with a wedge and the word "string." in the third measure, followed by a crescendo leading to a fortissimo (ff) dynamic in the fourth measure.

Second system of the musical score. The treble clef staff continues the melodic line with a half note C5, a quarter note D5, and a half note E5, followed by a descending eighth-note scale. The bass clef staff continues the harmonic support with a half note C4, a quarter note D4, and a half note E4, followed by a descending eighth-note scale. A piano (p) dynamic is marked in the first measure, and a crescendo leads to a fortissimo (ff) dynamic in the third measure.

Third system of the musical score. The treble clef staff continues the melodic line with a half note F5, a quarter note G5, and a half note A5, followed by a descending eighth-note scale. The bass clef staff continues the harmonic support with a half note F3, a quarter note G3, and a half note A3, followed by a descending eighth-note scale. A piano (p) dynamic is marked in the first measure, and a crescendo leads to a fortissimo (ff) dynamic in the third measure.

Fourth system of the musical score, featuring vocal entries. The treble clef staff has the lyrics "sem - pre po - co ere - scen - do" written below the notes. The bass clef staff provides harmonic support. A piano (p) dynamic is marked in the first measure, and a crescendo leads to a fortissimo (ff) dynamic in the third measure.

Fifth system of the musical score. The treble clef staff continues the melodic line with a half note B5, a quarter note C6, and a half note D6, followed by a descending eighth-note scale. The bass clef staff continues the harmonic support with a half note B3, a quarter note C4, and a half note D4, followed by a descending eighth-note scale. A fortissimo (ff) dynamic is marked in the first measure, and a crescendo leads to a fortissimo (ff) dynamic in the third measure.



Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. 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	Cui, C. Op. 70. Deux mazurkas.	—75
" 3. Danse de la fée.	—50	" 79. Trois mazurkas.	1 25
" 4. Le crépuscule.	—40	Eigès, K. 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	Glière, R. 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
Arensky, A. 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
Barmotine, S. Op. 9. Картинки из дѣтской жизни. Таб-		" " 3. Prélude.	—30
leaux de la vie infantine.	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 tattes. —40		ceuse. 4. Rêverie. 5. Chanson popu-	
" 7. Очарованіе новой куклы. 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		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-		Goedicke, A. 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	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, 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
Bogoliouboff, U. Quatre morceaux en forme d'études.	—75	Kaschperow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	№ I. Deux roses. Двѣ розы. № I. F-dur.	
" " 2. Mélancolie.	—40	№ 2. A-dur.	—50
Butzow, W. 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
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" IV. Le battage du blé. Молодьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. 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	Khvostchinsky, P. Op. 7. 1-re Sonate	3 —
" 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" 5. Babillage.	—40	Landstein, W. 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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Ю. Энгель.

„ИЗЪ РАННИХЪ ТЕТРАДЕЙ“

ТРИ ПЬЕСЫ ДЛЯ ФОРТЕПИАНО.

№ 1. Вальсъ. 50 к. № 2. Mazurka. 40 к.

№ 3. Quasi-mazurka. 40 к.

Ор. 12.

J. Engel.

TROIS PIÈCES POUR PIANO.

№ 1. Valse —50 k.

„ 2. Mazurka —40 „

„ 3. Quasi-mazurka —40 „

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Mazurka.

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J. ENGEL. Op. 12, № 2.

Moderato.

Piano.

The musical score is written for piano in a grand staff. It begins with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Moderato.' The score consists of 16 measures. The first measure is marked 'p' (piano). The second measure is marked 'mf' (mezzo-forte). The third measure is marked 'poco string.'. The fourth measure is marked 'riten.' (ritardando). The fifth measure is marked 'p' (piano). The sixth measure is marked 'tempo'. The seventh measure is marked 'f' (forte). The eighth measure is marked 'p' (piano). The ninth measure is marked 'p' (piano). The tenth measure is marked 'p' (piano). The eleventh measure is marked 'p' (piano). The twelfth measure is marked 'p' (piano). The thirteenth measure is marked 'p' (piano). The fourteenth measure is marked 'p' (piano). The fifteenth measure is marked 'p' (piano). The sixteenth measure is marked 'p' (piano). The score includes various musical notations such as notes, rests, and accidentals.

First system of musical notation. Treble and bass staves. Treble staff has a *pf* (pianissimo) dynamic marking. The music features a melodic line with trills and grace notes, and a supporting bass line.

Second system of musical notation. Treble and bass staves. Treble staff has a *f* (forte) dynamic marking and a *poco string.* (poco string) marking. The music continues with a melodic line and a supporting bass line. The system ends with a *Fine.* marking.

Poco più mosso.

Third system of musical notation. Treble and bass staves. The music continues with a melodic line and a supporting bass line. The tempo is marked *Poco più mosso.*

Fourth system of musical notation. Treble and bass staves. The music continues with a melodic line and a supporting bass line. The tempo is marked *Poco più mosso.*

Fifth system of musical notation. Treble and bass staves. The music continues with a melodic line and a supporting bass line. The tempo is marked *Poco più mosso.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment. A fermata is placed over the final measure of the treble staff.

Cantabile.

Second system of musical notation, marked *Cantabile.* and *suono pieno*. The treble staff continues the melodic line, while the bass staff has a more active accompaniment. A piano (*p*) dynamic marking is present in the final measure of the treble staff.

Third system of musical notation. The treble staff features a melodic line with a mezzo-forte (*mf*) dynamic marking. The bass staff continues the accompaniment, with a piano (*p*) dynamic marking in the final measure.

Fourth system of musical notation. The treble staff features a melodic line with a *sempre* marking. The bass staff continues the accompaniment, with a *poco* marking in the final measure.

Fifth system of musical notation. The treble staff features a melodic line with a *a poco* marking. The bass staff continues the accompaniment, with a *do* marking in the final measure.

molto *stringendo*

f *m.g.*

This system shows the first two measures of the piano part. The key signature has three flats (B-flat, E-flat, A-flat). The first measure is marked *f* (forte) and *m.g.* (mezzo-giochiato). The tempo markings *molto* and *stringendo* are placed above the staff. The notation includes chords and moving lines in both the treble and bass staves.

A tempo

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

This system contains measures 3 through 6. The tempo marking *A tempo* appears at the beginning. The first measure is marked *p* (piano). The fourth measure is marked *m.d.* (mezzo-dolce) and *mf* (mezzo-forte). The fifth measure is marked *dolce*. The notation continues with various musical figures and rests.

This system contains measures 7 through 10. It features more complex rhythmic patterns, including sixteenth-note runs in the treble staff and sustained chords in the bass. The key signature remains consistent.

m.d. *f* *dolcissimo* *p*

This system contains measures 11 through 14. The fourth measure is marked *m.d.* and *f*. The fifth measure is marked *dolcissimo* (dolcissimo). The sixth measure is marked *p* (piano). The notation includes a triplet in the bass staff in the final measure.

mf

This system contains measures 15 through 18, which conclude the piece. The final measure is marked *mf* (mezzo-forte). The notation features rapid sixteenth-note passages in the treble staff.

D. C. sin'al Fine.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. 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-	
" " 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	Cui, C. Op. 70. Deux mazurkas.	—75
" 3. Danse de la fée.	—50	" " 79. Trois mazurkas.	1 25
" 4. Le crépuscule.	—40	Eigès, K. 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. Trois préludes № 1. 2.	à —25
" 9. Un pèlerin las.	—40	Glière, R. 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
Arensky, A. Op. 74. Douze Études. 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
Barmotino, S. 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. (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. Очарованіе новой куклы. Enchan-		laire. 6. Valse. 7. Romance. 8. Étude.	
tement d'une nouvelle poupée.	—25	9. Mazurka. 10. Chant oriental. 11.	
" 8. Игра въ лошади. 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-		Goedicke, A. 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	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" 21. У гроба. Au près du tombeau.	—25	Kalioujniy, 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
Bogoliouboff, U. Quatre morceaux en forme d'études.	—75	Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	№ I. Deux roses. Двѣ розы. № 1. F-dur.	
" " 2. Mélancolie.	—40	№ 2. A-dur.	—50
Butzow, W. 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
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" IV. Le battage du blé. Молотба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " " 3.	—40	Restaurationen. Heft II. Изъ минувшихъ вѣ-	
" Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставрацій. Тѣтр. II.	
№ 1. Marche.	—40	№ 4. Іудея. № 5. Эллада. № 6. На родинѣ	
" 2. Crépuscule.	—40	Ислама.	1 —
" 3. Scherzino.	—40	Khvostchinsky, P. Op. 7. 1-re Sonate.	8 —
" 4. Romance.	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" 5. Babillage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" 6. Menuet d'antan.	—40	" № 2. L'Espigle.	—25
" 7. Capriccioso.	—40	" " 8. Gavotte.	—25
" 8. Polonaise.	—40	" " 4. Petite Valse.	—25
		" " 5. A la Mazurka.	—25

4XVII

Ю. Энгель.

„ИЗЪ РАННИХЪ ТЕТРАДЕЙ“

ТРИ ПЬЕСЫ ДЛЯ ФОРТЕПИАНО.

№ 1. Вальсъ. 50 к. № 2. Mazurka. 40 к.

№ 3. Quasi-mazurka. 40 к.

Ор. 12.

J. Engel.

TROIS PIÈCES POUR PIANO.

№ 1. Valse —50 к.

„ 2. Mazurka —40 „

„ 3. Quasi-mazurka —40 „

Ор. 12.

Собственность издателя

П. ЮРГЕНСОНА.

МОСКВА.—ЛЕЙПЦИГЪ.

С.-Петербургъ, у П. Юргенсона. | Варшава и Киевъ, у М. Иданковскаго.

Propriété de l'éditeur

P. JURGENSON.

MOSCOU.—LEIPZIG.

Sole Agents for the British Empire
Breitkopf & Härtel, London.

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Mazurka.

Aufführungsrecht vorbehalten.

J. ENGEL, Op. 12. № 3.

Lento, ma non troppo.

Piano.

The musical score is written for piano and consists of five systems. The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked 'Lento, ma non troppo.' and the dynamics include 'Piano.', 'p', 'poco stringendo', 'riten.', and a final decrescendo. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 6).

Poco più mosso.

First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes and a slur. The bass staff contains a simple harmonic accompaniment. The dynamic marking *mf* is placed in the bass staff. The tempo instruction *Poco più mosso.* is at the top left. The key signature has three flats.

Second system of musical notation. The treble staff continues the melodic line with a triplet. The bass staff continues the harmonic accompaniment. The dynamic marking *pf* is placed in the bass staff.

Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues the harmonic accompaniment. The dynamic marking *p* is placed in the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a harmonic accompaniment with a slur. The dynamic marking *sf* is placed in the treble staff, and *p* is placed in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a harmonic accompaniment with a slur. The dynamic marking *mf* is placed in the bass staff, and *p leggiero* is placed in the treble staff.



Tempo I.



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo is marked "Tempo I." and the dynamics include a piano (*p*) marking. The music consists of a series of eighth and sixteenth notes, with a fermata over the final measure.



Second system of musical notation, continuing the piece. It includes a treble and bass staff. The key signature remains two sharps. The music features triplet markings (3) and a *poco string.* marking. The system concludes with a fermata.



Third system of musical notation, continuing the piece. It includes a treble and bass staff. The key signature remains two sharps. The music features a *riten.* (ritardando) marking. The system concludes with a fermata.



Fourth system of musical notation, continuing the piece. It includes a treble and bass staff. The key signature remains two sharps. The music features triplet markings (3) and a fermata over the final measure.



Fifth system of musical notation, continuing the piece. It includes a treble and bass staff. The key signature remains two sharps. The music features a quintuplet marking (5) and a fermata over the final measure.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. 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	Cui, C. Op. 70. Deux mazurkas.	—75
" 3. Danse de la fée.	—50	" " 79. Trois mazurkas.	1 25
" 4. Le crépuscule.	—40	Eigès, K. 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	Glière, R. 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
Arensky, A. 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
Barmotine, S. 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 мѣсяцъ 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 куклоф. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée.	—25	9. Mazurka. 10. Chant oriental. 11.	
" 8. Игра въ лошади. 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.		" 6. Rondo.	—25
" 16. Игра въ скакалку. Jeu à la corde. —25		" 7. Arietta.	—35
" 17. Грезъ. Les rêves.	—25	" 8. Marche miniature	—25
" 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. 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	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, 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
Bogoliouboff, U. Quatre morceaux en forme d'études.	—75	Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	№ 1. Deux roses. Двѣ розы. № 1. F-dur.	
" " 2. Mélancolie.	—40	№ 2. A-dur.	—50
Butzow, W. 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
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. 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	Khvostchinsky, P. Op. 7. 1-re Sonate	8 —
" 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" 5. Babillage.	—40	Landstein, W. 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