



A Monsieur Alexandre Goldenweiser!

# Morceaux caractéristiques



|                                         |      |      |
|-----------------------------------------|------|------|
| N <sup>o</sup> 1. Prélude . . . . .     | — 20 | Cop. |
| „ 2. Intermezzo . . . . .               | — 40 | „    |
| „ 3. Aveu . . . . .                     | — 30 | „    |
| „ 4. Barcarolle . . . . .               | — 40 | „    |
| „ 5. Une page de mes mémoires . . . . . | — 30 | „    |
| „ 6. Question douloureuse . . . . .     | — 30 | „    |
| „ 7. Impromptu. . . . .                 | — 30 | „    |

Composés par

**A. KORESTCHENKO.**

Op. 40.

1900. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

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,** Neglinny pr., 14. **LEIPZIG,** Thalstrasse 19.

St.-Petersbourg chez J. Jurgenson.

Kieff, L. Idzikowski.

Imprimerie de musique de P. Jurgenson à Moscou.

13744-00

## Prélude.

A. KORESTCHENKO, Op.40. №1.

Allegretto non troppo.

Piano.

The musical score is written for piano and consists of four systems of music. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegretto non troppo'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble. The second system features a crescendo in the bass. The third system has a piano (p) dynamic in the bass and a mezzo-forte (mf) dynamic in the treble. The fourth system begins with a crescendo in the bass and ends with a piano (p) dynamic in the treble.

*p espressivo* *mf*

*p*

*pp* *cre* *scen*

*do* *molto* *f* *crese.* *ff* *allargando molto rit.*

*fff* *con tutta forza* *m. s.*

POUR LE PIANO.

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| 10538* | " Оладко пѣлъ душа соловушка.                             | 50 |        |                                                            |    |



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G. SCHIRMER, Jr.  
(Boston Music Co.)  
26 WEST ST., - - BOSTON.

## Intermezzo.

A. KORESTCHENKO, Op. 40. № 2.

Allegretto moderato.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The tempo is marked 'Allegretto moderato.' and the key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mf, f, cresc.). The first system starts with a piano (p) marking. The second system includes a crescendo (cresc.) marking. The third system includes a mezzo-forte (mf) marking. The fourth system includes a mezzo-forte (mf) marking. The fifth system includes a piano (p) marking, a crescendo (cresc.) marking, and a mezzo-forte (mf) marking.

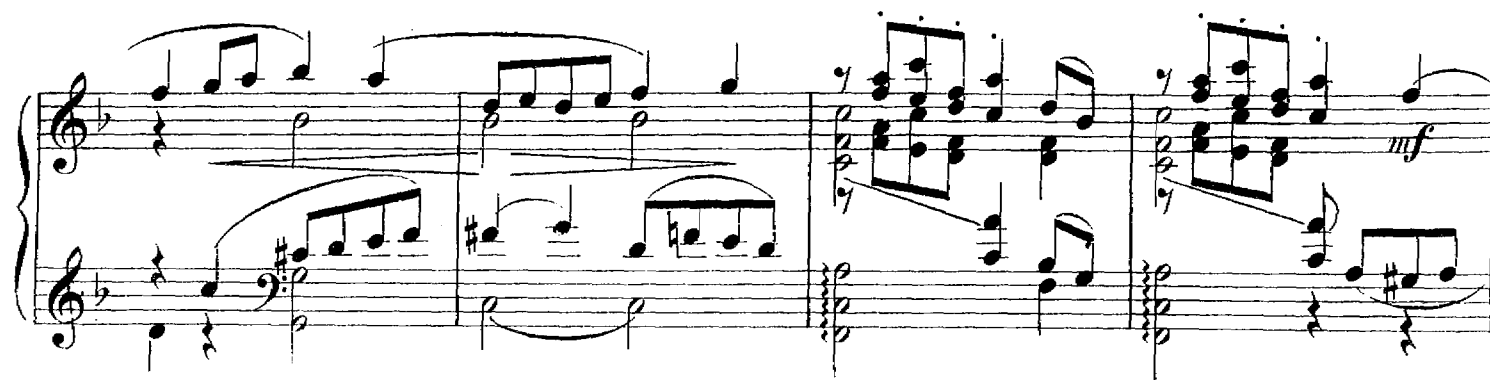
First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of one flat. The first two measures are marked *mf* and the last two *p*. A *molto cresc.* marking is present above the final measure.

Second system of musical notation, measures 5-8. The music continues with a *f* marking in the first measure and a *dim.* marking above the final measure.

Third system of musical notation, measures 9-12. The music is marked *rit.* in the first measure, *p* in the second, and *mp* in the fourth. The tempo marking *Listesso tempo.* appears above the second measure of this system.

Fourth system of musical notation, measures 13-16. The music is marked *p* in the first three measures and *mf* in the fourth.

Fifth system of musical notation, measures 17-20. The music is marked *p* in the first three measures and *pp* in the fourth. A *dim.* marking is present above the third measure.



First system of musical notation, featuring a treble and bass staff. The music includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte).



Second system of musical notation, featuring a treble and bass staff. The music includes various note values, rests, and dynamic markings such as *p* (piano), *espress.* (espressivo), *dim.* (diminuendo), and *pp* (pianissimo).



Third system of musical notation, featuring a treble and bass staff. The music includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte).



Fourth system of musical notation, featuring a treble and bass staff. The music includes various note values, rests, and dynamic markings such as *cresc.* (crescendo), *f* (forte), *poco rit.* (poco ritardando), *pp* (pianissimo), and *a tempo*.



Fifth system of musical notation, featuring a treble and bass staff. The music includes various note values, rests, and dynamic markings such as *p* (piano).



First system of a piano score. The right hand features a melodic line with various accidentals (sharps, flats, naturals) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *poco*, *a poco*, *cres*, *cen*, *do*, and *molto cresc. rit.*. A *p* (piano) dynamic is marked at the beginning of the left hand.

Second system of the piano score. The right hand continues the melodic development. The left hand has a more active role with sixteenth-note patterns. Dynamics include *f* (forte) and *ff* (fortissimo). The tempo marking *a tempo* is present at the start of the system.

Third system of the piano score. The right hand features a melodic line with slurs. The left hand has a more active role with sixteenth-note patterns. Dynamics include *mf* (mezzo-forte), *accel.* (accelerando), *p* (piano), and *pp* (pianissimo).

Fourth system of the piano score. The right hand features a melodic line with slurs. The left hand has a more active role with sixteenth-note patterns. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Fifth system of the piano score. The right hand features a melodic line with slurs. The left hand has a more active role with sixteenth-note patterns. Dynamics include *rit.* (ritardando), *a tempo*, and *p* (piano).

First system of musical notation. The treble staff begins with a piano (*p*) dynamic. The bass staff features a continuous eighth-note accompaniment. The system concludes with a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic.

Second system of musical notation. The treble staff starts with a forte (*f*) dynamic. The bass staff continues with the eighth-note accompaniment. The system ends with a piano (*p*) dynamic.

Third system of musical notation. The treble staff begins with a mezzo-piano (*mp*) dynamic. The bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble staff starts with a mezzo-forte (*mf*) dynamic. The bass staff features a continuous eighth-note accompaniment. The system concludes with a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. The treble staff begins with a forte (*f*) dynamic. The bass staff continues with the eighth-note accompaniment. The system ends with a crescendo (*cresc.*).

The musical score consists of five systems of staves. The first system begins with a treble staff marked *mf* and a bass staff. The second system continues with a treble staff marked *p* and a bass staff. The third system features a treble staff marked *molto cresc.* and a bass staff. The fourth system has a treble staff marked *ff* and a bass staff. The fifth system includes a treble staff marked *f* and a bass staff. The sixth system shows a treble staff marked *sempre cresc.* and a bass staff. The seventh system features a treble staff marked *ff brillante* and a bass staff. The eighth system has a treble staff marked *cresc.* and a bass staff. The ninth system includes a treble staff marked *cresc.* and a bass staff. The tenth system shows a treble staff marked *cresc.* and a bass staff. The eleventh system features a treble staff marked *cresc.* and a bass staff. The twelfth system has a treble staff marked *cresc.* and a bass staff. The thirteenth system includes a treble staff marked *cresc.* and a bass staff. The fourteenth system shows a treble staff marked *cresc.* and a bass staff. The fifteenth system features a treble staff marked *cresc.* and a bass staff. The sixteenth system has a treble staff marked *cresc.* and a bass staff. The seventeenth system includes a treble staff marked *cresc.* and a bass staff. The eighteenth system shows a treble staff marked *cresc.* and a bass staff. The nineteenth system features a treble staff marked *cresc.* and a bass staff. The twentieth system has a treble staff marked *cresc.* and a bass staff.

Dynamics and performance instructions include: *mf*, *p*, *molto cresc.*, *ff*, *cresc.*, *f*, *sempre cresc.*, *ff brillante*, and *cresc.*.

POUR LE PIANO.

## SUITE IV.

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Composés par

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## Aveu.

A. KORESTCHENKO, Op. 40. № 3.

Andantino, mosso.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked "Piano." and "Andantino, mosso." with dynamics "p" and "espress.". The second system has dynamics "mf" and "cresc.". The third system has dynamics "mf", "p", and "ppdolce". The fourth system has dynamic "p". The score includes various musical notations such as slurs, ties, and ornaments.

First system of musical notation. The treble staff features a melodic line with slurs and ties, marked *mf* and *p*. The bass staff provides a harmonic accompaniment with chords and moving lines. A *dim.* (diminuendo) marking is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic line, marked *p* and *mf*. The bass staff features a prominent arpeggiated accompaniment. A *rit.* (ritardando) marking is present in the first measure.

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a prominent arpeggiated accompaniment, continuing the texture from the previous system.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a prominent arpeggiated accompaniment. A *poco cresc.* (poco crescendo) marking is present in the first measure, and a *rit.* (ritardando) marking is present in the second measure. The system concludes with a *p* (piano) marking and a *f* (forte) marking.

First system of musical notation, measures 1-3. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features a complex texture with many beamed sixteenth and thirty-second notes in both the treble and bass staves, often with slurs and accents.

Second system of musical notation, measures 4-6. Measure 6 begins with a forte dynamic marking *ff*. The notation continues with dense, rapid passages in both staves.

Third system of musical notation, measures 7-9. Measure 7 starts with a *dim.* (diminuendo) marking. Measure 8 has a *p* (piano) marking. Measure 9 begins with an *espressivo* marking. The music shows a variety of note values and rests.

Fourth system of musical notation, measures 10-12. The music continues with intricate patterns, including a *p* (piano) marking in measure 12. The bass staff features a prominent, continuous sixteenth-note accompaniment.

Fifth system of musical notation, measures 13-15. Measure 14 has a *dim.* marking, and measure 15 ends with a *pp* (pianissimo) marking. The system concludes with a double bar line.



# FANTASIES ET MORCEAUX

POUR LE PIANO.

**SUITE IV.**

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| 12273. | " " 26. Le festin. Grande marche . . . . .                  | 30 | 7758.                                                     | " Op. 72. Home, sweet home! Air anglais . . . . .                  | 45 |
| 12321. | " " 165. La belle hongroise . . . . .                       | 30 | 12644.                                                    | Trojeau, A. Vorrei morire. Romance de F. Testi. . . . .            | 30 |
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| 11866. | " " 187. La bavarde . . . . .                               | 35 | 7671.                                                     | " " 198. Othello. Fantaisie . . . . .                              | 45 |
| 9897.  | " Marche d'entrée . . . . .                                 | 30 | 8576.                                                     | " " 202. Trovatore. Fantaisie . . . . .                            | 70 |
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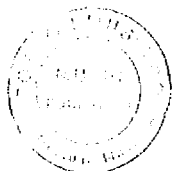
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## Barcarolle.

A. KORESTCHENKO, Op. 40. № 4.

**Piano.** *Allegretto non troppo*

*pp cantabile e grazioso*

*mf*

*mf*

*mf*

*p* *dim.*

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is one sharp (F#). The piece features various musical notations, including notes, rests, and dynamic markings. The dynamics include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *Rev.* (Rehearsal) and *cre - scen - do* (crescendo). The notation includes slurs, ties, and various accidentals (sharps, flats, naturals). The piece concludes with a final chord in the right hand.

*pp*

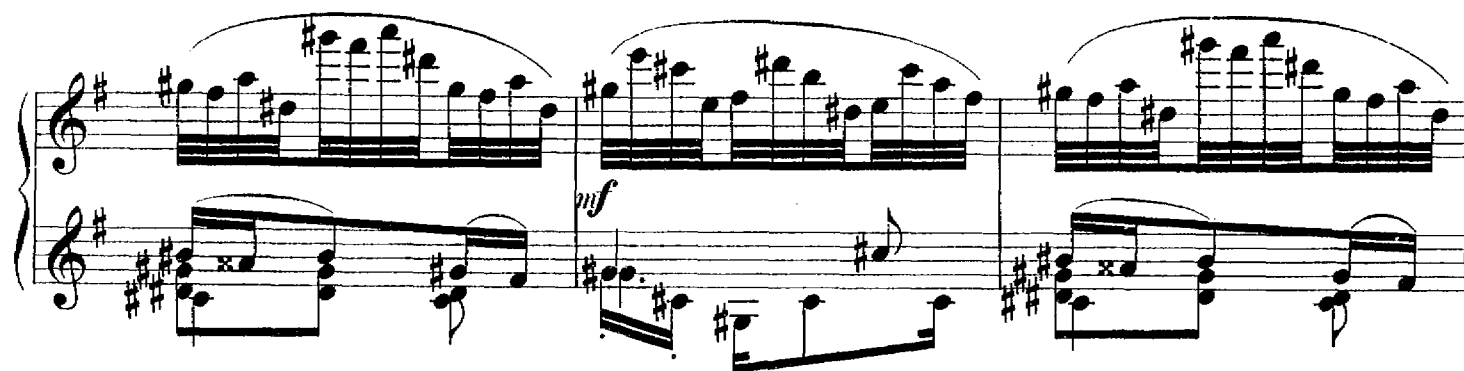
*p*

*Rev.*

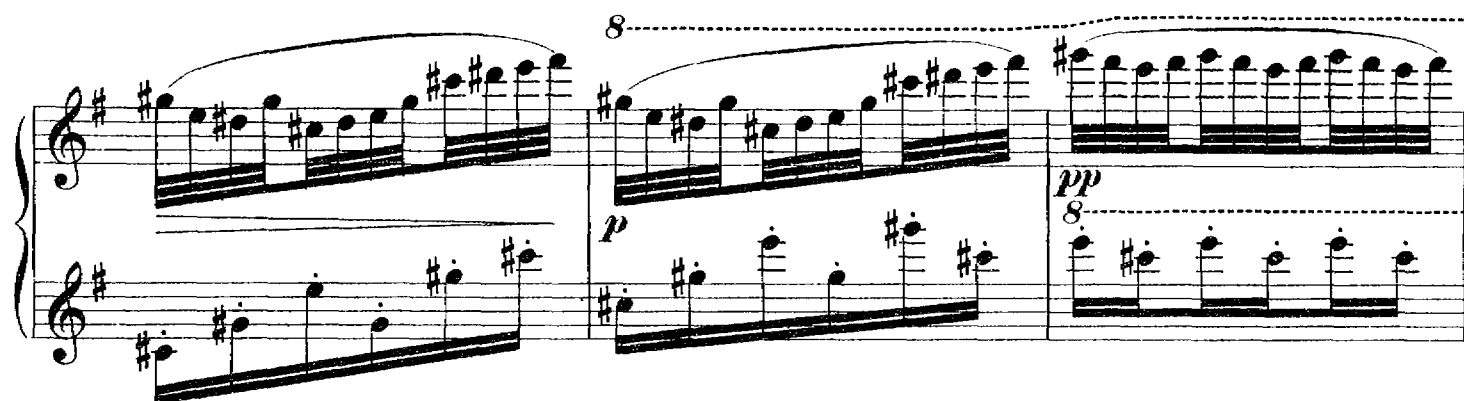
*mf*

*f*

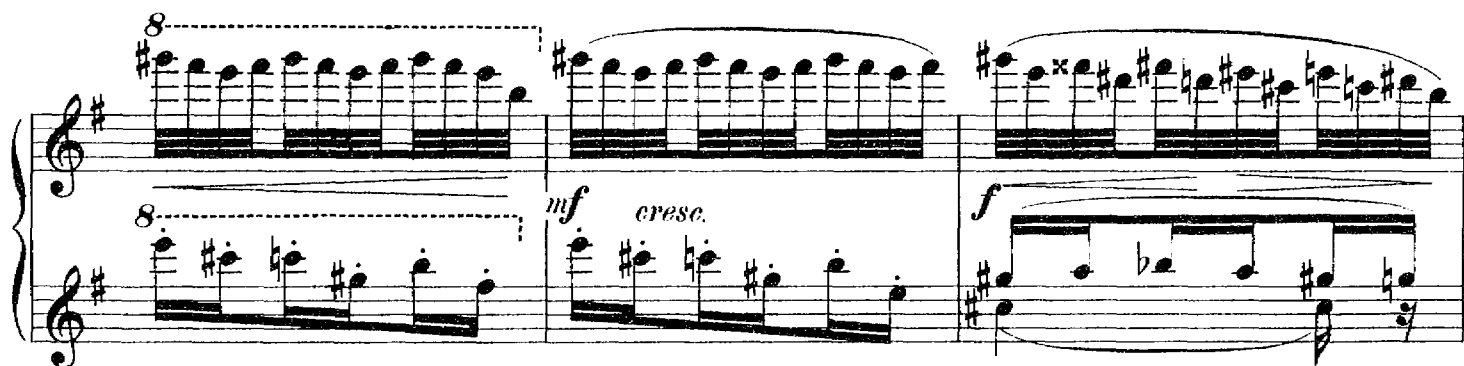
*cre - scen - do*



First system of musical notation, featuring two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. A dynamic marking of *mf* is present in the middle of the system.



Second system of musical notation, featuring two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings include *p* and *pp*, with an *8* marking above the lower staff in the final measure.



Third system of musical notation, featuring two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings include *mf*, *cresc.*, and *f*, with an *8* marking above the lower staff in the first measure.



Fourth system of musical notation, featuring two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. A dynamic marking of *dim.* is present in the middle of the system.



Fifth system of musical notation, featuring two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. A dynamic marking of *rit.* is present in the first measure, and triplets are indicated in the upper staff of the second measure.

This page contains five systems of musical notation for piano, written in G major (one sharp). The notation includes treble and bass staves with various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note. The second system features a treble staff with a series of eighth notes and a bass staff with a single note. The third system includes a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system features a treble staff with a series of eighth notes and a bass staff with a single note. The fifth system includes a treble staff with a series of eighth notes and a bass staff with a single note.

Dynamics and articulations include:

- p* (piano) in the first system.
- mp* (mezzo-piano) in the first system.
- mf* (mezzo-forte) in the second system.
- p subito* (piano subito) in the third system.
- pp* (pianissimo) in the fourth system.
- p* (piano) in the fourth system.
- mf espress.* (mezzo-forte espressivo) in the fifth system.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics: *p* (piano). Text: *m. s. quasi pizzicato*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics: *p* (piano) in the first measure, *crescendo* in the second measure, *f* (forte) in the third measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics: *mf* (mezzo-forte).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics: *p* (piano) in the first measure, *pp legg.* (pianissimo, leggiero) in the third measure. Fingerings: 6, 6, 6 in the treble staff; 3, 3, 3 in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. Dynamics: *ppp* (pianissimo) in the first measure, *pppp* (pianississimo) in the second measure. Fingerings: 6, 6, 6 in the treble staff; 3, 3, 3 in the bass staff.

POUR LE PIANO.

**SUITE IV.**

|        |                                                           |    |                                                   |                                                            |    |
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| 12848. | Bendel, F. Op. 118. № 3. Songe d'enfant.                  | 30 | 11761.                                            | " 115. Tonatilla. Sérénade espagnole.                      | 35 |
| 9283*  | Bernard, A. Op. 14. Marche Zouave                         | 30 | 9743.                                             | Lebeau, Fr. Op. 21. La cloche du matin.                    | 30 |
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| 12901* | " " " Последнее свидание. Романс Напрм.                   | 30 | 11963.                                            | Leybach, J. Op. 118. Zampa. Fantaisie                      | 45 |
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# „Une page de mes mémoires.“

(„Изъ дневника“)

A. KORESTCHENKO, Op. 40. №5.

**Piano.** *Tempo di Marcia funebre.*

*pp*

*p ma espress. la melodia*

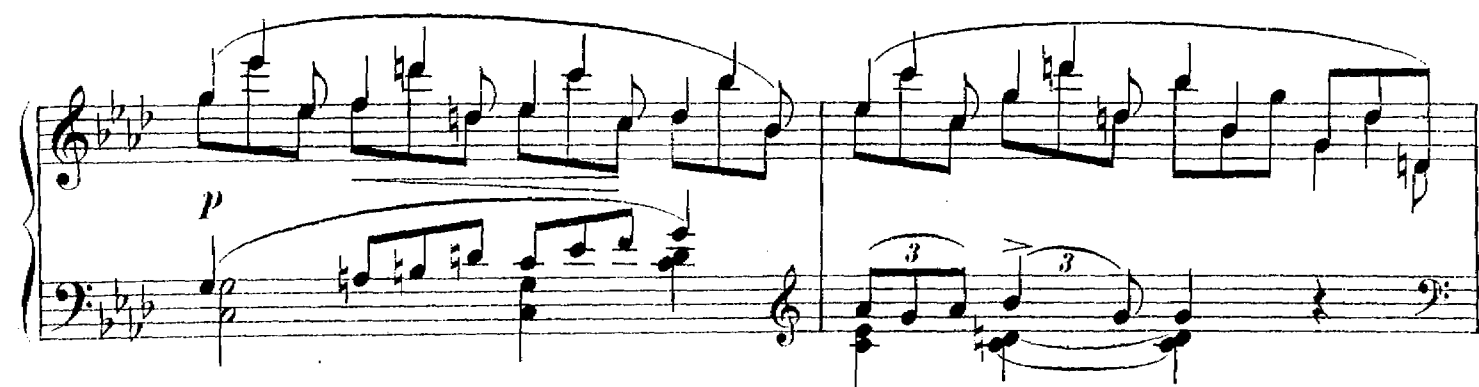
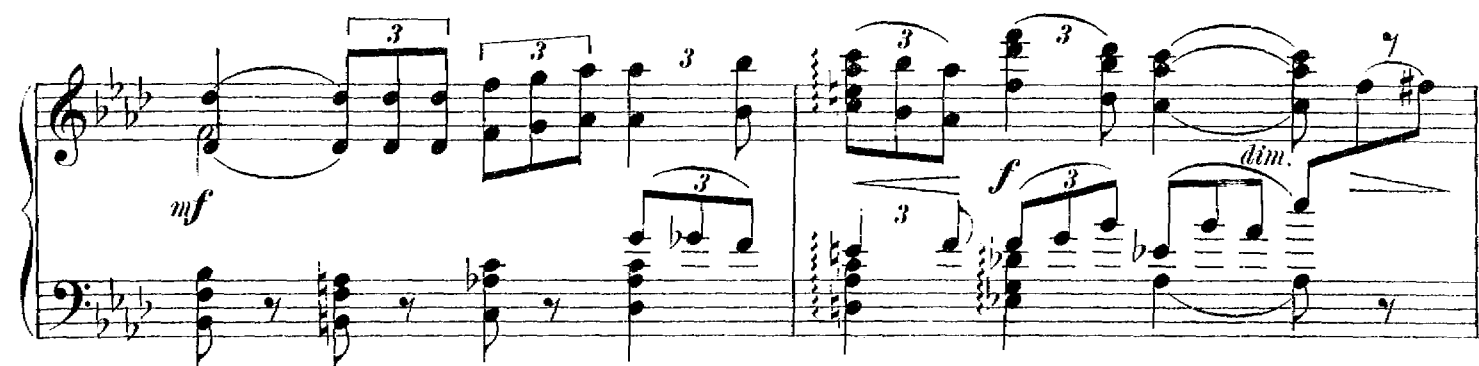
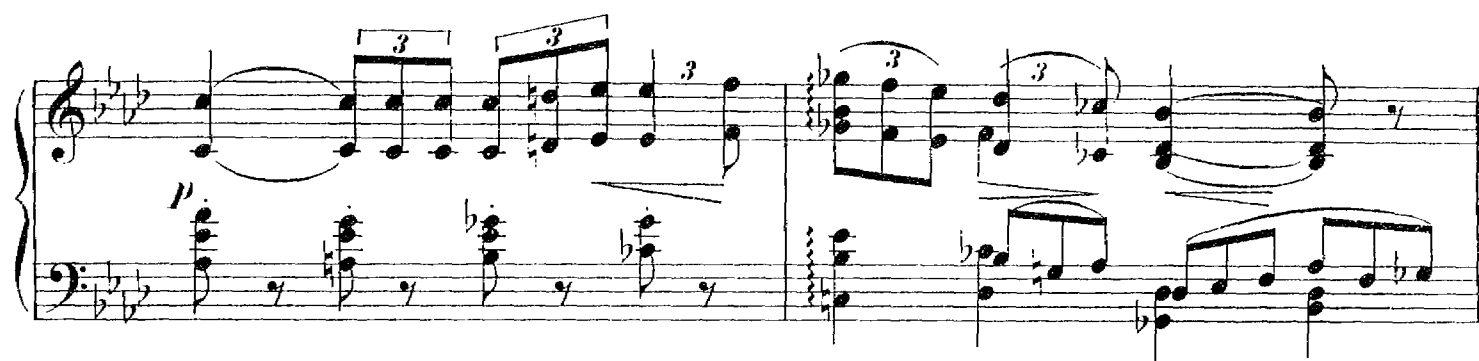
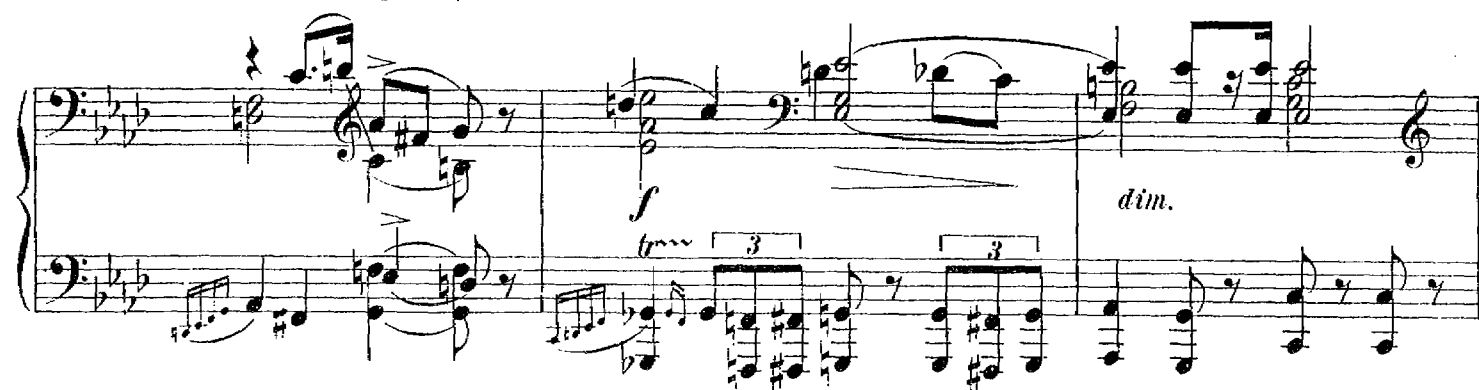
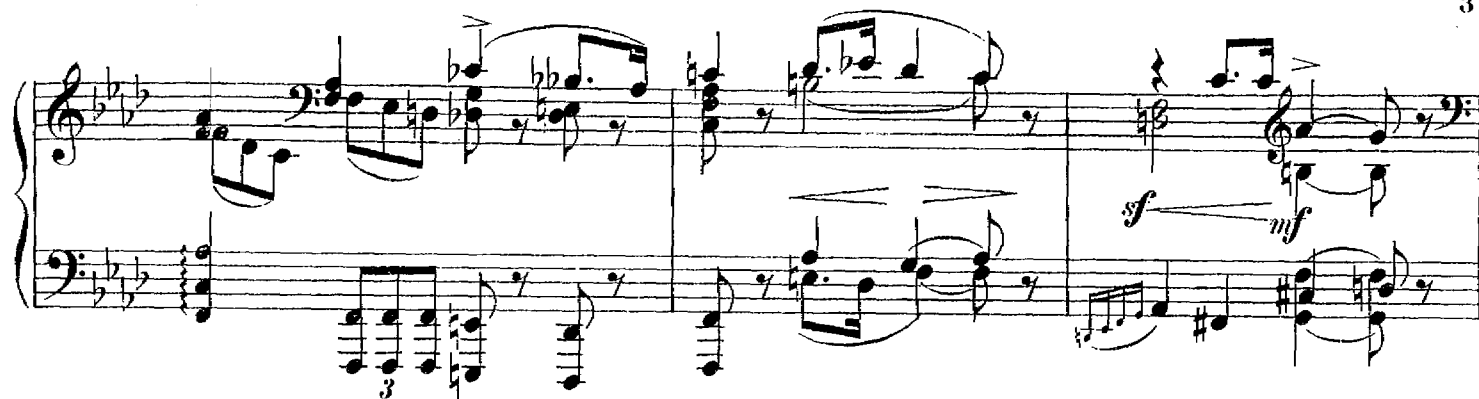
*pp*

*p espress.*

*mf*

*p*

*mp*



The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and triplets. Dynamics and performance instructions are indicated throughout the piece.

**System 1:** The first system begins with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand, both containing triplets. The system concludes with a *Qw.* (Quasi) marking.

**System 2:** The second system starts with a mezzo-forte (*mf*) dynamic. It includes the instruction *poco a poco cresc.* (poco a poco crescendo). The system ends with a forte (*f*) dynamic and the instruction *molto rit. e cresc.* (molto ritardando e crescendo).

**System 3:** The third system begins with a fortissimo (*ff*) dynamic. It features a melody in the right hand and a bass line in the left hand, both containing triplets. The system includes the instruction *mf espres.* (mezzo-forte espressivo).

**System 4:** The fourth system starts with a mezzo-forte (*mf*) dynamic. It includes a section marked *sf p* (sforzando piano). The system concludes with a piano (*p*) dynamic.

**System 5:** The fifth system begins with a forte (*f*) dynamic. It includes a section marked *dim.* (diminuendo). The system concludes with a piano (*p*) dynamic and the instruction *cresc.* (crescendo).

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes marked with an accent (>) and the instruction *espress.* The bass clef staff provides a harmonic accompaniment with eighth notes.

Second system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes, marked *espress.* The bass clef staff continues the accompaniment, starting with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes. The bass clef staff includes a *dim.* (diminuendo) instruction, indicating a gradual decrease in volume.

Fourth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes. The bass clef staff features a *pp* (pianissimo) instruction, indicating a very soft dynamic.

Fifth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes, marked *perdendosi* (fading away). The bass clef staff continues the accompaniment.

POUR LE PIANO.

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| 9687. " " 164. C'est ton image. Mélodie                                 | 30   | 8743. " " " 49. № 6. Le ruisseau. Petite fantaisie.                     | 25 |
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# Quésion douloureuse.

3

A. KORESTCHENKO, Op. 40. №6.

**Andante.**

**Piano.**

*pp* *p* *pp*

*mf* *mf* *p*

*f* *p* *p*

*mf* *p*

*mf* *poco a poco cre-*



scen do *f* *cresc.* *ff*

*f* *dim.* *mf* *p*

*p*

*dim. rit.* *p*

*mf* *mf*

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows a vocal line with the lyrics 'scen do' and piano accompaniment. Dynamics include *f*, *cresc.*, and *ff*. The second system continues the vocal line with dynamics *f*, *dim.*, *mf*, and *p*. The third system features piano accompaniment with a triplet and dynamics *p*. The fourth system shows piano accompaniment with dynamics *dim. rit.* and *p*. The fifth system continues the piano accompaniment with dynamics *mf* and *mf*. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

First system of musical notation. Treble and bass staves. The treble staff features a triplet of eighth notes and a series of chords. The bass staff has a triplet of eighth notes. Dynamics include *cresc.* and *ff*.

Second system of musical notation. Treble and bass staves. The treble staff continues with chords and eighth notes. The bass staff has a triplet of eighth notes. Dynamics include *ff*.

Third system of musical notation. Treble and bass staves. The treble staff features a triplet of eighth notes and a series of chords. The bass staff has a triplet of eighth notes. Dynamics include *fff*, *ff*, and *dim.*.

Fourth system of musical notation. Treble and bass staves. The treble staff features a triplet of eighth notes and a series of chords. The bass staff has a triplet of eighth notes. Dynamics include *dim.*, *poco*, *a*, *poco*, *p*, and *espress.*.

Fifth system of musical notation. Treble and bass staves. The treble staff features a triplet of eighth notes and a series of chords. The bass staff has a triplet of eighth notes. Dynamics include *dim.*, *smorz.*, *p tranquillo*, and *m.s.*.

# FANTAISIES ET MORCEAUX

POUR LE PIANO.

## SUITE IV

|                                                                            |                                                                              |                                                                              |                                                                              |
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