

Trois morceaux

pour piano à deux mains

— par —

Georges Conus.

Op. 36.

Nº 1. Air de danse.

Nº 2. Moment douloureux.

Nº 3. Etude.

Chaque Nº à 40 cop.



Propriété de l'éditeur

P. JURGENSON,

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

MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Thalstrasse, 19.

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

Kiew, chez L. Idzikowski.



I. Air de danse.

15 15
 1. 4. 2. 4. 4. 4. 4. 2. 4. 4. 1.
 5. 5.

15. 15.
 5. 5. 5.
 3. 2. 2. 4. 4. 4. 2. 4. 2. 3.
 5. 10. 6. 9.

GEORGES CONUS.

PIANO. *Con grazia.* $\text{♩} = 66.$

p *sf*

leggiere

sinistra *sf*

sf

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (1, 2, 1). The left hand has a bass line with a *ped.* marking and an asterisk. The system concludes with a *ped.* marking and an asterisk.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a *f.* dynamic marking and a *sinistra* marking above it. The left hand has a bass line with a *f. pa.* marking at the end. The system concludes with a *f. pa.* marking.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (3, 3, 2, 3, 2, 3, 2, 5). The left hand has a bass line with a *p* dynamic marking and a *sante* marking. The system concludes with a *p* dynamic marking.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and fingerings (3, 3, 2, 3, 2). The left hand has a bass line with a *p* dynamic marking and a *mf* dynamic marking. The system concludes with a *p* dynamic marking and a *ped.* marking.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs and a *cresc. molto* marking. The left hand has a bass line with a *mp* dynamic marking and a *ped.* marking. The system concludes with a *ped.* marking and an asterisk.

mp

Red.

leggiere

p

pp

Red.

p

Red.

pp

mp

rit.

a tempo

p

Red.

*

cresc.

mf ma dolce

pp

Red.

* Red.

с Кошелева
11 Октяб. 1907 г.

Compositions

pour Piano

— de —

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| | R. C. | | R. C. |
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| Op. 3. Trois morceaux: № 1. Complainte. . . | —40 | Op. 25. Huit morceaux (difficulté moyenne). | |
| " " " 2. Rêverie . . . | —50 | " " № 6. Consolation. D-dur.—25 | |
| " " " 3. Caleïdoscope. . . | —80 | " " " 7. Printemps. B-dur . —25 | |
| " 6. Deux morceaux: № 1. Chant d'automne. —50 | | " " " 8. Valse. Fis-dur. . . —25 | |
| " " " № 2. Chant du printemps.—50 | | " 31. Huit morceaux: № 1. Harpe éolienne. —30 | |
| " 7. Rêverie. | —30 | " " " 2. Compassion. . . —30 | |
| " 10. Deux morceaux. | —60 | " " " 3. En rêve . . . —30 | |
| " 13. Feuille d'album: № 1. | —25 | " " " 4. Feuille d'album.—30 | |
| " " " 2. | —40 | " " " 5. Berceuse. . . . —30 | |
| " " " 3. | —30 | " " " 6. Jeu de course. . —30 | |
| " 17. Chant sans paroles | —40 | " " " 7. Mélodie. . . . —30 | |
| " 18. Trois miniatures. Complet | —60 | " " " 8. Régrets. . . . —30 | |
| " " " № 1. Valse. | —30 | " 34. Huit morceaux. Troisième série: | |
| " " " 2. Chanson triste.—30 | | " " " № 1. Marche —40 | |
| " " " 2. Tarentelle. . . —30 | | " " " 2. Crépuscule. . . —40 | |
| " 19. Stimmungsbilder: № 1. | —40 | " " " 3. Scherzino . . . —40 | |
| " " " 2. | —20 | " " " 4. Romance. . . . —40 | |
| " " " 3. | —40 | " " " 5. Babillage. . . . —40 | |
| " 24. Berceuse. | —30 | " " " 6. Menuet d'antan.—40 | |
| " 25. Huit morceaux (difficulté moyenne). | | " " " 7. Capriccioso. . . —40 | |
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| " " " 4. Regret. F-dur. . . —25 | | " " " Tonleitern und Arpeggien. Гаммы и арпеджио.—50 | |
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LEIPZIG.

Neglinny pr., 14.

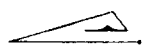
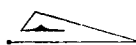
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II. Moment douloureux.

| | | | |
|------|-----------|------|--------------------|
| 16. | | 16. | |
| 8.4. | 4. 3.2.3. | 8.4. | 4. 2.4.2.4. 2.3.3. |
| 12 | 8 | 12 | 8 |
| 24. | | 24. | |

GEORGES CONUS.

Con amarezza. ♩ = 88.

PIANO.

a tempo
mp dolce ed espressivo *poco rit.* *p*

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. It contains a melodic line with slurs and a dynamic marking of *mp dolce ed espressivo*. The lower staff has a bass clef and provides harmonic support with chords and single notes. A *poco rit.* marking is placed above the middle of the system, and a *p* dynamic marking is placed above the right side. The system concludes with a double bar line.

f *pp* *p* *f* *pp*

The second system continues the piece. The upper staff features a *f* dynamic marking at the beginning, followed by *pp* and *p* markings. The lower staff includes several triplet markings (indicated by a '3' over the notes) and various chordal textures. The system ends with a double bar line.

f *allarg.* *p a tempo* *dolce e rubato*

The third system begins with a *f* dynamic and an *allarg.* (allargando) marking. The upper staff contains several triplet markings. The lower staff also features triplet markings and a *p a tempo* marking. The system concludes with a *dolce e rubato* marking and a double bar line.

mp *cresc.* *d. mf*

The fourth system starts with a *mp* dynamic. The upper staff has a *cresc.* (crescendo) marking. The lower staff includes a *d. mf* (diminuendo mezzo-forte) marking and several triplet markings. The system ends with a double bar line.

patetico

The fifth system is marked *patetico* (pathetic). It features a dense texture with many triplets in both the upper and lower staves. The system concludes with a double bar line.

piangando
cresc.
poco dim.

sf
ff

sf
mf
mp
tranquillo
destra

p
pp

с. Кошелева
15 октября 1907г.

Compositions

pour Piano

— de —

Georges Coqus.

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| " " " 3. Caleïdoscope. . . | —80 | " " " 7. Printemps. B-dur. —25 | |
| Op. 6. Deux morceaux: № 1. Chant d'automne. —50 | | " " " 8. Valse. Fis-dur. . . —25 | |
| " " " № 2. Chant du printemps.—50 | | Op. 31. Huit morceaux: № 1. Harpe éolienne. —30 | |
| Op. 7. Rêverie. | —30 | " " " 2. Compassion. . . —30 | |
| Op. 10. Deux morceaux. | —60 | " " " 3. En rêve . . . —30 | |
| Op. 13. Feuillet d'album: № 1. | —25 | " " " 4. Feuillet d'album.—30 | |
| " " " 2. | —40 | " " " 5. Berceuse. . . . —30 | |
| " " " 3. | —30 | " " " 6. Jeu de course. . —30 | |
| Op. 17. Chant sans paroles | —40 | " " " 7. Mélodie. . . . —30 | |
| Op. 18. Trois miniatures. Complet | —60 | " " " 8. Régrets. . . . —30 | |
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| Op. 19. Stimmungsbilder: № 1. | —40 | " " " 3. Scherzino . . . —40 | |
| " " " 2. | —20 | " " " 4. Romance. . . . —40 | |
| " " " 3. | —40 | " " " 5. Babillage. . . . —40 | |
| Op. 24. Berceuse. | —30 | " " " 6. Menuet d'antan.—40 | |
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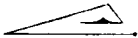
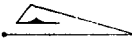
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III. Etude.

$\frac{9 \text{ dots}}{3 \cdot 3 \cdot 3}$ $\frac{9 \text{ dots}}{3 \cdot 3 \cdot 2}$ $\frac{9 \text{ dots}}{3 \cdot 3 \cdot 3}$ $\frac{9 \text{ dots}}{3 \cdot 2 \cdot 3}$ $\frac{3 \text{ dots}}{3}$ $\frac{12 \text{ dots}}{3 \cdot 3 \cdot 3 \cdot 3}$ $\frac{32 \text{ dots}}{4 \cdot 4}$ $\frac{12 \text{ dots}}{3 \cdot 3 \cdot 3 \cdot 3}$ $\frac{9 \text{ dots}}{3 \cdot 3 \cdot 3}$ $\frac{9 \text{ dots}}{3 \cdot 2 \cdot 3}$ $\frac{9 \text{ dots}}{3 \cdot 2 \cdot 3}$ $\frac{9 \text{ dots}}{3 \cdot 3 \cdot 3}$ $\frac{3 \text{ dots}}{3}$
 8 dots 8 dots 8 dots 8 dots 8 dots 8 dots 8 dots 8 dots 8 dots 8 dots
 37 37 37

$\frac{6 \text{ dots}}{3 \cdot 3}$

Giocoso. ♩ = 60

GEORGES CONUS.

PIANO. *p*

poco cresc.

p *cre - scen*

- do mf poco rit. a tempo

pp

First system of a piano score. It consists of two staves. The upper staff features a complex texture of chords and arpeggiated figures. The lower staff has a more melodic line with some chordal accompaniment. A dynamic marking of *pp* is present in the lower staff.

sf mp

Second system of the piano score. The upper staff continues with dense chordal textures. The lower staff has a melodic line with some rests. A dynamic marking of *sf mp* is present in the lower staff.

p mf destra

Third system of the piano score. The upper staff has a melodic line with some rests. The lower staff has a melodic line with some rests. A dynamic marking of *p* is present in the lower staff, and *mf destra* is present in the upper staff.

pp mf

Fourth system of the piano score. The upper staff has a melodic line with some rests. The lower staff has a melodic line with some rests. A dynamic marking of *pp* is present in the lower staff, and *mf* is present in the upper staff.

pp d. sf s. f s. d.

Fifth system of the piano score. The upper staff has a melodic line with some rests. The lower staff has a melodic line with some rests. A dynamic marking of *pp* is present in the lower staff, and *d.* is present in the upper staff. A dynamic marking of *sf s.* is present in the lower staff, and *f s. d.* is present in the upper staff.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *f* and *p*. The system concludes with a double bar line.

Second system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *poco*, *a*, *poco*, *cre*, *sf*, and *scen*. The system concludes with a double bar line.

Third system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic markings include *do* and *poco rit.*. The system concludes with a double bar line.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic marking includes *a tempo*. The system concludes with a double bar line.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamic marking includes *mp*. The system concludes with a double bar line.

The first system of musical notation 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 D major (two sharps) and 6/8 time. The music features a complex texture with many beamed notes and rests.

The second system of musical notation 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 D major (two sharps) and 6/8 time. The music features a complex texture with many beamed notes and rests. A dynamic marking of *pp* is present in the upper staff.

The third system of musical notation 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 D major (two sharps) and 6/8 time. The music features a complex texture with many beamed notes and rests. Dynamic markings include *poco cresc.*, *mf*, and *cresc.*

The fourth system of musical notation 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 D major (two sharps) and 6/8 time. The music features a complex texture with many beamed notes and rests. A dynamic marking of *f* is present in the lower staff.

The fifth system of musical notation 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 D major (two sharps) and 6/8 time. The music features a complex texture with many beamed notes and rests. A dynamic marking of *ff* is present in the lower staff.

*
с. Кошелева
25 Октяб. 1907г.

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