

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 „
„ <u>6. Etude</u>	<u>—50 „</u>

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-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

№ 6. Etude.

A. TSCHESNOKOFF. Op. 6.

Adagio. (M.M. ♩ = 63.)

Piano.

ff *mf*

adirato

f

crescendo poco a poco

p

ff *mf* *p*

Andante. (M.M. ♩ = 108.)

mf agitato

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the treble clef with many slurs and ties, and a supporting bass line with chords and single notes.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. A *cresc.* (crescendo) marking is present in the right hand towards the end of the system.

Third system of musical notation. A first ending bracket with a repeat sign and the number '8' is placed over the final two measures of the system.

Fourth system of musical notation. It begins with a *cresc.* marking in the left hand. The system concludes with a *ff* (fortissimo) dynamic marking in the right hand.

Fifth system of musical notation. The piece concludes with *dim.* (diminuendo) markings in both the left and right hands.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It maintains the same key signature and complex melodic structure as the first system.

Third system of musical notation. It includes the dynamic marking *cresc.* (crescendo) in the bass clef and *ff* (fortissimo) in the treble clef. A dashed line above the treble clef staff indicates a phrasing or breath mark.

Fourth system of musical notation. It features a measure rest marked with the number 8 in the treble clef. The dynamic marking *rit.* (ritardando) is present in the bass clef.

Fifth system of musical notation. It begins with the dynamic marking *mf* (mezzo-forte) and the tempo marking *a tempo* in the bass clef.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the treble with many accidentals and a bass line with sustained notes.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the right hand. The melodic line continues with intricate patterns and accidentals.

Third system of musical notation, featuring a *f* (forte) dynamic marking. A first ending bracket with a repeat sign is shown above the treble staff. The music is highly technical with many accidentals.

Fourth system of musical notation, featuring a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. A first ending bracket with a repeat sign is shown above the treble staff. The texture is dense with many notes and accidentals.

Fifth system of musical notation, featuring a *dim.* (diminuendo) marking. The music concludes with a final melodic phrase in the treble and sustained notes in the bass.

Tempo meno mosso.

dim. *f* *ad irato*

2ed.

6 6

f *accel.* *riten.*

5 3 3 3 3

Tempo I.

marc. *f* *mf* *agitato*

3 3 3

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many slurs and accidentals, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It shows similar melodic and harmonic textures as the first system.

Third system of musical notation, featuring dynamic markings: *dim.*, *p*, and *ff agitato*. The notation includes a repeat sign at the beginning of the system.

Fourth system of musical notation, continuing the melodic and harmonic development of the piece.

Fifth system of musical notation, featuring dynamic markings: *mf*, *f*, and *mf*. The system concludes with a double bar line and fermatas on the final notes.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 23. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
„ № 1. Conte fantastique	—40	„ „ „ № 5. Berceuse	—30
„ „ 2. Berceuse	—30	„ „ „ „ 6. Jeu de course	—30
„ „ 3. Songe d'enfant	—30	„ „ „ „ 7. Mélodie	—30
„ „ 4. Songe d'une mère	—20	„ „ „ „ 8. Regrets	—30
„ „ 5. Le réveil	—40	Cui, C. Op. 64. 25 Préludes	3 50
„ Op. 26. Réminiscence. Mazurka	—50	Czerny, Ch. Op. 92. Toccate. <i>Édition redigée par</i>	
„ „ 27: № 1. Caprice de la mer	—60	„ „ „ „ <i>H. Pachulski</i>	—50
„ „ „ 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: № 1. Prélude.	
„ „ „ 3. Rêverie	—40	„ „ „ „ № 2. Andante	—50
„ „ 28: № 1. Berceuse	—20	„ „ Op. 3. Trois mélodies élégiaques: № 1.	
„ „ „ 2. Rêverie	—30	„ „ „ „ C-moll. № 2. G-moll. № 3. Fis-dur.	—50
„ „ „ 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
„ „ 28 ^{bis} . Élégie	—30	„ „ 16. Deux morceaux: № 1. Prélude. —30	
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		„ „ „ „ № 2. Romance —40	
(moyenne difficulté):		„ „ „ „ 17. Cinq Esquisses. № 1. B-dur. №	
Index: №№ 1. Dans les rêves. 2. Petite valse. 3. Chan-		„ „ „ „ 2. Es-moll. № 3. A-dur. № 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano.		„ „ „ „ № 5. Fis-dur	1 —
6. Impromptu. 7. Marche des marionnettes.		Hanke, H. Op. 1 № 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: № 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		„ „ „ „ lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 №№). 1 —		„ „ „ „ № 2. Mazurka (E-moll)	—30
„ „ 69. Der Blumengarten: № 7. Gavotte.—30		„ „ „ „ 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
„ № 1. Méditation	—40	„ „ № 1. Prélude	—30
„ „ 2. Intermezzo	—30	„ „ „ „ 2. Récit intéressant	—20
„ Op. 15. Deux miniatures	—40	„ „ „ „ 3. Rêverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		„ „ „ „ 4. Menuet	—30
„ № 1. Albumblatt	—20	„ „ „ „ 5. Chanson pastorale	—30
„ „ 2. Moment musical	—40	„ „ „ „ 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		„ Op. 18. Trois morceaux:	
„ № 2. Berceuse	—30	„ „ № 1. Romance	—60
„ „ 3. Un épisode lyrique	—40	„ „ „ „ 2. Valse	—50
„ Collection de pièces faciles sur des mo-		„ „ „ „ 3. Nocturne	—50
tifs favoris, tirés des opéras et ballets		„ Op. 19. La journée d'une petite fille.	
russes.		„ „ „ „ 24 morceaux pour Piano (difficulté moy-	
№№: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		„ „ „ „ <i>enne) à l'usage de la jeunesse.</i>	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		Cah. I.	
cygnes. 6. Feramors. 8. Néron. 9. Mazeppa.		„ №№: 1. Le réveil joyeux. 2. Valse. 3. La Troupe.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		„ „ „ „ 4. Polka. 5. Mazurka. 6. La tabatière	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		Cah. II.	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		„ №№: 7. Marche des mirlitons. 8. Promenade Joy-	
enfants des steppes. 17. Songe sur le Volga.		„ „ „ „ 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		„ „ „ „ 11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		Cah. III.	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		„ №№: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		„ „ „ „ 16. L'orage. 16. Les caprices. 17. Puniton. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		„ „ „ „ 17. Pardon	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.	
perdu. 35. La tour de Babel à —40		„ №№: 19. Rêverie. 20. La vieille bonne. 21. Conte.	
Conus, G. Op. 19. „Stimmungsbilder“	—40	„ „ „ „ 22. Prière. 23. Berceuse. 24. Sommeil	1 50
„ „ 25. Huit morceaux pour piano (diffi-		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		„ „ „ „ 39. Impromptu	—30
„ № 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I	
„ „ 2. Chanson simple. E-dur	—25	„ „ „ „ Inhalt: № 1. China. № 2. Indien. № 3. Aegypten. 1 —	
„ „ 3. Mélodie. C-dur	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
„ „ 4. Regret. F-dur	—25	„ „ „ „ vie enfantine	2 —
„ „ 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
„ „ 6. Consolation. D-dur	—25	„ „ „ „ ques:	
„ „ 7. Printemps. B-dur	—25	„ „ „ „ № 1. Prélude	—20
„ „ 8. Valse. Fis-dur	—25	„ „ „ „ „ 2. Intermezzo	—40
„ Op. 31. Huit morceaux: № 1. Harpe		„ „ „ „ „ 3. Aveu	—30
„ „ „ „ éolienne	—30	„ „ „ „ „ 4. Barcarolle	—40
„ „ „ „ № 2. Compassion	—30	„ „ „ „ „ 5. Une page de mes mémoires.—30	
„ „ „ „ 3. En rêve	—30	„ „ „ „ „ 6. Question douloureuse	—30
„ „ „ „ 4. Feuillet d'album	—30	„ „ „ „ „ 7. Impromptu	—30