

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

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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.

Аннъ Антоновичъ Андреевой.

№ 5. Mazurka.

Tempo di mazurka. (M.M. ♩ = 144.)

A. TSCHESNOKOFF. Op. 6.

Piano.

The first system of the score consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a dynamic marking of *f* and includes an 8-measure rest. The bass staff begins with a bass clef and a key signature of one sharp. It starts with a dynamic marking of *f*. The system concludes with a dynamic marking of *mf*.

The second system continues the piece with two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with quarter and eighth notes.

The third system continues the piece with two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with quarter and eighth notes.

The fourth system continues the piece with two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with quarter and eighth notes. Dynamic markings include *dim.*, *rit.*, and *tem. p*.

The fifth system continues the piece with two staves. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with quarter and eighth notes.

tem.

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A *tem.* (tempo) marking is present in the first measure. Dynamic markings include a hairpin crescendo and a hairpin decrescendo.

rit. a tem. mf

This system contains the next two staves. The upper staff continues the melodic development, and the lower staff has a more active bass line. A *rit.* (ritardando) marking is in the second measure, followed by *a tem.* (a tempo) and *mf* (mezzo-forte) in the third measure. Dynamic markings include a hairpin crescendo and a hairpin decrescendo.

This system contains the third and fourth staves. The upper staff has a more rhythmic melodic line with eighth notes, and the lower staff continues with a steady accompaniment. Dynamic markings include a hairpin crescendo and a hairpin decrescendo.

This system contains the fifth and sixth staves. The upper staff features a complex melodic line with many beamed notes, and the lower staff has a consistent accompaniment. Dynamic markings include a hairpin crescendo and a hairpin decrescendo.

crescendo

This system contains the seventh and eighth staves. The upper staff has a melodic line with some slurs, and the lower staff continues the accompaniment. A *crescendo* marking is in the second measure. Dynamic markings include a hairpin crescendo and a hairpin decrescendo.

First system of musical notation, featuring treble and bass staves. Dynamics include *f*, *mf*, and *sf*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, featuring treble and bass staves. The key signature has three sharps (F#, C#, G#).

Third system of musical notation, featuring treble and bass staves. Dynamics include *cresc.* (crescendo). The key signature has three sharps (F#, C#, G#).

Fourth system of musical notation, featuring treble and bass staves. Dynamics include *dim.* (diminuendo), *rit.* (ritardando), and *a tempo*. The key signature has three sharps (F#, C#, G#).

Fifth system of musical notation, featuring treble and bass staves. The key signature has three sharps (F#, C#, G#).

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music features a series of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation. It includes dynamic markings: *rit.* (ritardando) and *p tem.* (piano tempo). The notation continues with eighth and sixteenth notes.

Third system of musical notation. It includes dynamic markings: *rit.* (ritardando) and *tem.* (tempo). The notation continues with eighth and sixteenth notes.

Fourth system of musical notation. It includes a dynamic marking: *rit.* (ritardando). The notation continues with eighth and sixteenth notes.

Fifth system of musical notation. It includes tempo markings: *tempo*, *poco a poco*, and *diminuendo*. The notation continues with eighth and sixteenth notes.

Sixth system of musical notation. It includes dynamic markings: *p* (piano), *f* (forte), and *mf* (mezzo-forte). The notation continues with eighth and sixteenth notes.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 23. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
" N° 1. Conte fantastique	—40	" " " N° 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>Edition redigée par</i>	
" " 27: N° 1. Caprice de la mer	—60	<i>H. Pachulski</i>	—50
" " " 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: N° 1. Prélude.	
" " " 3. Rêverie	—40	N° 2. Andante	—50
" " 28: N° 1. Berceuse	—20	Op. 3. Trois mélodies élegiaques: N° 1.	
" " " 2. Rêverie	—30	C-moll. N° 2. G-moll. N° 3. Fis-dur.	—50
" " " 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
" " 28 ^{bis} . Elégie	—30	" " 16. Deux morceaux: N° 1. Prélude. —30	
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		" " " 2. Romance —40	
<i>(moyenne difficulté):</i>		" " " 17. Cinq Esquisses. N° 1. B-dur. N°	
Index: N°1. Dans les rêves. 2. Petite valse. 3. Chan-		" " " 2. Es-moll. N° 3. A-dur. N° 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano.		" " " N° 5. Fis-dur	1—
6. Impromptu. 7. Marche des marionnettes.		Hanke, H. Op. 1 N° 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: N° 1. Pré-	
muet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 N°N°). 1 —		" " " N° 2. Mazurka (E-moll)	—30
" " 69. Der Blumengarten: N° 7. Gavotte. —30		" " " " 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
" N° 1. Méditation	—40	" " N° 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
" N° 1. Albumblatt	—20	" " " 5. Chanson pastorale	—30
" " 2. Moment musical	—40	" " " 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		" Op. 18. Trois morceaux:	
" N° 2. Berceuse	—30	" N° 1. Romance	—60
" " 3. Un épisode lyrique	—40	" " " 2. Valse	—50
" Collection de pièces faciles sur des motifs		" " " 3. Nocturne	—50
favorits, tirés des opéras et ballets		" Op. 19. La journée d'une petite fille.	
russes.		<i>24 morceaux pour Piano (difficulté moy-</i>	
N°N°: 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.		N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijgorodzi.		" 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		N°N°: 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.		N°N°: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		" " 16. Les caprices. 17. Puniton. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		" " Pardon	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.	
perdu. 35. La tour de Babel	à—40	N°N°: 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
" " N° 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I .	
" " " 2. Chanson simple. E-dur	—25	Inhalt: N° 1. China. N° 2. Indien. N° 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	" " " N° 1. Prélude	—20
" " " 8. Valse. Fis-dur	—25	" " " " 2. Intermezzo	—40
" Op. 31. Huit morceaux: N° 1. Harpe		" " " " 3. Aveu	—30
" " " " éolienne	—30	" " " " 4. Barcarolle	—40
" " " " N° 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	—80