

SIX MORCEAUX

POUR PIANO

N° 1. Prélude.	Pr. 30 c.
N° 2. Récit intéressant.	20 "
N° 3. Réverie.	50 "
N° 4. Menuet.	30 "
N° 5. Chanson pastorale.	30 "
N° 6. Mazurka.	50 "

par

A. ILYNSKY.

Op. 17.

N° 29194/99.

1880. 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,

LEIPZIG,

Neglinny pr., 14. Thalstrasse 19.

St.-Pétersbourg chez J. Jurgenson.

Imprimerie de musique de P. Jurgenson à Moscou.

Stange
M
22
129 mv



SIX MORCEAUX.

N^o 1. Prélude.

A. ILYNSKY, Op. 17.

Andante.

PIANO.

p ben marcato il canto

8.32
27 Mai 2009, 9.56

cre - scen - do

This system contains the first system of a musical score. It features a vocal line with lyrics "cre - scen - do" and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 7/8.

f

This system contains the second system of the musical score. It features a piano accompaniment with a forte (*f*) dynamic marking. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 7/8.

p

This system contains the third system of the musical score. It features a piano accompaniment with a piano (*p*) dynamic marking. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 7/8.

This system contains the fourth system of the musical score. It features a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 7/8.

This system contains the fifth system of the musical score. It features a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 7/8.

The first system of music consists of two staves. The treble staff contains a series of chords, many of which are beamed together and have a '7' above them, indicating a seventh chord. These chords are grouped by slurs. The bass staff provides a harmonic accompaniment with a few notes per measure, also featuring slurs.

The second system continues the musical texture from the first system, with similar complex chordal structures in the treble and a supporting bass line.

The third system includes a dynamic marking of *dim.* (diminuendo) above the treble staff towards the end of the system. The musical notation continues with complex chords and slurs.

The fourth system features a dynamic marking of *pp* (pianissimo) above the treble staff. The music shows a transition from complex chords to more melodic lines in the treble, while the bass staff continues with a steady accompaniment.

The fifth system contains dynamic markings of *pp* and *ppp* (pianississimo). The treble staff has a melodic line with slurs, and the bass staff has a more active accompaniment with slurs and accents.

COMPOSITIONS

DE

H. PACHULSKI.

	R. C.
Op. 1. Variations sur un thème original , pour Piano.	1 —
„ 2. Deux Pièces , pour Piano. Complet	— 70
N ^o 1. Morceau de Fantaisie. 30 c.	— 50
N ^o 2. Intermezzo.	— 50
„ 3. Trois Pièces , pour Piano:	
N ^o 1. Chant sans paroles. N ^o 2. La fileuse. N ^o 3. Impromptu.	1 —
„ 2. La fileuse (<i>separée</i>).	— 50
„ 4. Trois Morceaux , pour Violoncelle avec accompagnement de Piano:	
N ^o 1. Mélodie. N ^o 2. Morceau de Fantaisie. N ^o 3. Chanson triste	1 —
„ 2. Morceau de Fantaisie, pour Violon avec Piano (<i>par l'auteur</i>).	— 50
„ 3. Chanson triste, pour Violon avec Piano (<i>par l'auteur</i>).	— 40
„ 5. Polonaise , pour Piano.	— 60
„ 6. Valse-Caprice , pour Piano.	— 60
„ 7. Deux Etudes de Concert , pour Piano. Complet.	— 70
N ^o 1. Harmonies du soir.	— 40
„ 2. Fantôme.	— 40
„ 8. Six Préludes , pour Piano. Complet.	1 —
N ^o 1. Prélude C-moll.	— 20
„ 2. „ F-moll.	— 30
„ 3. „ As-dur.	— 30
„ 4. „ F-dur.	— 20
„ 5. „ B-moll.	— 30
„ 6. „ Des-dur.	— 20
„ 9. Deux Pièces , pour Piano: N ^o 1. Impromptu. N ^o 2. Etude. Complet.	— 70
„ 10. Sonate en trois parties , pour Piano	1 50
„ 11. Etude „Aus lichten Tagen“ , für Clavier.	— 75
„ 12. Phantastische Märchen . 8 Clavierstücke.	1 25
„ 13. Suite en quatre parties , pour Orchestre.	Partition. 5 rb. Parties. 5 —
„ 13. „ „ „ „ arrangée pour Piano à 4 mains (<i>par l'auteur</i>).	2 50
„ 15. Marche solennelle , pour grand Orchestre	Partition. 2 rb. Parties. 3 50
„ 15. „ „ arrangée pour Piano à 4 mains (<i>par l'auteur</i>).	1 —
„ 15. „ „ arrangée pour Piano à 2 mains (<i>par l'auteur</i>) Edition originale	— 50
„ 15. „ „ „ Edition facilitée.	— 50
„ 16. Feuilles d'album , pour Piano: N ^o 1. Es-moll. 2. B-dur. 3. Des-dur. 4. F-dur.	— 60
„ 17. Fantaisie pour Piano avec accompagnement d'Orchestre ou d'un second Piano.	3 —
„ 18. Deux Mazourkas pour Piano.	— 80
„ 19. Toccate pour Piano.	— 60
Exercices spéciaux , pour préparer les doigts à l'étude des arpèges, pour Piano	1 20

1900. Exposition univers.
de Paris.



„Grand prix“
et Médaille d'or.

1896

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Nº 2. Récit intéressant.

A. ILYNSKY, Op 17.

PIANO. *Allegretto.*

cresc. *p* *mf* *tr.* *mp*

p *mf* *rall.* *a tempo*

poco rall *a tempo*

rall. *a tempo* *cresc.* *riten.* *p* *f*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. A *cresc.* (crescendo) marking is present in the upper right portion of the system.

Second system of musical notation, continuing the piece. It begins with a *ff* (fortissimo) dynamic marking. The notation includes various rhythmic values and articulation marks.

Third system of musical notation. It starts with a *mp* (mezzo-piano) dynamic marking and includes a *poco rall.* (poco ritardando) marking towards the end of the system. The music shows a gradual deceleration.

Fourth system of musical notation. It begins with a *mf* (mezzo-forte) dynamic marking and is marked *a tempo*. A *poco rall.* marking appears later in the system. The system concludes with a triplet of eighth notes in the right hand.

Fifth and final system of musical notation on the page. It starts with a *p* (piano) dynamic marking and includes a *riten.* (ritardando) marking. The system ends with a *p* dynamic marking and a double bar line.

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„ 2. Deux Pièces , pour Piano. Complet	— 70
N ^o 1. Morceau de Fantaisie. 30 c. . N ^o 2. Intermezzo.	— 50
„ 3. Trois Pièces , pour Piano:	
N ^o 1. Chant sans paroles. N ^o 2. La fileuse. N ^o 3. Impromptu.	1 —
„ 2. La fileuse (<i>separée</i>).	— 50
„ 4. Trois Morceaux , pour Violoncelle avec accompagnement de Piano:	
N ^o 1. Mélodie. N ^o 2. Morceau de Fantaisie. N ^o 3. Chanson triste	1 —
„ 2. Morceau de Fantaisie, pour Violon avec Piano (<i>par l'auteur</i>).	— 50
„ 3. Chanson triste, pour Violon avec Piano (<i>par l'auteur</i>).	— 40
„ 5. Polonaise , pour Piano.	— 60
„ 6. Valse-Caprice , pour Piano.	— 60
„ 7. Deux Etudes de Concert , pour Piano. Complet.	— 70
N ^o 1. Harmonies du soir.	— 40
„ 2. Fantôme.	— 40
„ 8. Six Préludes , pour Piano. Complet.	1 —
N ^o 1. Prélude C-moll.	— 20
„ 2. „ F-moll.	— 30
„ 3. „ As-dur.	— 30
„ 4. „ F-dur.	— 20
„ 5. „ B-moll.	— 30
„ 6. „ Des-dur.	— 20
„ 9. Deux Pièces , pour Piano: N ^o 1. Impromptu. N ^o 2. Etude. Complet.	— 70
„ 10. Sonate en trois parties , pour Piano	1 50
„ 11. Etude „Aus lichten Tagen“ , für Clavier.	— 75
„ 12. Phantastische Märchen . 8 Clavierstücke.	1 25
„ 13. Suite en quatre parties , pour Orchestre. <i>Partition</i> . 5 rb. <i>Parties</i>	5 —
„ 13. „ „ „ „ arrangée pour Piano à 4 mains (<i>par l'auteur</i>).	2 50
„ 15. Marche solennelle , pour grand Orchestre <i>Partition</i> . 2 rb. <i>Parties</i>	3 50
„ 15. „ „ „ „ arrangée pour Piano à 4 mains (<i>par l'auteur</i>).	1 —
„ 15. „ „ „ „ arrangée pour Piano à 2 mains (<i>par l'auteur</i>) <i>Edition originale</i>	— 50
„ 15. „ „ „ „ „ <i>Edition facilitée</i>	— 50
„ 16. Feuilles d'album , pour Piano: N ^o 1. „Es-moll. 2. B-dur. 3. Des-dur. 4. F-dur.	— 60
„ 17. Fantaisie pour Piano avec accompagnement d'Orchestre ou d'un second Piano.	3 —
„ 18. Deux Mazourkas pour Piano.	— 80
„ 19. Toccate pour Piano.	— 60
Exercices spéciaux , pour préparer les doigts à l'étude des arpèges, pour Piano	1 20

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№3. Rêverie.

A. ILYNSKY, Op. 17.

Moderato assai.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato assai'. The dynamics range from piano (p) to forte (f), with crescendos and mezzo-forte (mf) markings. The music features a mix of arpeggiated chords, block chords, and flowing melodic lines in both hands.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 7/8. The music features complex rhythmic patterns with many beamed notes and rests. There are dynamic markings of *p* (piano) in the bass staff.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has four flats. The time signature is 7/8. The music continues with complex rhythmic patterns. There is a dynamic marking of *f* (forte) in the bass staff.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has four flats. The time signature is 7/8. The music continues with complex rhythmic patterns. There is a dynamic marking of *p* (piano) in the bass staff.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has four flats. The time signature is 7/8. The music continues with complex rhythmic patterns.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has four flats. The time signature is 7/8. The music continues with complex rhythmic patterns.

This musical score is for a piano piece, consisting of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes a variety of rhythmic patterns and articulation. The first system features a complex melodic line in the right hand with many slurs and a fermata, and a bass line with sustained chords. The second system continues the melodic development in the right hand. The third system introduces a dynamic marking of *p* (piano) and features several triplet markings (indicated by a '3' above the notes) in the right hand. The fourth system features a dynamic marking of *mf* (mezzo-forte) and continues the triplet patterns. The fifth and sixth systems maintain the triplet patterns and complex harmonic textures. The score is densely notated with slurs, ties, and various articulation marks throughout.

The first system of music consists of two staves. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and slurs. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns. The dynamic marking *f* (forte) is placed at the beginning of the system.

The second system continues the piece. The treble staff has a melodic line with slurs and some triplet markings. The bass staff has a steady accompaniment. The dynamic marking *mf* (mezzo-forte) is placed in the middle of the system.

The third system shows the continuation of the melodic and harmonic themes. The treble staff has a more active melodic line with slurs. The bass staff has a consistent accompaniment. The dynamic marking *p* (piano) is placed at the beginning of the system.

The fourth system features a more delicate texture. The treble staff has a melodic line with slurs. The bass staff has a sparse accompaniment. The dynamic marking *pp* (pianissimo) is placed in the middle of the system.

The fifth system concludes the piece. The treble staff has a melodic line with slurs. The bass staff has a simple accompaniment. The instruction *dimin. e riten.* (diminuendo e ritenuto) is placed in the middle of the system, indicating a gradual decrease in volume and a slight slowing down of the tempo.

tempo ad lib.

f

f

Pa.

** Pa.*

Tempo I.

p

p

cresc.

mf

cresc.

f

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff contains a simpler accompaniment. A dynamic marking of *p* is present. The word *dimin.* is written above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a more active accompaniment. A dynamic marking of *f* is present.

Third system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff has a steady accompaniment. A dynamic marking of *p* is present.

Fourth system of musical notation. The treble clef staff has a melodic line with a long slur. The bass clef staff has a steady accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with many beamed notes. The bass clef staff has a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines with various articulations.

Second system of musical notation, continuing the piece with intricate harmonic structures and melodic passages.

Third system of musical notation, marked with a piano (*p*) dynamic. It features triplet markings (*3*) and complex rhythmic patterns.

Fourth system of musical notation, marked with a pianissimo (*pp*) dynamic. It contains triplet markings (*3*) and dense chordal textures.

Fifth system of musical notation, concluding the page. It includes the instruction *dim. e riten.* and a final melodic phrase marked *pp*. The system ends with a double bar line and a decorative asterisk.

COMPOSITIONS

DE

H. PACHULSKI.

	R. C.
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„ 2. Deux Pièces , pour Piano. Complet	— 70
N ^o 1. Morceau de Fantaisie. 30 c.	— 50
N ^o 2. Intermezzo	— 50
„ 3. Trois Pièces , pour Piano:	
N ^o 1. Chant sans paroles. N ^o 2. La fileuse. N ^o 3. Impromptu.	1 —
„ 2. La fileuse (<i>separée</i>).	— 50
„ 4. Trois Morceaux , pour Violoncelle avec accompagnement de Piano:	
N ^o 1. Mélodie. N ^o 2. Morceau de Fantaisie. N ^o 3. Chanson triste	1 —
„ 2. Morceau de Fantaisie, pour Violon avec Piano (<i>par l'auteur</i>).	— 50
„ 3. Chanson triste, pour Violon avec Piano (<i>par l'auteur</i>).	— 40
„ 5. Polonaise , pour Piano.	— 60
„ 6. Valse-Caprice , pour Piano.	— 60
„ 7. Deux Etudes de Concert , pour Piano. Complet.	— 70
N ^o 1. Harmonies du soir.	— 40
„ 2. Fantôme.	— 40
„ 8. Six Préludes , pour Piano. Complet.	1 —
N ^o 1. Prélude C-moll.	— 20
„ 2. „ F-moll.	— 30
„ 3. „ As-dur.	— 30
„ 4. „ F-dur.	— 20
„ 5. „ B-moll.	— 30
„ 6. „ Des-dur.	— 20
„ 9. Deux Pièces , pour Piano: N ^o 1. Impromptu. N ^o 2. Etude. Complet.	— 70
„ 10. Sonate en trois parties , pour Piano	1 50
„ 11. Etude „Aus lichten Tagen“ , für Clavier.	— 75
„ 12. Phantastische Märchen . 8 Clavierstücke.	1 25
„ 13. Suite en quatre parties , pour Orchestre.	<i>Partition</i> . 5 rb. <i>Parties</i>
„ 13. „ „ „ „ arrangée pour Piano à 4 mains (<i>par l'auteur</i>).	2 50
„ 15. Marche solennelle , pour grand Orchestre	<i>Partition</i> . 2 rb. <i>Parties</i>
„ 15. „ „ „ „ arrangée pour Piano à 4 mains (<i>par l'auteur</i>).	1 —
„ 15. „ „ „ „ „ arrangée pour Piano à 2 mains (<i>par l'auteur</i>) Edition originale	— 50
„ 15. „ „ „ „ „ Edition facilitée.	— 50
„ 16. Feuilles d'album , pour Piano: N ^o 1. Es-moll. 2. B-dur. 3. Des-dur. 4. F-dur.	— 60
„ 17. Fantaisie pour Piano avec accompagnement d'Orchestre ou d'un second Piano.	3 —
„ 18. Deux Mazourkas pour Piano.	— 80
„ 19. Toccate pour Piano.	— 60
Exercices spéciaux , pour préparer les doigts à l'étude des arpèges, pour Piano	1 20

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Imprimerie de musique de P. Jurgenson à Moscou.

5/10

A Mlle Marie Palk.

№ 4. Menuet.

A. ILYNSKY, Op.17.

Allegro moderato.

PIANO.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music includes chords, eighth notes, and a dynamic marking of *mf*. A fermata is placed over a chord in the final measure.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes chords, eighth notes, and a triplet of eighth notes in the final measure.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes chords, eighth notes, and a dynamic marking of *f*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes chords, eighth notes, and a dynamic marking of *f*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music includes chords, eighth notes, and a dynamic marking of *f*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with some slurs, while the left hand provides a steady accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. A dynamic marking of *mf* (mezzo-forte) is present. The music continues with similar rhythmic and melodic patterns.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. A dynamic marking of *p* (piano) is present. A triplet of eighth notes is marked with a '3' above it in the right hand.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. A dynamic marking of *dim.* (diminuendo) is present. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The piece begins with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The treble clef features a more active melody with some sixteenth-note passages. The bass clef continues with a similar accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system.

Third system of musical notation, showing a change in texture. The treble clef has a more blocky, chordal melody. The bass clef features a dense, rhythmic accompaniment. The dynamic is marked piano (*p*) in several places.

Fourth system of musical notation, returning to a more fluid melodic style in the treble clef. The bass clef accompaniment remains consistent with the previous systems.

Fifth and final system of musical notation on the page. The treble clef features a series of chords and rests. The bass clef has a simple accompaniment. The piece concludes with a pianissimo (*pp*) dynamic marking in both staves.

COMPOSITIONS

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N ^o 2. Intermezzo.	— 50
„ 3. Trois Pièces , pour Piano:	
N ^o 1. Chant sans paroles. N ^o 2. La fileuse. N ^o 3. Impromptu.	1 —
„ 2. La fileuse (<i>separée</i>).	— 50
„ 4. Trois Morceaux , pour Violoncelle avec accompagnement de Piano:	
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„ 2. Morceau de Fantaisie, pour Violon avec Piano (<i>par l'auteur</i>).	— 50
„ 3. Chanson triste, pour Violon avec Piano (<i>par l'auteur</i>).	— 40
„ 5. Polonaise , pour Piano.	— 60
„ 6. Valse-Caprice , pour Piano.	— 60
„ 7. Deux Etudes de Concert , pour Piano. Complet.	— 70
N ^o 1. Harmonies du soir.	— 40
„ 2. Fantôme.	— 40
„ 8. Six Préludes , pour Piano. Complet.	1 —
N ^o 1. Prélude C-moll.	— 20
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