

# ETUDE

pour Piano

par

## H. KOSLOFF.

Op. 11.

Prix 50 c.



Propriété de l'éditeur

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**Allegro vivace.**

Piano.

The first system of the piano etude consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Allegro vivace'. The first measure of the upper staff is marked 'legato mf' and features a series of eighth notes. The lower staff begins with a whole note chord. The system concludes with a fermata over the final notes of both staves.

The second system continues the piece. The upper staff features a melodic line with eighth notes and some slurs. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of 'f' (forte) appears in the final measure of the system.

The third system shows further development of the musical themes. The upper staff has a more active melodic line. The lower staff continues with its rhythmic accompaniment. A dynamic marking of 'f' is present in the middle of the system.

The fourth system concludes the piece. The upper staff has a melodic line that ends with a fermata. The lower staff provides a final accompaniment. A dynamic marking of 'mf' (mezzo-forte) is present in the middle of the system.

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mf

cresc. f

dimin.

cresc. e dim.

staccato  
piano e cresc.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and chords. The bass clef staff contains a rhythmic accompaniment with eighth notes. The key signature has three sharps (F#, C#, G#). The tempo/mood marking *legato* is placed above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and chords. The bass clef staff continues the rhythmic accompaniment. The tempo/mood marking *staccato* is placed above the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and chords, including an 8-measure rest. The bass clef staff continues the rhythmic accompaniment. The tempo/mood marking *legato* is placed above the treble staff, and *forte e dim.* is placed above the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and chords. The bass clef staff contains a rhythmic accompaniment with eighth notes. The key signature changes to two sharps (F#, C#).

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes and chords. The bass clef staff contains a rhythmic accompaniment with eighth notes. The key signature changes to two flats (Bb, Eb).

First system of musical notation. The right hand features a continuous eighth-note pattern. The left hand has a bass line with a dynamic marking of *f* and a slur over the final two measures.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has a dynamic marking of *f* and a slur over the final two measures.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has a dynamic marking of *mf* and a slur over the first two measures.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a dynamic marking of *cresc.* and a slur over the first two measures.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has a dynamic marking of *f* and a slur over the first two measures.

dimin.

This system contains the first two staves of music. The upper staff features a complex, rapid melodic line with many sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking 'dimin.' is placed above the first measure of the upper staff.

cresc. e dim.

This system contains the next two staves. The upper staff continues the melodic line with similar rhythmic patterns. The lower staff has a more active accompaniment. The dynamic marking 'cresc. e dim.' is placed above the second measure of the upper staff.

This system contains two staves. The upper staff has a melodic line with a long slur over several measures. The lower staff continues with a steady accompaniment.

cresc. e ff

This system contains two staves. The upper staff has a melodic line that becomes more intense. The lower staff has a simple accompaniment. The dynamic marking 'cresc. e ff' is placed above the fourth measure of the upper staff.

8

This system contains two staves. The upper staff begins with a measure marked with an '8' and a dashed line, indicating an octave shift. The lower staff has a simple accompaniment. The system concludes with a double bar line.

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Lissitzin, M. Op. 4. Quatre Préludes. . . . .	—75	Рѣбикoff, Wl. Op. 37. Tableaux pour enfants. Картинки для дѣтей. . . . .	—70
Lissowsky, L. Polka. . . . .	—45	" Op. 38. Une Fête. Suite. Празднество. . . . .	—75
" Valse. . . . .	—45	" Op. 41. Méloplastiques:	
Maykapar, S. Op. Novelletes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse. Cah. II. № 7—12. . . . .	1 —	" " № 1. Le jeu à la balle. . . . .	—50
" Cah. III. № 13—18. . . . .	1 —	" " " 2. Matinée de printemps. . . . .	—50
Medtner, N. Op. 8. Zwei Märchen. . . . .	1 20	" " " 3. L'éscarpolette. . . . .	—25
" Op. 9. Drei Märchen. № 1. . . . .	—50	" " " 4. Satan se divertie. . . . .	—25
" " " " 2. 3. . . . .	à—40	" " " 5. L'ivresse. . . . .	—50
" Op. 10. Drei Dithyramben. № 1. . . . .	—50	" " " 6. Le Faune et la Nymphe. . . . .	—50
" " " " 2. . . . .	—75	" " " 7. Bataille et Victoire. . . . .	—60
" " " " 3. . . . .	—30	" " " 8. Le jeu au cache-cache. . . . .	—40
" Op. 11. Sonaten-Triade. № 1. As-dur. . . . .	1 20	" " " 9. Les campanules fleurissent. . . . .	—40
" " " " 2. D-moll. . . . .	—80	" Album de pièces faciles pour la jeunesse. . . . .	—75
" " " " 3. C-dur. . . . .	1 —	" Petite suite de ballet. . . . .	—80
" Op. 13. Zwei Märchen. № 1. F-moll. . . . .	—70	" Les Feux du Soir. Вечерние огни. . . . .	—80
" " " " 2. E-moll. . . . .	—40	" Mouvements plastiques. . . . .	1 —
Meytschik, M. Trois morceaux: № 1. Widmung. 2. Intermezzo. № 3. Prélude g-moll. . . . .	—40	" Visions du passé. Картинки прошлого. . . . .	—75
Miloradowitsch, M. Scherzo. . . . .	—40	Reutern, O. de. A Deux: № 1. Ils rêvaient. 2. Ils cheminaient. 3. Ils aimaient. 4. Ils causaient. 5. Ils pleuraient. 6. Au clair de lune. . . . .	—85
Némérowsky, A. Op. 49. Rêverie. . . . .	—25	" Presque-Valse. . . . .	—50
" Op. 50. Petite Suite orientale. . . . .	—50	" Le Soir. . . . .	—80
" Op. 51. Habanera. . . . .	—40	Riesemann, O. von. Op. 6. Praeludium. . . . .	—40
Nikolaïew, L. Op. 7. Barcarolle. . . . .	—75	" Op. 7. Drei lyrische Stücke. . . . .	—50
" " 8. Cinq Esquisses: № 1. C-moll. 2. Fis-moll. 3. D-dur. 4. B-moll. 5. D-dur. . . . .	1 25	" Op. 10. Drei Elegien. . . . .	—40
Pachulski, H. Op. 22. Trois pièces. № 1. Moment musical. 2. Prélude. 3. Valse-Caprice. . . . .	1 —	" Op. 16. Trois Préludes № 1, 2, 3. . . . .	à—30
" Op. 23. Album pour la jeunesse. Cah. I. № 1. №№ 1. Dans la chapelle. 2. Fugue à deux voix. 3. Morceau canonique. 4. Un peu de rêves. 5. Aveu intime. 6. Chant des moissonneuses. 7. Petite étude. 8. Scherzino. . . . .	1 50	Roubetz, A. Trois Préludes. . . . .	—50
" Op. 24. № 1. Esquisse. . . . .	—60	Rubinstein, N. Nocturne (oeuvre posth.) . . . . .	—40
" " 2. Valse mélancolique. . . . .	—75	Sabanéïew, B. Op. 2. Rêverie. . . . .	—50
" Op. 26. Kanonische Studien. . . . .	1 50	Sabanéïew, L. Op. 2. Quatre Préludes. . . . .	1 —
Pantschenko, S. Op. 39. Dix pièces intimes. Cah. I. № 1. Prélude. 2. Cavatine. 3. Elegia. 4. Valse. 5. Scherzo. . . . .	—75	" Op. 4. Deux Préludes. . . . .	—60
" Cah. II. № 6. Allegretto. 7. Helos. 8. Improvisation. 9. Canzonaccia. 10. Etude. . . . .	—75	Sadowsky, B. № 1. Chanson sans paroles. . . . .	—25
" Op. 43. Trois Sonnets. (№ 10, 11, 12). . . . .	—40	" " 2. Impromptu. . . . .	—45
" Op. 49. Trois Sonnets. (№ 13, 14, 15). . . . .	—50	" " 3. Plainte. . . . .	—35
" Op. 51. Trois Sonnets. (№ 16, 17, 18). . . . .	—50	" " 4. Prélude. . . . .	—25
" Op. 56. № 1. Improvisation. . . . .	—40	Schischkin, N. Composit. № 4. Deuxième Etude. . . . .	—60
" " 2. Nocturne. . . . .	—30	" " " 5. Deuxième Méditation. . . . .	—30
" " 3. Mosaïque. . . . .	—30	" " " 6. Fantaisie romantique. . . . .	—50
" Op. 57. № 1. Prélude. . . . .	—30	Srebdolsky, S. Op. 10. Sonate. . . . .	2 —
" " 2. Prélude. . . . .	—30	" Op. 13. 2-me Sonate. . . . .	2 —
" Op. 58. 20 Etudes mélodiques. Cah. I, II, III, IV. . . . .	à—80	Tschaïkowsky, P. Thème et Variations. (Oeuvre posthume). . . . .	1 75
" Op. 59. Cinq Arabesques № 1, 2, 3, 4, 5. à—40		Tschernoff, M. Op. 1. Les fleurs. 12 Morceaux. Цвѣты. 12 пьесъ. . . . .	2 —
Petrow-Boyarinow, P. Op. 3. Deux Esquisses. . . . .	—40	" №№ 1. Trèfle. Трилистникъ. 2. Myosotis. Незабудка. 3. Campanule. Колокольчикъ. 4. Violette. Лъсная фіалка. 5. Les bluets dans le blé. Васильки во ржи. 6. Camomille. Ромашка. 7. Mélanurge. Иванъ да Марья. 8. Dent-de-lion. Одуванчикъ. 9. Muguet. Ландыши. 10. Perce-neige. Подснежникъ. 11. Nénuphar. Водяная лилія. 12. Houblon. Хмель. . . . .	—60
" Op. 5. Quatre Esquisses. . . . .	—85	Tschesnokoff, A. Op. 2. Trois Préludes. . . . .	—60
Pokroschinsky, M. Op. 2. L'Aveu. Sérénade. . . . .	—50	" Op. 4. Variations sur le thème du chant russe „Korobotschka“. . . . .	1 50
" Op. 7. Marche funèbre. . . . .	—50	" Op. 6. № 1. Moment mélancolique. . . . .	—40
" Op. 8. Berceuse. . . . .	—50	" " 2. Valse. . . . .	—50
" Op. 10. Polonaise. . . . .	—75	" " 3. Nocturne. . . . .	—60
Pokrowsky, J. Op. 12. Quatre pièces naïves. . . . .	—50	" " 4. Impromptu. . . . .	—60
" №№ 1. Prélude. 2. Valse. 3. Moment musical. 4. Bergerette. . . . .		" " 5. Mazurka. . . . .	—40
Rébikoff, Wl. Op. 35. Parmi eux. Среди нихъ. . . . .	—70	" " 6. Etude. . . . .	—50
" Op. 36. Conte de la Princesse et du Roi des grenouilles. Сказка о Принцессѣ и Королѣ лягушекъ. . . . .	—70	Zatayewitsch, A. Op. 6. Trois moments musicaux:	
		" № 1. Epitaphe. Эпитафія. . . . .	—40
		" " 2. Fusée. Ракета. . . . .	—40
		" " 3. En chemin de fer. Въ поѣздѣ. . . . .	—40