



№ 1. Etude.	50 c.	№ 3. Poème-Fantaisie	60 c.
„ 2. Mazurka.	40 „	„ 4. Valse.	40 „

Ausführungsrecht vorbehalten.



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,

Talstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Sole Agents for the British Empire

Breitkopf & Härtel, London.



№ 1. Etude.

Aufführungsrecht vorbehalten.

ALEXANDRE KREIN. Op. 7.

Allegro appassionato.

Piano.

mf *cresc.*

poco rit.
4

cresc.

poco rit.
4 *f*

The first system of music consists of two staves. The treble staff contains a series of chords and melodic lines, with some notes beamed together. The bass staff features a more rhythmic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#).

The second system continues the piece. It includes performance markings: *poco rit.* (slightly slower) and *dim.* (diminuendo). The notation shows a transition in the bass line, with some notes moving to a lower register.

The third system features dynamic markings: *p* (piano), *poco*, *a* (accrescendo), *poco*, and *meno* (diminuendo). The music is characterized by a steady flow of chords and melodic fragments.

The fourth system includes performance markings: *mosso* (moderato), *e* (and), *rit.* (ritardando), and *molto espressivo* (very expressive) with a dynamic marking of *mf* (mezzo-forte). The music becomes more dramatic and expressive.

The fifth system includes performance markings: *poco*, *cresc.* (crescendo), and *p* (piano). The system concludes with a final chord and a melodic flourish.

First system of musical notation. The treble clef staff contains chords and melodic lines, with a fermata over the final measure. The bass clef staff contains a complex rhythmic accompaniment. Performance markings include *poco cresc.* and *f rit.* A fermata is indicated by an '8' over a dashed line.

Second system of musical notation. The treble clef staff features chords and melodic lines. The bass clef staff has a rhythmic accompaniment with some rests. Performance markings include *p poco a*, *poco cresc.*, and *f*.

Third system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff has a rhythmic accompaniment. Performance markings include *p*, *mf poco rit.*, and *a tempo p*. A fermata is present over the final measure of the treble staff.

Fourth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff has a rhythmic accompaniment. Performance marking includes *cresc.*

Fifth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff has a rhythmic accompaniment. Performance markings include *poco rit.* and a '4' below the bass staff.

cresc. *poco rit.*

f

8

poco a poco meno
poco rit. e dim. *p*

mosso *rit.* *p dolcissimo*

First system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *poco cresc.*, *p*. A first ending bracket labeled '8' spans the final two measures.

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *poco cresc.*, *f rit.*. A first ending bracket labeled '8' spans the first two measures.

Third system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *p poco a poco meno mosso espr.*. Includes accents and slurs.

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *a tempo f mf poco*. Includes triplets in the bass line.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *rit. mf p p mp pp*. Includes a *con 8* marking in the bass line.



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№ 2. Mazurka.

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ALEXANDRE KREIN. Op. 7.

Grazioso.

Piano.

mf Con moto *p poco* *a* *poco*

ani *man* *do*

e *cresc.*

a tempo *rit.* *p*

po *co* *cresc.*

poco a poco accel.

po - co a po - co

dim. *rit.*

Meno mosso.
mf *cresc.* *m.g.*

espr.

First system of musical notation. Treble and bass clefs. Includes markings: *rit.* and *poco*. Features triplets and slurs.

Second system of musical notation. Treble and bass clefs. Includes markings: *cresc.*, *m.g.*, and *3*. Features triplets and slurs.

Third system of musical notation. Treble and bass clefs. Includes markings: *poco animando*, *poco*, and *rit.*. Features triplets and slurs.

Tempo I.

Fourth system of musical notation. Treble and bass clefs. Includes markings: *mf*, *p*, *poco*, and *a*. Features triplets and slurs.

Fifth system of musical notation. Treble and bass clefs. Includes markings: *ani*, *man*, and *do*. Features triplets and slurs.

e *cresc.*

poco *rit.* *a tempo* *p* *cresc.*

rit. *mf* *cresc.*

poco *accel.*

f *p*

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—40
№ 1. Cache-Cache	—50	" " " 2. Moment douloureux.	—40
" " 2. Colin-Maillard	—50	" " " 3. Etude.	—40
" Op. 35. Trois danses idylliques.	—70	" Op. 38. Trois morceaux de Piano pour les pe-	
" " 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
" " № 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" " 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—75
" " 3. Danse de la fée.	—50	" " 79. Trois mazurkas.	1 25
" " 4. Le crépuscule.	—40	Eigès, K. Op. 1. Nocturne	—40
" " 5. Le printemps.	—40	" " 3. Deux pièces: № 1. Impromptu-Etude.	
" " 6. Sur l'eau.	—50	№ 2. Fuga.	—40
" " 7. Echo du passé.	—40	" " 4. Barcarolle.	—40
" " 8. Les vagues joyeuses.	—60	" " 5. Deux préludes № 1. 2.	à—25
" " 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " 10. En plein air.	—40	" " № 2. Intermezzo.	—35
" " 11. La voix de la destinée.	—40	" " 3. Mazurka	—35
" " 12. Le jardin endormi.	—40	" Op. 21. № 1. Tristesse.	—20
" Op. 42. Rêves étoilés.	—85	" " 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" " 3. Chagrin.	—20
" " " " Cah. II. № 7—12.	1 50	" Op. 26. № 1. Prélude	—40
" " " " Séparément. № 1—12.	à—50	" " 2. Prélude	—40
Barmotine, S. Op. 9. Картинки изъ дѣтской жизни. Таб-		" " 3. Prélude	—30
leaux de la vie enfantine.	3 —	" " 4. Chanson simple.	—30
Отдѣльно:		" " 5. Mazurka.	—40
" № 1. Утренняя молитва. La prière du matin—25		" " 6. Feuille d'album.	—40
" " 2. Мама. La maman.	—25	" Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" " 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	—75
" " 4. Любимый мѣсяць май. Le beau mois		" Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
de mai.	—25	III. IV. V.	à 1 50
" " 5. Пѣснь нищихъ дѣтей. Chanson des		" Op. 31. 12 pièces enfantines. (Moyennedifficulté).	
enfants mendiants.	—25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
" " 6. Игра въ пятнашки. Jeu aux tappes.—40		ceuse. 4. Réverie. 5. Chanson popu-	
" " 7. Очарованіе новой куклои. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée	—25	9. Mazurka. 10. Chant oriental. 11.	
" " 8. Игра въ лошади. Jeu aux chevaux.—25		Feuillet d'album. 12. Air de ballet. à—30	
" " 9. Торжественный маршъ. Marche so-		" Op. 34. 24 pièces caractéristiques pour la jeu-	
lennelle.	—40	nesse, Cahier I. II. III. IV.	à 1 —
" " 10. Полька. Polka.	—25	" Op. 40. Deux esquisses.	—50
" " 11. Вальсъ. Valse mélancolique.	—60	" Op. 43. 8 pièces faciles: № 1. Prélude	—40
" " 12. Мазурка. Mazurka	—60	№ 2. Prière	—25
" " 13. Жалоба. La plainte.	—25	3. Mazurka	—25
" " 14. Катанье на лодкѣ. Promenade en		4. Le matin.	—25
bateau.	—40	5. Le soir.	—25
" " 15. Безпокойство. L'inquiétude.	—40	6. Rondo.	—25
" " 16. Игра въ скакалку. Jeu à la corde.—25		7. Arietta.	—35
" " 17. Грезы. Les rêves.	—25	8. Marche miniature	—25
" " 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
lard.	—25	misterioso. 3. Lento non troppo. 4. Molto	
" " 19. Капризы. Les caprices.	—40	tempestuoso.	1 —
" " 20. Осенняя пѣснь. Chant d'automne.	—25	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" " 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 3. Cinq morceaux: № 1. Mélodie. 2.	
" " 22. Въ лѣсу. Au bois.	—40	Petite Valse. 3. Chanson. 4. La gracieuse.	
" Op. 10. Ballade.	2 —	5. Sarabande.	—60
Bogoliouboff, U. Quatre morceaux en forme d'études.	—75	Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	№ I. Deux roses. Двѣ розы. № 1. F-dur.	
" " 2. Mélancolie.	—40	№ 2. A-dur.	—50
Butzow, W. Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		" II. Deux feuilles d'automne. (Два осеннихъ	
conte la forêt. Cinq esquisses	1 —	листа). № 1. G-dur. № 2. H-moll.	—50
" Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		" III. Le murmure des blés. Рожь шумитъ.	—50
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " 3.	—40	Restaurationen. Heft II. Изъ минувшихъ вѣ-	
" Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставраціи. Тетр. II.	
№ 1. Marche.	—40	№ 4. Иудея. № 5. Эллада. № 6. На родинѣ	
" 2. Crépuscule.	—40	Ислама.	1 —
" 3. Scherzino	—40	Khvostchinsky, P. Op. 7. 1-re Sonate	8 —
" 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" 5. Babillage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" 6. Menuet d'antan.	—40	" № 2. L'Espiègle	—25
" 7. Capriccioso.	—40	" 3. Gavotte	—25
" 8. Polonaise	—40	" 4. Petite Valse	—25
		" 5. A la Mazurka.	—25



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.. 2. Mazurka.	40 4. Valse.	40 ..

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№ 3. Poème - Fantaisie.

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ALEXANDRE KREIN. Op. 7.

Allegro non troppo.

Piano.

mf molto espressivo

The first system of music consists of two staves. The upper staff (treble clef) begins with a *mf* dynamic. The lower staff (bass clef) has a *poco* marking. The system concludes with a *cresc.* marking. The music features complex chordal textures and melodic lines.

The second system continues the piece. The upper staff features a *ff* dynamic marking. A triplet of eighth notes is indicated in both staves. The music is characterized by dense harmonic structures.

The third system includes *p* and *rit.* markings. The upper staff has a *ten.* marking above a melodic line. The lower staff also has a *ten.* marking. The music shows a gradual deceleration and sustained notes.

The fourth system features *cresc.* and *m.d.* markings. The music consists of sustained chords and melodic fragments, with a moderate dynamic level.

The fifth system begins with a *mf* dynamic. It includes *cresc.* and *m.d.* markings. The music features a mix of chords and moving lines in both staves.

cresc. *f*

This system contains the first two measures of the piece. The piano part begins with a *cresc.* marking and a series of descending eighth notes in the bass clef. The right hand features a complex texture with chords and moving lines. A *f* dynamic marking appears in the second measure. The key signature has two flats, and the time signature is 3/4.

poco rit.

The second system covers measures three and four. The piano part continues with descending eighth notes. The right hand has a more active melodic line. A *poco rit.* marking is placed above the right hand in the fourth measure. The *f* dynamic from the previous system carries over.

Grazioso.

e dim. *mf*

The third system contains measures five and six. The tempo and mood change to *Grazioso.* The piano part begins with a *e dim.* marking and features a triplet of eighth notes in the right hand. The right hand has a triplet of eighth notes in the first measure of the system. A *mf* dynamic marking is present. The time signature changes to 3/4.

cresc.

The fourth system covers measures seven and eight. The piano part continues with a *cresc.* marking. The right hand features a triplet of eighth notes in the first measure. The texture is dense with chords and moving lines.

This system contains the final two measures of the page. It features a triplet of eighth notes in the right hand in the first measure. The piano part continues with its characteristic descending eighth-note pattern. The piece concludes with a final chord in the right hand.

First system of musical notation. It consists of two staves, treble and bass clef. The key signature has two flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Performance markings include *poco cresc.* and *rit.* with a fermata over the final measure.

Poco più mosso.

Second system of musical notation. It consists of two staves, treble and bass clef. The key signature has two flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Performance markings include *p poco cresc.* and *pp*. Time signature changes from 4/8 to 3/4.

Poco meno mosso.

Third system of musical notation. It consists of two staves, treble and bass clef. The key signature has two flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Performance marking includes *f*. Time signature changes from 3/4 to 3/2.

Fourth system of musical notation. It consists of two staves, treble and bass clef. The key signature has two flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Performance markings include *p rall.*, *poco accel.*, and *cresc.* with a long horizontal line indicating the duration of the crescendo.

Poco più mosso.

Fifth system of musical notation. It consists of two staves, treble and bass clef. The key signature has two flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Performance marking includes *p*. Time signature changes from 3/2 to 3/4.

poco cresc. e. acceler.

in tempo
f

ten.

espress.

rit.
p

Tempo I.

The first system of music consists of four measures. The right hand plays a melodic line with a half note, a quarter note, and a half note, followed by a quarter note and a half note. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is placed above the right hand in the fourth measure.

The second system consists of four measures. The right hand features a melodic line with a half note and a quarter note, followed by a half note and a quarter note. The left hand continues with eighth notes. Dynamic markings include *cresc.* above the right hand in the second measure and *poco* above the right hand in the fourth measure.

The third system consists of four measures. The right hand plays a series of chords, with a dynamic marking of *cresc.* above the right hand in the second measure. The left hand continues with eighth notes.

The fourth system consists of four measures. The right hand plays chords with a dynamic marking of *f* above the right hand in the second measure. The left hand continues with eighth notes. A triplet of eighth notes is marked with a '3' above it in the first measure.

The fifth system consists of four measures. The right hand plays chords with a dynamic marking of *mf* above the right hand in the second measure and *poco cresc.* above the right hand in the third measure. The left hand continues with eighth notes. A triplet of eighth notes is marked with a '3' above it in the first measure.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains several chords, some with slurs and ties. The lower staff is in bass clef and features a melodic line with eighth notes and chords. A triplet of eighth notes is marked with a '3' above it. The system concludes with a 'rit.' (ritardando) marking and a fermata over a chord.

Grandioso, meno mosso.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains chords and slurs. The lower staff is in bass clef and features a prominent, ascending melodic line with slurs. A dynamic marking of *f* (forte) is present at the beginning of the system. The system concludes with a fermata over a chord.

mf *espr.*

mf *espr.*

mp *poco a poco cresc. e. acceler.*

mp *rubato* *ff* *pp*

f *poco cresc.* *ten.* *ff* *pp*

Compositions russes pour Piano à 2 mains.

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Aklmenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—40
№ 1. Cache-Cache	—50	" " " 2. Moment douloureux.	—40
" " " 2. Colin-Maillard	—50	" " " 3. Etude.	—40
" Op. 35. Trois danses idylliques.	—70	" Op. 38. Trois morceaux de Piano pour les pe-	
" " " 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
" " " № 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" " " 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—75
" " " 3. Danse de la fée.	—50	" " 79. Trois mazurkas.	1 25
" " " 4. Le crépuscule.	—40	Eigès, K. Op. 1. Nocturne	—40
" " " 5. Le printemps.	—40	" " 3. Deux pièces: № 1. Impromptu-Etude.	
" " " 6. Sur l'eau.	—50	№ 2. Fuga.	—40
" " " 7. Echo du passé.	—40	" " 4. Barcarolle.	—40
" " " 8. Les vagues joyeuses.	—60	" " 5. Deux préludes № 1. 2.	à—25
" " " 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " " 10. En plein air.	—40	" " " № 2. Intermezzo.	—35
" " " 11. La voix de la destinée.	—40	" " " 3. Mazurka	—35
" " " 12. Le jardin endormi.	—40	" Op. 21. № 1. Tristesse.	—20
" Op. 42. Rêves étoilés.	—85	" " " 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" " " 3. Chagrin.	—20
" " " " Cah. II. № 7—12.	1 50	" Op. 26. № 1. Prélude	—40
" " " " Séparément. № 1—12.	à—50	" " " 2. Prélude	—40
Barmotine, S. Op. 9. Картинки из дѣтской жизни. Таб-		" " " 3. Prélude	—30
" " " " leaux de la vie enfantine.	3 —	" " " 4. Chanson simple.	—30
" " " " Отдѣльно:		" " " 5. Mazurka.	—40
" " " " № 1. Утренняя молитва. La prière du matin—25		" " " 6. Feuille d'album.	—40
" " " " 2. Мама. La maman.	—25	" Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" " " " 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	—75
" " " " 4. Любимый мѣсяць май. Le beau mois		" Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
de mai.	—25	III. IV. V.	à 1 50
" " " " 5. Пѣснь нищихъ дѣтей. Chanson des		" Op. 31. 12 pièces enfantines. (Moyenne difficulté).	
enfants mendiants.	—25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
" " " " 6. Игра въ пятнашки. Jeu aux tannes. —40		ceuse. 4. Rêverie. 5. Chanson popu-	
" " " " 7. Очарованіе новой куклоѣ. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée.	—25	9. Mazurka. 10. Chant oriental. 11.	
" " " " 8. Игра въ лошадки. Jeu aux chevaux. —25		Feuille d'album. 12. Air de ballet. à—30	
" " " " 9. Торжественный маршъ. Marche so-		" Op. 34. 24 pièces caractéristiques pour la jeu-	
lennelle.	—40	nesse. Cahier I. II. III. IV.	à 1 —
" " " " 10. Полька. Polka.	—25	" Op. 40. Deux esquisses.	—50
" " " " 11. Вальсъ. Valse mélancolique.	—60	" Op. 43. 8 pièces faciles: № 1. Prélude	—40
" " " " 12. Мазурка. Mazurka	—60	№ 2. Prière	—25
" " " " 13. Жалоба. La plainte.	—25	" 3. Mazurka	—25
" " " " 14. Катанье на лодкѣ. Promenade en		" 4. Le matin.	—25
bateau.	—40	" 5. Le soir.	—25
" " " " 15. Безпокойство. L'inquiétude.	—40	" 6. Rondo.	—25
" " " " 16. Игра въ скакалку. Jeu à la corde. —25		" 7. Arietta.	—35
" " " " 17. Грезы. Les rêves.	—25	" 8. Marche miniature	—25
" " " " 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
lard.	—25	" " " " misterioso. 3. Lento non troppo. 4. Molto	
" " " " 19. Капризы. Les caprices.	—40	tempestuoso.	1 —
" " " " 20. Осенняя пѣснь. Chant d'automne.	—25	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" " " " 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 3. Cinq morceaux: № 1. Mélodie. 2.	
" " " " 22. Въ лѣсу. Au bois.	—40	" " " " Petite Valse. 3. Chanson. 4. La gracieuse.	
" Op. 10. Ballade.	2 —	5. Sarabande.	—60
Bogoliouboff, U. Quatre morceaux en forme d'études.	—75	Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	" " " " № I. Deux roses. Двѣ розы. № 1. F-dur.	
" " " " 2. Mélancolie.	—40	№ 2. A-dur.	—50
Butzow, W. Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		" " " " II. Deux feuilles d'automne. (Два осеннихъ	
" " " " conte la forêt. Cinq esquisses	1 —	листа). № 1. G-dur. № 2. H-moll.	—50
" Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		" " " " III. Le murmure des blés. Рожь шумитъ.	—50
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" " " " IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " " " 3.	—40	" " " " Restaurationen. Heft II. Изъ минувшихъ вѣ-	
" Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставрацій. Тетр. II.	
" " " " № 1. Marche.	—40	№ 4. Иудей. № 5. Эллада. № 6. На родинѣ	
" " " " 2. Crépuscule.	—40	Ислама.	1 —
" " " " 3. Scherzino	—40	Khvostchinsky, P. Op. 7. 1-re Sonate	8 —
" " " " 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" " " " 5. Babillage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" " " " 6. Menuet d'antan.	—40	" " " " № 2. L'Espiègle	—25
" " " " 7. Capriccioso.	—40	" " " " 3. Gavotte	—25
" " " " 8. Polonaise	—40	" " " " 4. Petite Valse	—25
		" " " " 5. A la Mazurka.	—25



N ^o 1. Etude.	50 c.	N ^o 3. Poème-Fantaisie	60 c.
„ 2. Mazurka.	40 „	„ 4. Valse.	<u>40</u> „

Aufführungsrecht vorbehalten.



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

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LEIPZIG,

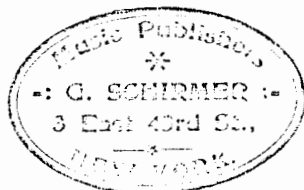
Neglinny pr., 14.

Talstrasse, 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Sole Agents for the British Empire

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№ 4. Valse.

Aufführungsrecht vorbehalten.

ALEXANDRE KREIN. Op. 7.

Con moto

Piano.

p affettatissimo

rubato

a tempo

poco

rit. e dim.

mf

poco

cresc.

p

poco animato

do e cresc.

f

p

poco

cresc.

poco

rit.

Meno mosso.

mf cantabile, dolce *m.d.*

poco *rit*

pp *po - co* *a po - co* *cresc. e* *accele - ran*

f *- do*

poco *a poco* *rit.*

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with chords and slurs. Dynamics include *pp*, *poco*, *rit.*, and *p*. The tempo marking *a tempo* is positioned above the treble staff.

Second system of musical notation. The treble clef staff features chords and slurs. The bass clef staff has a bass line with slurs. Dynamics include *rit.* and *mf*.

Third system of musical notation. The treble clef staff has dense chordal textures with slurs. The bass clef staff has a bass line with slurs. Dynamics include *cresc.* and *p*.

Fourth system of musical notation. The treble clef staff has chords and slurs. The bass clef staff has a bass line with slurs and an *8va* marking. Dynamics include *ff* and *cresc.*

Fifth system of musical notation. The treble clef staff has chords and slurs. The bass clef staff has a bass line with slurs. Dynamics include *p*, *poco*, and *cresc.*

Meno mosso.

ff rit. pp cresc.

poco rit. f

poco rit. pp p m.g.

mf m.g. f m.g. ff

rit. ff

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—10
№ 1. Cache-Cache	—50	" " " 2. Moment douloureux.	—40
" " 2. Colin-Maillard	—50	" " " 3. Etude.	—40
Op. 35. Trois danses idylliques.	—70	Op. 38. Trois morceaux de Piano pour les pe-	
" " 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
" " № 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" " " 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—75
" " " 3. Danse de la fée.	—50	" " 79. Trois mazurkas.	1 25
" " " 4. Le crépuscule	—40	Eigès, K. Op. 1. Nocturne	—40
" " " 5. Le printemps.	—40	" " 3. Deux pièces: № 1. Impromptu-Etude.	
" " " 6. Sur l'eau.	—50	" " " № 2. Fuga.	—40
" " " 7. Echo du passé.	—40	" " " 4. Barcarolle.	—40
" " " 8. Les vagues joyeuses.	—60	" " " 5. Deux préludes № 1. 2.	à—25
" " " 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " " 10. En plein air.	—40	" " " № 2. Intermezzo.	—35
" " " 11. La voix de la destinée.	—40	" " " 3. Mazurka	—35
" " " 12. Le jardin endormi.	—40	" " Op. 21. № 1. Tristesse.	—20
" Op. 42. Rêves étoilés.	—85	" " " 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" " " 3. Chagrin.	—20
" " " " Cah. II. № 7—12.	1 50	" " Op. 26. № 1. Prélude	—40
" " " " Séparément. № 1—12.	à—50	" " " 2. Prélude	—40
Barmotine, S. Op. 9. Картинки изъ дѣтской жизни. Таб-		" " " 3. Prélude	—30
leaux de la vie enfantine.	3 —	" " " 4. Chanson simple.	—30
Отдѣльно:		" " " 5. Mazurka.	—40
" № 1. Утренняя молитва. La prière du matin—25		" " " 6. Feuille d'album.	—40
" " 2. Мама. La maman.	—25	Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" " 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	—75
" " 4. Любимый мѣсяць май. Le beau mois		Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
de mai.	—25	III. IV. V.	à 1 50
" " 5. Пѣснь нищихъ дѣтей. Chanson des		Op. 31. 12 pièces enfantines. (Moyennedifficulté).	
enfants mendiants.	—25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
" " 6. Игра въ пятнашки. Jeu aux tannes. —40		ceuse. 4. Réverie. 5. Chanson popu-	
" " 7. Очарованіе новой куклой. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
tement d'une nouvelle poupée	—25	9. Mazurka. 10. Chant oriental. 11.	
" " 8. Игра въ лошади. Jeu aux chevaux. —25		Feuillet d'album. 12. Air de ballet. à—30	
" " 9. Торжественный маршъ. Marche so-		Op. 34. 24 pièces caractéristiques pour la jeu-	
lennelle.	—40	nesse. Cahier I. II. III. IV.	à 1 —
" " 10. Полька. Polka.	—25	" Op. 40. Deux esquisses.	—50
" " 11. Вальсъ. Valse mélancolique.	—60	" Op. 43. 8 pièces faciles: № 1. Prélude	—40
" " 12. Мазурка. Mazurka	—60	" " № 2. Prière	—25
" " 13. Жалоба. La plainte.	—25	" " " 3. Mazurka	—25
" " 14. Катанье на лодкѣ. Promenade en		" " " 4. Le matin.	—25
bateau.	—40	" " " 5. Le soir.	—25
" " 15. Безпокойство. L'inquiétude.	—40	" " " 6. Rondo.	—25
" " 16. Игра въ скакалку. Jeu à la corde.—25		" " " 7. Arietta.	—35
" " 17. Грезы. Les rêves.	—25	" " " 8. Marche miniature	—25
" " 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
lard.	—25	misterioso. 3. Lento non troppo. 4. Molto	
" " 19. Капризы. Les caprices.	—40	tempestuoso.	1 —
" " 20. Осенняя пѣснь. Chant d'automne. —25		Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" " 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 3. Cinq morceaux: № 1. Mélodie. 2.	
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" " 2. Mélancolie.	—40	№ 2. A-dur.	—50
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" Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		" III. Le murmure-des blés. Рожь шумить.	—50
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " " 3.	—40	Restaurationen. Heft II. Изъ минувшихъ вѣ-	
" Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставрацій. Тетр. II.	
" " № 1. Marche.	—40	№ 4. Иудея. № 5. Эллада. № 6. На родинѣ	
" " " 2. Crépuscule.	—40	Ислама.	1 —
" " " 3. Scherzino	—40	Khvostchinsky, P. Op. 7. 1-re Sonate	8 —
" " " 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" " " 5. Babillage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" " " 6. Menuet d'antan.	—40	" " № 2. L'Espiègle	—25
" " " 7. Capriccioso.	—40	" " " 3. Gavotte	—25
" " " 8. Polonaise	—40	" " " 4. Petite Valse	—25
		" " " 5. A la Mazurka.	—25