

# Trois Morceaux

pour Piano.

- № 1. Mazurka. (A-moll). . . . . 40 Cop.  
„ 2. Berceuse. (C-dur). . . . . 50 „  
„ 3. Mazurka. (E-moll). . . . . 40 „

par

P. KHVOSTCHINSKY.

Op. 8.



*Propriété de l'éditeur*

**P. JURGENSON,**

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

MOSCOU,

Neglinny pr., 14.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski.

LEIPZIG,

Thalstrasse, 19.

# MAZURKA.

P. KHVOSTCHINSKY, Op. 8. № 1.

Andante. M. M.  $\text{♩} = 96.$

Piano.

The first system of the musical score is written for piano. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 3/4. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand plays a simple accompaniment of quarter and eighth notes. A fermata is placed over the final measure of the system.

The second system continues the piece. It features similar melodic lines in the right hand and accompaniment in the left hand. A triplet of eighth notes appears in the right hand in the fourth measure. The system concludes with a fermata over the final measure.

*a tempo*

*rit.*

The third system is marked *a tempo*. It begins with a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes. The left hand provides accompaniment. A *rit.* (ritardando) marking is placed over the first measure of the system. A triplet of eighth notes is present in the right hand in the second measure. The system ends with a fermata.

The fourth system concludes the piece. It features the same melodic and accompanimental patterns as the previous systems. The system ends with a final cadence and a fermata.

P. Jurgenson à Leipzig et Moscou.

**Poco più mosso.** ♩ = 112.

*mf*

*f*

*dim. e poco ritardando*

*a tempo*

*p*

*mf*

*dim. e poco rit.*

**Tempo I.**

*p*

*rit.*

*a tempo*

*a tempo*

*Fine.*



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# BERCEUSE.

P. KHVOSTCHINSKY. Op. 8. № 2.

Lento. M.M. ♩ = 66

8

Piano.

The first system of music consists of two staves. The treble staff contains a series of eighth notes with various accidentals (sharps and naturals) and rests, all under a single slur. The bass staff contains a series of eighth notes, some with accidentals, also under a slur.

The second system continues the musical notation. The treble staff has a slur over a sequence of eighth notes with accidentals. The bass staff has a slur over a sequence of eighth notes with accidentals. The instruction *poco cresc.* is written in the right-hand margin of the system.

The third system features a treble staff with a slur over eighth notes, including a section marked with a '6' above the notes. The bass staff has a slur over eighth notes. The instruction *mf* is written in the middle of the system.

The fourth system continues with a treble staff featuring a slur over eighth notes, with a '6' marking above a section. The bass staff has a slur over eighth notes. The instruction *poco a poco crescendo* is written in the left margin, and *e accelerando al f* is written in the right margin.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over a series of eighth notes. The lower staff is in bass clef and provides accompaniment with a few notes and rests.

The second system continues the piece. The upper staff has a melodic line with slurs and dynamic markings. The lower staff has a few notes. The dynamic marking *f* is present in the lower staff, and *poco a poco* is written in the right margin.

The third system features a melodic line in the upper staff that descends. The lower staff has accompaniment. The instruction *Tempo I.* is written in the right margin. The phrase *diminuendo e rallentando* is written below the upper staff, and *al Tempo I.* is written below the lower staff.

The fourth system shows a continuation of the melodic and accompaniment lines from the previous system, with slurs and dynamic markings.

The fifth system concludes the page with melodic and accompaniment lines, featuring slurs and dynamic markings.

*cantabile*

*mf*

*p.*

*p.*

*dim.*

*poco rit.*

*a tempo*

*p*

*il*

*canto marcato*

*ritardando*

*a tempo*

*rit.*

*Fine.*



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# MAZURKA.

P. KHVOSTCHINSKY. Op. 8. № 3.

Andantino. M. M. ♩ = 104.

Piano.

The musical score is written for piano and consists of four 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 'Andantino' with a metronome marking of ♩ = 104. The first system begins with a dynamic marking of 'mf'. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. The piece concludes with a final cadence in the bass staff.

P. Jurgenson à Leipzig et Moscou.

First system of a musical score. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a melody in the treble staff with triplet markings and a piano accompaniment in the bass staff. A dynamic marking of *p* (piano) is present. The system concludes with the instruction *poco rit.* (poco ritardando).

Second system of the musical score. It continues the melody and accompaniment from the first system. A dynamic marking of *p* is present. The system concludes with the instruction *poco rit.*

Third system of the musical score. It features a melody in the treble staff with triplet markings and a piano accompaniment in the bass staff. A dynamic marking of *crese.* (crescendo) is present. The system concludes with the instruction *a tempo*.

Fourth system of the musical score. It features a melody in the treble staff and a piano accompaniment in the bass staff. A dynamic marking of *f* (forte) is present. The system concludes with the instruction *mf dim.* (mezzo-forte, decrescendo).

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic line, followed by a section marked *rit.* (ritardando) containing a triplet of eighth notes, and then a section marked *a tempo* (return to tempo). The lower staff is in bass clef with the same key signature, providing harmonic support with chords and single notes. A dynamic marking of *p* (piano) is placed above the first measure of the *a tempo* section.

The second system continues the piece with two staves. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) at the beginning. The lower staff provides accompaniment. A *cresc.* (crescendo) marking is placed above the lower staff in the second measure of this system.

The third system consists of two staves. The upper staff continues the melodic development, and the lower staff provides accompaniment. The notation includes various note values and rests.

The fourth system is the final one on the page, consisting of two staves. It concludes with a *Fine.* marking and a double bar line. The upper staff features a triplet of eighth notes in the final measure, and the lower staff also includes a triplet. The piece ends with a final chord in the bass staff.



# Compositions russes pour Piano à 2 mains.

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