

Памяти друга, композитора
ИВАНА ВАСИЛЬЕВИЧА ПОКРОВСКАГО.



Trois Préludes

pour Piano

par

Alexandre Tschesnokoff.

Op. 2.

Prix 60 cop.



1900. Exposition univers.
de Paris



„Grand prix“
et Médaille d'or.

1896

Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale
Musical russe et du Conservatoire à Moscou.

MOSCOU,

LEIPZIG,

Neglinny pr., 14.

Thalstrasse, 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

TROIS PRELUDES.

I.

ALEXANDRE TSCHESNOKOFF. Op. 2.

Adagio.

Piano.

p. *cresc.*

L.m. *f.* *p.*

cresc. *f.* *poco a*

poco accel. e crescendo

First system of musical notation. The treble clef staff contains complex chordal textures with many accidentals. The bass clef staff features a melodic line with eighth notes and some accidentals. Performance markings include *cresc.* in the treble and *ff risoluto* in the bass.

Second system of musical notation. The treble clef staff continues with dense chordal patterns. The bass clef staff has a more active melodic line. Performance markings include *rit.* and *marcato* in the treble.

Third system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff has a steady accompaniment. Performance markings include *a tempo* and *L.m.* in the treble, and *p* and *poco cresc.* in the bass.

Fourth system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff has a steady accompaniment. Performance markings include *L.m.* in the treble and *p* in the bass.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a steady accompaniment. Performance markings include *p* in the bass.

II.

Andante maestoso con tristezza.

p dolce

poco accel. e cresc.

rit. dim.

a tempo

a tempo

rit.

p

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features flowing eighth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. A *cresc.* marking is placed above the right hand in the third measure.

The second system continues the piece. It features similar eighth-note patterns. A *dim.* marking is placed above the right hand in the second measure, and a *rit.* marking is placed above the right hand in the third measure.

The third system begins with the tempo marking *a tempo* above the right hand. The dynamic marking *p* is placed below the left hand in the first measure.

The fourth system continues with the eighth-note accompaniment. A *p* dynamic marking is placed below the left hand in the second measure.

The fifth system concludes the piece. It features a *p* dynamic marking below the left hand in the first measure. The tempo marking *l.m.* appears above the right hand in the second measure. A *pp* dynamic marking is placed below the left hand in the final measure.

III.

Allegro moderato.

The musical score is written for piano in G major and 3/4 time. It consists of six systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The second system includes a fortissimo (*ff*) dynamic. The score features a mix of textures, including dense chords, arpeggiated figures, and melodic lines. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and triplet patterns in both hands. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

Second system of musical notation, continuing the piece. It features a *Tempo meno mosso.* instruction. The system includes dynamic markings of *sf* (sforzando) and *rit.* (ritardando). The music shows a transition from complex chords to more melodic lines with triplet accompaniment.

Third system of musical notation, showing a continuation of the melodic and harmonic development. It features various articulations and fingerings, including doublets and triplets.

Fourth system of musical notation, featuring a *poco a poco accel. e cresc.* (poco a poco acceleration and crescendo) instruction. The music becomes more rhythmic and driving.

Fifth system of musical notation, concluding the page. It includes a *rit. e dim.* (ritardando and decrescendo) instruction. The music features dense chordal textures and melodic lines.

Tempo meno mosso.

The first system of music is marked "Tempo meno mosso." It consists of two systems of grand staff notation. The first system has two staves with various notes, including triplets and slurs. The second system continues the piece with similar notation and includes a fermata over a note in the bass staff.

Tempo I.

The second system of music is marked "Tempo I." It consists of three systems of grand staff notation. The first system has two staves with various notes and rests. The second system continues the piece with similar notation. The third system continues the piece with similar notation.

First system of musical notation. The treble clef staff contains a series of chords, with an 8-measure rest indicated above the first measure. The bass clef staff features a descending eighth-note line with chords, including a trill in the first measure.

Second system of musical notation. The treble clef staff contains chords and triplet markings (3). The bass clef staff contains eighth-note patterns with triplet markings (3).

Third system of musical notation. The treble clef staff contains chords and eighth-note patterns. The bass clef staff contains eighth-note patterns with chords.

Presto.

Fourth system of musical notation, marked **Presto.** The treble clef staff contains eighth-note patterns. The bass clef staff contains eighth-note patterns with chords. A dynamic marking **ff** is present in the final measure.

Compositions russes pour Piano à 2 mains.

	R. C.
Akimenko, Th. Op. 23. Cinq Préludes:	
" N ^o 1. Conte fantastique	—40
" " 2. Berceuse	—80
" " 3. Songe d'enfant	—80
" " 4. Songe d'une mère	—20
" " 5. Le réveil	—40
" Op. 26. Rémémorance. Mazurka	—50
" " 27: N ^o 1. Caprice de la mer	—60
" " " 2. Marionnette	—20
" " " 3. Rêverie	—40
" " 28: N ^o 1. Berceuse	—20
" " " 2. Rêverie	—80
" " " 3. Petite valse.	—80
" " " 28 ^{bis} . Elégie	—80
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces (moyenne difficulté):	
Index: N ^o 1. Dans les rêves. 2. Petite valse. 3. Chansonnette. 4. En automne. 5. A la leçon de piano. 6. Impromptu. 7. Marche des marionnettes. 8. Scherzino. 9. Prière d'enfant. 10. Ancien menuet. 11. Dans l'inquiétude. 12. Le ruisseau.	1 50
Arensky, A. Op. 67. Arabesques (Suite en 6 N ^{os}). 1 —	
" " 69. Der Blumengarten: N ^o 7. Gavotte. —30	
Bubeck, Th. Op. 14. Deux morceaux:	
" N ^o 1. Méditation	—40
" " 2. Intermezzo	—30
" Op. 15. Deux miniatures	—40
Bubeck, Th. Op. 17. Zwei Klavierstücke:	
" N ^o 1. Albumblatt	—20
" " 2. Moment musical	—40
Bukke, E. Op. 4. Trois morceaux:	
" N ^o 2. Berceuse	—30
" " 3. Un épisode lyrique	—40
" Collection de pièces faciles sur des motifs favoris, tirés des opéras et ballets russes.	
N ^{os} : 1. Eugène Onéguine. 2. Les Maccabées. 3. La pucelle d'Orléans. 4. La Vigne. 5. Le lac des cygnes. 6. Feramors. 8. Néron. 9. Mazeppa. 10. Marchand Kalaschnikoff. 11. Nijgorodzi. 12. Les caprices d'Oxane. 13. Marie de Bourgogne. 14. Harold. 15. La Charmeuse. 16. Les enfants des steppes. 17. Songe sur le Volga. 18. L'infortunée. 19. La belle au bois dormant. 20. La Dame de Pique. 21. Ruth. 22. Snégourotschka. 23. Yolande. 24. Casse-Noisette. 25. Chant de l'amour triomphant. 26. Raphaël. 27. Doubrowsky. 28. La princesse lointaine. 30. Francesca da Rimini. 33. Rolla. 34. Paradis perdu. 35. La tour de Babel	à —40
Conus, G. Op. 19. „Stimmungsbilder“	—40
" " 25. Huit morceaux pour piano (difficulté moyenne).	
" N ^o 1. Prélude. H-moll	—25
" " 2. Chanson simple. E-dur	—25
" " 3. Mélodie. C-dur	—25
" " 4. Regret. F-dur	—25
" " 5. Impatience. D-moll	—25
" " 6. Consolation. D-dur	—25
" " 7. Printemps. B-dur	—25
" " 8. Valse. Fis-dur	—25
" Op. 31. Huit morceaux: N ^o 1. Harpe éolienne	—30
" " " N ^o 2. Compassion	—30
" " " " 3. En rêve	—30
" " " " 4. Feuillet d'album	—30

	R. C.
Conus, G. Op. 31. Huit morceaux:	
" " " N ^o 5. Berceuse	—30
" " " " 6. Jeu de course	—30
" " " " 7. Mélodie	—30
" " " " 8. Regrets	—80
Cui, G. Op. 64. 25 Préludes	3 50
Czerny, Ch. Op. 92. Toccate. Edition redigée par <i>H. Pachulski</i>	—50
Gilaïoff, N. Op. 1. Deux morceaux: N ^o 1. Prélude. N ^o 2. Andante	—50
" Op. 3. Trois mélodies élégiaques: N ^o 1. C-moll. N ^o 2. G-moll. N ^o 3. Fis-dur.	—50
Glière, R. Op. 15. Scherzo	—60
" " 16. Deux morceaux: N ^o 1. Prélude. —30	
" " " " 2. Romance —40	
" " " " 17. Cinq Esquisses. N ^o 1. B-dur. N ^o 2. Es-moll. N ^o 3. A-dur. N ^o 4. C-dur. N ^o 5. Fis-dur	1 —
Hanke, H. Op. 1 N ^o 1. Etourdi. Pièce de salon	—30
Hartmann, Th. Op. 4. Trois morceaux: N ^o 1. Prélude (Fis-moll)	—30
" " N ^o 2. Mazurka (E-moll)	—30
" " " 3. Impromptu (Des-dur)	—50
Ilynsky, A. Op. 17. Six morceaux:	
" " N ^o 1. Prélude	—30
" " " 2. Récit intéressant	—20
" " " 3. Rêverie	—50
" " " 4. Menuet	—30
" " " 5. Chanson pastorale	—30
" " " 6. Mazurka	—50
" Op. 18. Trois morceaux:	
" " N ^o 1. Romance	—60
" " " 2. Valse	—50
" " " 3. Nocturne	—50
" Op. 19. La journée d'une petite fille. 24 morceaux pour Piano (difficulté moyenne) à l'usage de la jeunesse.	
Cah. I.	
N ^{os} : 1. Le réveil joyeux. 2. Valse. 3. La Toupie. 4. Polka. 5. Mazurka. 6. La tabatière	1 20
Cah. II.	
N ^{os} : 7. Marche des mirlitons. 8. Promenade joyeuse. 9. Le Coucou. 10. Enterrement de l'oiseau. 11. Le Berger joue. 12. Papillon	1 20
Cah. III.	
N ^{os} : 13. Chanson russe. 14. Le jeu de course. 15. L'orage. 16. Les caprices. 17. Puniton. 18. Le Pardon	1 50
Cah. IV.	
N ^{os} : 19. Rêverie. 20. La vieille bonne. 21. Conte. 22. Prière. 23. Berceuse. 24. Sommeil	1 50
Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
" " 39. Impromptu	—30
Kastalsky, A. Aus vergangenen Zeiten. Heft I	
Inhalt: N ^o 1. China. N ^o 2. Indien. N ^o 3. Aegypten. 1 —	
Kopylow, A. Op. 53. 14 Tableaux musicaux de la vie enfantine	2 —
Korestchenko, A. Op. 40. 7 Morceaux caractéristiques:	
" " N ^o 1. Prélude	—20
" " " 2. Intermezzo	—40
" " " 3. Aveu	—30
" " " 4. Barcarolle	—40
" " " 5. Une page de mes mémoires. —30	
" " " 6. Question douloureuse	—30
" " " 7. Impromptu	—80