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Альбомъ пьесъ для фортепiano

сочиненіе

Л. Лисовскаго.

ALBUM de PIÈCES pour PIANO

par

L. LISSOWSKY.

№ 1. FEUILLE D'ALBUM.	20 cop. 50 pf.
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Leipzig chez P. Jurgenson.

THALSTRASSE, 19.

Moscou chez P. Jurgenson.

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Nº1. Feuille d'album.

L. LISSOWSKY.

Andante espressivo.

Piano.

p *sempre legato*

The musical score is written for piano and consists of four systems of staves. The first system begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked 'Andante espressivo'. The first system includes the instruction 'Piano.' and dynamic markings '*p*' and '*sempre legato*'. The second system features dynamic markings '*mf*', '*p*', and '*m.g.*'. The third system includes a triplet of eighth notes in the treble clef. The fourth system begins with the instruction '*riten.*' and includes dynamic markings '*p*', '*mf*', and '*f*'. The score concludes with a final chord in the bass clef.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. Dynamics include *mf* and *f*. The music consists of several measures with various note values and rests.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. Dynamics include *p*. The music consists of several measures with various note values and rests.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. Dynamics include *p* and *f*. The tempo marking *a tempo* is present. The music consists of several measures with various note values and rests.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. Dynamics include *mf* and *p*. The music consists of several measures with various note values and rests.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. Dynamics include *pp*. The tempo marking *ritardando e morendo* is present. The music consists of several measures with various note values and rests.

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N^o 24020.



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Leipzig chez P. Jurgenson.

THALSTRASSE, 19.

Moscou chez P. Jurgenson.

45

No 2. Menuetto.

L. LISSOWSKY.

Piano. *Poco pesante.*

mf *f*

ff *mf*

p

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a forte fortissimo (*ff*) dynamic marking. The notation includes various chords, arpeggios, and melodic lines with slurs.

poco ritardando *a tempo* *f*

Second system of musical notation. It starts with a *poco ritardando* instruction, followed by a return to *a tempo*. The dynamic marking changes to *f* (forte). The notation continues with complex harmonic structures and melodic passages.

p

Third system of musical notation. The dynamic marking changes to *p* (piano). The music features intricate chordal textures and melodic lines, with some notes marked with accents.

f

Fourth system of musical notation. The dynamic marking changes to *f* (forte). The notation includes dense chordal passages and melodic lines, with some notes marked with accents.

diminuendo *Fine.*

Fifth system of musical notation, concluding the piece. It features a *diminuendo* instruction and ends with a *Fine.* marking. The notation includes a final cadence and some melodic flourishes.

TRIO.

p dolce e molto legato

poco ritard.

a tempo

f

p

mf

pp

poco ritard.

mf

f

Da Capo al Fine.

COMPOSITIONS

DE

A. ARENSKY.

	P. K.		P. K.
6168 Op. 4. Symphonie № 1. H-moll pour Orchestre. <i>Partition.</i>	7 —	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.	— —
0170 " " " " Arr. pour Piano à 4 m/s par S. Tanéjew	3 —	№ 1. Logaèdes	50
0471/70 " 5. Six pièces pour Piano	2 —	№ 2. Péons	40
0471 " " № 1. Ноктюрнъ. <i>Nocturne</i>	40	№ 3. Ioniques	40
0472 " " № 2. Интермеццо. <i>Intermezzo</i>	50	№ 4. Sári	40
0473 " " № 3. Романсъ. <i>Romance</i>	40	№ 5. Strophe alcéenne.	30
0474 " " № 4. Вальсъ. <i>Valse</i>	50	№ 6. Strophe sapphique	40
0475 " " № 5. Basso ostinato.	30	30. Quatre morceaux pour Violon et piano.	
0476 " " № 6. Этюдъ. <i>Etude</i>	60	№ 1. Prélude	80
14095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>	1 —	№ 2. Sérénade	50
14096 " " " " " " <i>Parties.</i>	2 —	№ 3. Berceuse	60
14097 " " " " " " Arr. pour Piano à 4 mains par H. Pachulski	2 —	№ 4. Scherzo.	80
14098 ^a " " Andante, tiré du Quatuor	40	32. Trio. Pour piano, Violon et Violoncelle	5 —
13366 " 12. № 1. Petite Ballade. <i>Pour Violoncelle et Piano.</i>	50	33. 8-me Suite, pour 2 pianos à 2/ms	2 50
13367 " " № 2. Danse capricieuse. <i>Pour V-celle et Piano.</i>	1 —	№ 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Скерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій.	
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>	1 —	34. 6 pièces enfantines pour Piano à 4 mains.	2 —
17503 " " " " " " <i>Parties.</i>	1 50	35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>	1 50
17504 " " " " " " arr. p. Piano à 2/ms par l'auteur.	40	<i>Parties.</i>	3 —
17505 " " " " " " arr. p. Piano à 4/ms par l'auteur.	50	" " " " " " pour Piano à 4/ms.	— —
14348 " 19. № 1. Etude H-moll.	50	36. 24 morceaux pour piano.	5 —
14349 " " № 2. Prélude E-moll	50	" " " " " " Sèparément. Отдѣльно всѣ №№ отъ 40--80 к.	
14350 " " № 3. Mazurka As-dur.	50	37. Рафаэль. Музыкальные сцены. <i>Для пѣнія съ фортепиано.</i>	3 —
" 23. Silhouettes, pour Orchestre.	— —	Сонъ на Волгѣ. Пѣхная опера для фортепиано.	3 —
" " " " " " <i>Parties.</i>	— —	" " " " " " пѣнія съ фортеп.	6 —
17674 " " " " " " pour deux Pianos à 4 mains.	2 —	" " " " " " Увертюра для оркестра. <i>Партитура.</i>	2 —
17675 " " " " " " pour Piano à 4 mains	2 —	" " " " " " <i>Голоса</i>	3 —
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur		14710 " " " " " " для фортепиано	50
№ 3. F-moll	1 50	14347 " " " " " " № 9. Трепакъ и хоръ для фортепиано.	40
18916 " 25. № 1. Impromptu.	40	Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагенемъ.	50
18917 " " № 2. Réverie.	40	Полурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25
18918 " " № 3. Etude	80	Полурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50
18910 " " № 4. Scherzino	40		
10185 " 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтне Священнаго Коронованія Ихъ Императорскихъ Величествъ. <i>Партитура.</i>	2 —	Теоретическія сочиненія.	
19136 " " " " " " <i>Оркестровые голоса.</i>	— —	Сборникъ задачъ (1000) для практическаго изученія гармоніи	2 —
19137 " " " " " " <i>Хоровые голоса.</i>	80	Краткое руководство къ практич. изученію гармоніи.	1 50
19138 " " " " " " <i>Клавираускутъ.</i>	80	Руководство къ наученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Въмѣстѣ	1 50

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,

Neglinny pr. 14.

LEIPZIG,

Thalstrasse 19.

St.-Petersbourg, J. Jurgenson. | Varsovie, G. Sennewald.

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	90 pf.
	40 cop.
	90 pf.
	50 cop.
	1 Mk. 10 pf.

N^o 24021.



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THALSTRASSE, 19.

Moscou chez P. Jurgenson.

Н. П. Рахманировъ (урожденной Соколовской.)

№3. Barcarolle.

L. LISSOWSKY.

Andante sostenuto e molto cantabile.

Piano.

p

espressivo

poco riten.

p

mf

riten.

f

First system of a piano score. The right hand features a melodic line with a slur and a fermata over the final measure. The left hand provides a rhythmic accompaniment. Performance markings include *riten.* (ritardando), *p* (piano), and *dolce* (dolce).

Second system of the piano score. The right hand continues the melodic line with a slur. The left hand accompaniment is consistent. Performance markings include *rit.* (ritardando) and *p* (piano).

Third system of the piano score. The right hand has a triplet of eighth notes. The left hand accompaniment features a change in bass notes. Performance markings include *molto riten.* (molto ritardando).

Fourth system of the piano score. The right hand has a slur and a fermata. The left hand accompaniment is steady. Performance markings include *p* (piano) and *pritenuto* (ritardando).

Fifth system of the piano score. The right hand has a slur and a fermata. The left hand accompaniment is steady. Performance markings include *a tempo*, *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte).

cantabile

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a bass line with chords and slurs. A dynamic marking of *mp* is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. A dynamic marking of *f* is at the beginning, and *mf* is in the middle.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. A dynamic marking of *f* is at the beginning, and *mp* is at the end. A *p.* marking is below the bass line at the end of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. A dynamic marking of *f* is in the middle. *p.* markings are below the bass line at the beginning and middle of the system.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. A dynamic marking of *mp* is at the beginning. *p.* markings are below the bass line at the beginning and middle of the system.

First system of musical notation. The treble clef staff contains chords and melodic fragments, starting with a dynamic marking of *ff*. The bass clef staff features a continuous eighth-note accompaniment. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *ff*. The bass clef staff continues the eighth-note accompaniment. A *p.* marking is visible at the beginning of the system.

Third system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *ff*. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *mf* and the instruction *poco a poco dimén.*. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *ritard.*. The bass clef staff continues the eighth-note accompaniment. A *ritard.* marking is also present in the bass staff.

8

riten.

mf molto crescendo e acceler.

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various ornaments and a fermata over the final measure. The lower staff provides a harmonic accompaniment. The tempo and dynamics markings are *riten.* and *mf molto crescendo e acceler.*

8

ff

mf

m.d.

m.g.

This system continues the musical score. The upper staff features a melodic line with a fermata. The lower staff has a steady accompaniment. The dynamics markings are *ff*, *mf*, *m.d.*, and *m.g.*

f

molto riten.

This system shows the third system of the score. The upper staff has a melodic line with a fermata. The lower staff has a steady accompaniment. The dynamics markings are *f* and *molto riten.*

Adagio.

Tempo primo.

p

p

riten.

p

This system shows the fourth system of the score. The upper staff has a melodic line with a fermata. The lower staff has a steady accompaniment. The dynamics markings are *p*, *p*, *riten.*, and *p*.

mf

This system shows the fifth system of the score. The upper staff has a melodic line with a fermata. The lower staff has a steady accompaniment. The dynamics marking is *mf*.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various rests and ties. A *riten.* marking is present in the latter part of the system.

Second system of musical notation. It begins with a forte *f* dynamic. The music includes chords and melodic lines. A *riten.* marking is present, followed by a piano *p* dynamic.

Third system of musical notation. It includes the instruction *dolce e poco a poco crescendo* and *con moto*. The dynamics range from *f m.g.* (for *molto grande*) to *f*.

Fourth system of musical notation. It features a mezzo-forte *mf* dynamic and includes a *p* dynamic marking. The music shows a transition in texture and dynamics.

Fifth system of musical notation. It begins with a *p molto riten.* marking and a piano *pp* dynamic. The system concludes with a triplet of eighth notes.

COMPOSITIONS

DE

A. ARENSKY.

	P. K.		P. K.
6168 Op. 4. Symphonie № 1. H-moll pour Orchestre. <i>Partition.</i>	7 —	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.	— —
8170 " " " " " Arr. pour Piano à 4 m/s par S. Tanéïew	3 —	19139 " " № 1. Logaèdes	50
8471/76 " 5. Six pièces pour Piano	2 —	19140 " " " 2. Péons	40
8471 " " № 1. Ноктюрнъ. <i>Nocturne</i>	40 —	19141 " " " 3. Ioniques	30
8472 " " " 2. Интермеццо. <i>Intermezzo</i>	50 —	19142 " " " 4. Sâri	40
8473 " " " 3. Романсъ. <i>Romance</i>	40 —	19143 " " " 5. Strophe alcéenne.	30
8474 " " " 4. Вальсъ. <i>Valse</i>	50 —	19144 " " " 6. Strophe sapphique	40
8476 " " " 5. Basso ostinato.	30 —	" 30. Quatre morceaux pour Violon et piano.	
8476 " " " 6. Этюдъ. <i>Etude</i>	60 —	№ 1. Prélude	80 —
11095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>	1 —	" 2. Sérénade	50 —
14096 " " " " " <i>Parties.</i>	2 —	" 3. Berceuse	60 —
14097 " " " " " Arr. pour Piano à 4 mains par H. Pachulski	2 —	" 4. Scherzo.	80 —
14096 ^a " " Andante, tiré du Quatuor <i>Parties.</i>	40 —	32. Trio. Pour piano, Violon et Violoncello	5 —
13986 " 12. № 1. Petite Ballade. Pour Violoncelle et Piano.	50 —	33. 3-me Suite, pour 2 pianos à 2/ms	2 50
13987 " " № 2. Danse capricieuse. Pour V-celle et Piano.	1 —	№ 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Скерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій.	
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>	1 —	34. 6 pièces enfantines pour Piano à 4 mains.	2 —
17503 " " " " " <i>Parties.</i>	1 50	35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>	1 50
17504 " " " arr. p. Piano à 2/ms par l'auteur.	40 —	" " " " " pour Piano à 4/ms. <i>Parties.</i>	3 —
17605 " " " arr. p. Piano à 4/ms par l'auteur.	50 —	36. 24 morceaux pour piano.	5 —
14348 " 19. № 1. Etude H-moll.	50 —	" " " Sèparément. Отдѣльно всѣ №№ отъ 40—80 к.	
14349 " " " 2. Prélude E-moll	50 —	19037/42 " 37. Рафаэль. Музыкальныя сцены. Для пѣнн съ фортепиано.	3 —
14350 " " " 3. Mazurka As-dur.	50 —	14347 Сонъ на Волгѣ. Полная опера для фортепиано.	3 —
" 23. Silhouettes, pour Orchestre. <i>Partition.</i>	— —	14710 " " " " " пѣнн съ фортеп.	6 —
" " " " " <i>Parties.</i>	— —	14708 " " " Увертюра для оркестра. <i>Партитура.</i>	2 —
17674 " " " pour deux Pianos à 4 mains.	2 —	14700 " " " " " <i>Voxca</i>	3 —
17675 " " " pour Piano à 4 mains	2 —	14710 " " " " " для фортепиано	50 —
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur № 3. F-moll	1 50	14347 " " " № 9. Трепанъ и хоръ для фортепиано.	40 —
18916 " 25. № 1. Impromptu.	40 —	14183 " " " Колыбельная пѣсня, arr. для аиолоч. съ фортеп. В. Фитценгагенемъ.	50 —
18917 " " " 2. Rêverie.	40 —	14288 " " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25
18918 " " " 3. Etude	80 —	14289 " " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50
18919 " " " 4. Scherzino	40 —		
19185 " 26. Книжка для голосовъ соло, хора и оркестра на 10-лѣтне Священнаго Коронованія Имъ Императорскихъ Величествъ. <i>Партитура.</i>	2 —		
19136 " " " " Оркестровые голоса.	— —		
19137 " " " " Хоровые голоса.	80 —		
19138 " " " " Клавираусуъ.	80 —		

Теоретическія сочиненія.

Сборникъ задачъ (1000) для практическаго изученія гармоніи	2 —
Краткое руководство къ практич. изученію гармоніи.	1 50
Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Въсѣтъ	1 50

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» 5. SCHERZO QUASI MENUETT).	50 cop. 1 Mk. 10 pf.

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Leipzig chez P. Jurgenson.

THALSTRASSE, 19.

Moscou chez P. Jurgenson.

45

Посвящается В. С. Лисовской. (урожд. Зарудной.)

№ 4. Paraphrase d'une mélodie.

L. LISSOWSKY.

Andantino assai.

Piano.

The musical score is written for piano and consists of four systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino assai'. The first system begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) section, and ends with a *p dolce* section. The second system features a first ending bracket over the right-hand melody. The third system includes a second ending bracket and a *ritenuto* marking. The fourth system continues the piece with various melodic and harmonic textures.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef part includes the dynamic marking *mf con moto*. The bass clef part continues the accompaniment.

Third system of musical notation. The treble clef part includes the dynamic marking *poco a poco crescendo*. The bass clef part continues the accompaniment.

Fourth system of musical notation. The treble clef part includes the dynamic marking *f* and *ff*. The bass clef part continues the accompaniment.

Fifth system of musical notation. The treble clef part includes the dynamic marking *p* and *mp*. The bass clef part continues the accompaniment.

cresc. e acceler.
ff martellato

This system contains the first two measures of the piece. The right hand features a series of triplets of eighth notes, with the first measure marked *cresc. e acceler.* and the second measure marked *ff martellato*. The left hand provides a steady accompaniment of eighth notes.

This system contains measures 3 and 4. The right hand continues with triplets of eighth notes, and the left hand maintains its accompaniment. A dynamic marking of *ff* is present at the start of the system.

molto riten. e diminuendo
mp
Poco più lento.
p melodia bene marcato

This system contains measures 5 and 6. The right hand features a melodic line with triplets of eighth notes, marked *mp*. The left hand has a simple accompaniment. The tempo is marked *Poco più lento.* and the dynamics include *molto riten. e diminuendo* and *p melodia bene marcato*.

This system contains measures 7 and 8. The right hand has a complex texture with many beamed notes, while the left hand has a simple accompaniment.

This system contains measures 9 and 10. The right hand continues with a complex texture of beamed notes, and the left hand has a simple accompaniment.

8

sempre legato

molto ritenuto.

p cantabile e poco a poco morendo

f *p* *pp*

COMPOSITIONS

DE

A. ARENSKY.

	P. K.		P. K.
6168 Op. 4. Symphonie № 1. H-moll pour Orchestre. <i>Partition.</i>	7 —	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.	— —
6170 " " " " " Arr. pour Piano à 4 mains	19189	" № 1. Logaèdes	50
par S. Tansew	3 —	" № 2. Péons	40
6471/76 " 5. Six pièces pour Piano	2 —	" № 3. Ioniques	30
6471 " № 1. Ноктюрнъ. <i>Nocturne</i>	40	" № 4. Sári	40
6472 " № 2. Интермеццо. <i>Intermezzo</i>	50	" № 5. Strophe alcéenne.	30
6473 " № 3. Романсъ. <i>Romance</i>	40	" № 6. Strophe sapphique	40
6474 " № 4. Вальсъ. <i>Valse</i>	50	" 30. Quatre morceaux pour Violon et piano.	
6475 " № 5. Basso ostinato.	30	№ 1. Prélude	80
6476 " № 6. Этюдъ. <i>Etude</i>	60	" № 2. Sérénade	50
14095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>	1 —	" № 3. Berceuse	60
14096 " " " " " <i>Parties.</i>	2 —	" № 4. Scherzo.	80
14097 " " " " " Arr. pour Piano à 4 mains	19224	" 32. Trio. Pour piano, Violon et Violoncelle .	5 —
par H. Pachulski	2 —	" 33. 3-me Suite, pour 2 pianos à 2/ms	2 50
14098 ^a " " " " " Andante, tiré du Quatuor <i>Parties.</i>	40	№ 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Скерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій.	
13386 " 12. № 1. Petite Ballade. Pour Violoncelle et Piano.	50	19251/56 " 34. 6 pièces enfantines pour Piano à 4 mains.	2 —
13387 " № 2. Danse capricieuse. Pour V-celle et Piano.	1 —	10310 " 35. Quatuor. Pour Violon, Alto et 2 Violoncelles.	
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>	1 —	" " " " " <i>Partition.</i>	1 50
17503 " " " " " <i>Parties.</i>	1 50	" " " " " pour Piano à 4/ms.	3 —
17504 " " " " " arr. p. Piano à 2/ms par l'auteur.	40	10593/664 " 36. 24 morceaux pour piano.	5 —
17505 " " " " " arr. p. Piano à 4/ms par l'auteur.	50	" " " " " Séparément. Отдѣльно всѣ №№ отъ 40—80 к.	
Trois morceaux pour Piano:		19337/42 " 37. Рафаэль. Музыкальныя сцены. Для пѣнья съ фортепиано.	3 —
14348 " 19. № 1. Étude H-moll.	50	14347 Сонъ на Волгѣ. Полная опера для фортепиано.	3 —
14349 " " № 2. Prélude E-moll	50	14710 " " " " " пѣсни съ фортеп.	6 —
14360 " " № 3. Mazurka. As-dur.	50	14708 " " " Увертюра для оркестра. <i>Партитура.</i>	2 —
" 23. Silhouettes, pour Orchestre. <i>Partition.</i>	— —	14700 " " " " " <i>Голоса</i>	3 —
" " " " " <i>Parties.</i>	— —	14710 " " " " " для фортепиано	50
17674 " " " " " pour deux Pianos à 4 mains.	2 —	" № 9. Трепакъ и хоръ для фортепиано.	40
17675 " " " " " pour Piano à 4 mains	2 —	" Кольбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагеномъ.	50
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur		14288 " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25
№ 3. F-moll	1 50	14289 " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50
18916 " 25. № 1. Impromptu.	40		
18917 " " № 2. Rêverie	40		
18918 " " № 3. Étude	80		
18919 " " № 4. Scherzino	40		
19185 " 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтїе Священнаго Коронованїя Имъ Императорскихъ Величествъ. <i>Партитура.</i>	2 —		
19136 " " " " " <i>Оркестровые голоса.</i>	— —		
19137 " " " " " <i>Хоровые голоса.</i>	80		
19138 " " " " " <i>Клавираусмъ.</i>	80		

Теоретическія сочиненія.

Сборникъ задачъ (1000) для практическаго изученїя гармонїи	2 —
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P. JURGENSON.

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

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сочиненіе

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THALSTRASSE, 19.

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№5. Scherzo quasi Menuetto.

L. LISSOWSKY.

Allegretto.

Piano. *mp*

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 flat (B-flat major), and the time signature is 3/4. The first system is marked 'Piano' and 'mp'. The second system has a dynamic marking of 'f'. The third system has a dynamic marking of 'p'. The fourth and fifth systems do not have explicit dynamic markings. The score features various musical notations including slurs, ties, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It includes dynamic markings *mf* and *f*.

Second system of musical notation, continuing the piece. It includes a dynamic marking *p* and features a fermata over a measure in the bass line.

Third system of musical notation, continuing the piece. It includes a dynamic marking *f* and features a fermata over a measure in the bass line.

Fourth system of musical notation, continuing the piece. It includes a dynamic marking *ff* and ends with a double bar line and repeat sign.

Trio.
Listesso tempo.

Fifth system of musical notation, starting the Trio section. The time signature changes to 3/4. It includes a dynamic marking *mf*.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with chords and single notes. Performance markings include *poco riten.* and *mf*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active bass line with eighth notes. Performance markings include *f* and *stringendo*.

Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a bass line with eighth notes. Performance markings include *ff*.

Fourth system of musical notation. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes. Performance markings include *simile*, *f*, and *p e molto*.

Fifth system of musical notation. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with eighth notes. Performance markings include *crescendo* and *ff*.

First system of musical notation. Treble clef, bass clef. Dynamics: *fff* (first measure), *mf* (third measure). The piece is in a key with two flats and a 3/4 time signature. The first measure has a fermata over the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f* (second measure), *ff* (fourth measure). The piece continues with various rhythmic patterns and dynamic markings.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p* (first measure), *p* (second measure). The notation includes slurs and various note values.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *poco riten.* (first measure), *mf a tempo* (second measure). The piece features a change in tempo and dynamics.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf* (fifth measure). The system concludes with a final cadence.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes. The dynamic marking *p e molto crescendo* is placed above the treble staff.

Second system of musical notation. The treble staff features a series of chords and a melodic line. The dynamic marking *ff* is placed below the treble staff. There are also some markings resembling *V* or *v* below the bass staff.

Third system of musical notation. The music continues with a mix of chords and moving lines. The dynamic marking *mf* is placed below the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The dynamic marking *p* is placed below the treble staff, and *poco rit.* is placed below the bass staff. The dynamic marking *mp* is placed above the treble staff. The tempo marking *a tempo* is placed above the treble staff.

Fifth system of musical notation. The music concludes with sustained chords in the treble and a melodic line in the bass.

First system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *p*.

Second system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *p*.

Third system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *f*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *mf*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *p*.

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a harmonic accompaniment with a steady rhythm.

The second system continues the musical piece. It features a prominent fortissimo (*f*) dynamic marking in the middle of the system, indicating a section of increased volume and intensity.

The third system includes several performance instructions: *ritardando* (slowing down), *a tempo* (returning to the original tempo), *p* (piano), *simile* (similar to the previous section), and *f* (forte).

The fourth system shows a more active melodic line in the treble staff, with a mezzo-forte (*mf*) dynamic marking. The bass staff continues with a supporting harmonic line.

The fifth system begins with the tempo instruction *Vivo.* (Allegro). It features a fortissimo (*ff*) dynamic marking, indicating a very loud and energetic section of the music.

COMPOSITIONS

DE

A. ARENSKY.

	P. K.		P. K.
6168 Op. 4. Symphonie № 1. H-moll. pour Orchestre. <i>Partition.</i>	7 —	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.	— —
6170 " " " " Arr. pour Piano à 4 m/s par S. Taneiev	3 —	19139 " " № 1. Logaèdes	— 50
6471/76 " 5. Six pièces pour Piano № 1. Ноктюрнъ. <i>Nocturne</i>	2 —	19140 " " № 2. Péons	— 40
6471 " " " " № 1. Ноктюрнъ. <i>Nocturne</i>	— 40	19141 " " № 3. Ioniques	— 30
6471 " " № 2. Интермеццо. <i>Intermezzo</i>	— 50	19142 " " № 4. Sâri	— 40
6472 " " № 3. Романсъ. <i>Romance</i>	— 40	19143 " " № 5. Strophe alcéenne.	— 30
6473 " " № 4. Вальсъ. <i>Valse</i>	— 50	19144 " " № 6. Strophe sapphique	— 40
6474 " " № 5. Basso ostinato.	— 30	" 30. Quatre morceaux pour Violon et piano. № 1. Prélude	— 80
6475 " " № 6. Этюдъ. <i>Etude</i>	— 60	19166 " 2. Sérénade	— 50
14095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>	1 —	20108 " 3. Berceuse	— 60
14096 " " " " " " <i>Parties.</i>	2 —	19169 " 4. Scherzo	— 80
14097 " " " " " " Arr. pour Piano à 4 mains par H. Pachulski	2 —	19224 " 32. Trio. Pour piano, Violon et Violoncelle	5 —
14098 " " " " " " Andante, tiré du Quatuor <i>Parties.</i>	— 40	19238 " 33. 8-me Suite, pour 2 pianos à 2/ms № 1. Диалогъ. 2. Вальсъ. 3. Торжествен. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Скерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій.	2 50
18386 " 12. № 1. Petite Ballade. Pour Violoncelle et Piano. — 50	— 50	19251/53 " 34. 6 pièces enfantines pour Piano à 4 mains. 2 —	—
13387 " " № 2. Danse capricieuse. Pour V-celle et Piano. 1 —	—	19310 " 35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>	1 50
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>	1 —	19311 " " " " " " <i>Parties.</i>	3 —
17608 " " " " " " " <i>Parties.</i>	1 50	19312 " " " " " " pour Piano à 4/ms. — —	—
17504 " " " arr. p. Piano à 2/ms par l'auteur. — 40	— 40	19599/664 " 36. 24 morceaux pour piano.	5 —
17505 " " " arr. p. Piano à 4/ms par l'auteur. — 50	— 50	" " " " " " Sèparèment. Отдèльно всè №№ отъ 40—80 к.	—
14348 " 19. № 1. Etude H-moll.	— 50	19037/42 " 37. Рафаэль. Музыкальнныя сценн. Для пьеса съ фортепиано.	3 —
14349 " " № 2. Prélude E-moll	— 50	14347 Сонъ на Волгѣ. Полная опера для фортепиано.	3 —
14350 " " № 3. Mazurka As-dur.	— 50	14710 " " " " " " ибннн съ фортеп. 6 —	—
" 23. Silhouettes, pour Orchestre. <i>Partition.</i>	— —	14708 " " " " " " Увертюра для оркестра. <i>Партитура.</i>	2 —
" " " " " " " <i>Parties.</i>	— —	14709 " " " " " " " <i>Голоса</i>	3 —
17674 " " " " " " " pour deux Pianos à 4 mains. 2 —	— 2	14710 " " " " " " " для фортепиано	— 50
17675 " " " " " " " pour Piano à 4 mains	2 —	14347 " " " № 9. Трѣнакъ и хоръ для фортепиано. — 40	—
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur № 3. F-moll	1 50	14188 " " " Кольбольшая ибннл, arr. для виолонч. съ фортеп. В. Фитценгагеномъ. — 50	—
18916 " 25. № 1. Impromptu.	— 40	14288 " " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25
18917 " " № 2. Réverie.	— 40	14289 " " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50
18918 " " № 3. Etude	— 80		
18919 " " № 4. Scherzino	— 40		
19185 " 26. Кантата для голосовъ соло, хора и оркестра на 10-лèтiе Священнаго Коронованiя Ихъ Императорскихъ Величествъ. <i>Партитура.</i>	2 —		
19186 " " " " " " Оркестровые голоса. — —	— —		
19187 " " " " " " Хоровые голоса. — 80	— 80		
19188 " " " " " " Клавираускукъ. — 80	— 80		

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