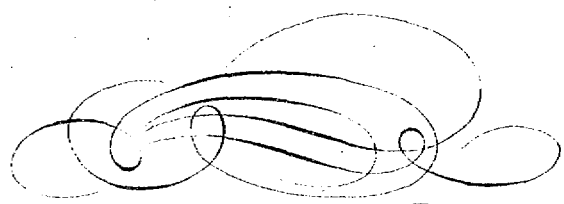


N° 29623.

Николаю Веолемптовичу Соловьеву.



# Три пьесы для фортепiano



## Л. Лисовскаго.



# TROIS MORCEAUX

*pour Piano*

№1. Prélude	D-dur.....	C. 30
№2. Scherzo	B-dur.....	30
№3. Scherzo	C-dur (pour la main droite),	50

par

# L. LISSOWSKY.



1896.

Собственность издателя

**П. Юргенсонъ.**  
МОСКВА. ♦ ЛЕЙПЦИГЪ.

Propriété de l'éditeur

**P. Jurgenson.**  
LEIPZIG. ♦ MOSCOU.

С.-Петербургъ, у И. Юргенсона. ♦ St.-Petersbourg, chez J. Jurgenson.

Imprimerie de musique de P. Jurgenson à Moscou.

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J

# No 1. Prélude.

(D-dur.)

L. LISSOWSKY.

**Allegro.**

PIANO.

*mp espressivo*

First system of musical notation. The treble clef staff contains chords and arpeggiated figures. The bass clef staff contains a melodic line with the instruction *marcato* written below it. The dynamic marking *mf* is placed in the treble staff.

Second system of musical notation. The treble clef staff continues with complex chordal textures. The bass clef staff features a melodic line with a dynamic marking *f* in the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with a dynamic marking *mf* in the bass staff. The bass clef staff contains a rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *m.d.* in the bass staff. The bass clef staff contains a rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *f* in the bass staff. The bass clef staff contains a rhythmic accompaniment.

*ff*  
*martellato*

*ritard.* *poco diminuendo* *mf*

*f*

*mp*

First system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking *m. d.* is present in the upper right portion of the system.

Second system of musical notation, continuing the piece with treble and bass staves. A dynamic marking *f* is located in the lower right portion of the system.

Third system of musical notation, featuring treble and bass staves. Dynamic markings *m. g.* and *m. d.* are present in the upper and lower portions of the system, respectively.

Fourth system of musical notation, featuring treble and bass staves. Dynamic markings *p rit.* and *dolce* are present in the lower portion of the system.

Fifth system of musical notation, featuring treble and bass staves. A dynamic marking *rallent.* is present in the lower right portion of the system.

# COMPOSITIONS

DE

## H. PACHULSKI.

	R. C.
Op. 1. Variations sur un thème original, pour Piano. . . . .	1 —
„ 2. Deux Pièces, pour Piano. Complet . . . . .	— 70
N <sup>o</sup> 1. Morceau de Fantaisie. 30 c. . . . . N <sup>o</sup> 2. Intermezzo. . . . .	— 50
„ 3. Trois Pièces, pour Piano:	
N <sup>o</sup> 1. Chant sans paroles. N <sup>o</sup> 2. La fileuse. N <sup>o</sup> 3. Impromptu. . . . .	1 —
„ 2. La fileuse ( <i>separée</i> ). . . . .	— 50
„ 4. Trois Morceaux, pour Violoncelle avec accompagnement de Piano:	
N <sup>o</sup> 1. Mélodie. N <sup>o</sup> 2. Morceau de Fantaisie. N <sup>o</sup> 3. Chanson triste . . . . .	1 —
„ 2. Morceau de Fantaisie, pour Violon avec Piano ( <i>par l'auteur</i> ). . . . .	— 50
„ 3. Chanson triste, pour Violon avec Piano ( <i>par l'auteur</i> ). . . . .	— 40
„ 5. Polonaise, pour Piano. . . . .	— 60
„ 6. Valse-Caprice, pour Piano. . . . .	— 60
„ 7. Deux Etudes de Concert, pour Piano. Complet. . . . .	— 70
N <sup>o</sup> 1. Harmonies du soir. . . . .	— 40
„ 2. Fantôme. . . . .	— 40
„ 8. Six Préludes, pour Piano. Complet. . . . .	1 —
N <sup>o</sup> 1. Prélude C-moll. . . . .	— 20
„ 2. „ F-moll. . . . .	— 30
„ 3. „ As-dur. . . . .	— 30
„ 4. „ F-dur. . . . .	— 20
„ 5. „ B-moll. . . . .	— 30
„ 6. „ Des-dur. . . . .	— 20
„ 9. Deux Pièces, pour Piano: N <sup>o</sup> 1. Impromptu. N <sup>o</sup> 2. Etude. Complet. . . . .	— 70
„ 10. Sonate en trois parties, pour Piano . . . . .	1 50
„ 11. Etude „Aus lichten Tagen“, für Clavier. . . . .	— 75
„ 12. Phantastische Märchen. 8 Clavierstücke. . . . .	1 25
„ 13. Suite en quatre parties, pour Orchestre. . . . . <i>Partition. 5 rb. Parties.</i>	5 —
„ 13. „ „ „ „ arrangée pour Piano à 4 mains ( <i>par l'auteur</i> ). . . . .	2 50
„ 15. Marche solennelle, pour grand Orchestre . . . . . <i>Partition. 2 rb. Parties.</i>	3 50
„ 15. „ „ arrangée pour Piano à 4 mains ( <i>par l'auteur</i> ). . . . .	1 —
„ 15. „ „ arrangée pour Piano à 2 mains ( <i>par l'auteur</i> ) Edition originale . . . . .	— 50
„ 15. „ „ „ Edition facilitée. . . . .	— 50
„ 16. Feuilles d'album, pour Piano: N <sup>o</sup> 1. Es-moll. 2. B-dur. 3. Des-dur. 4. F-dur. . . . .	— 60
„ 17. Fantaisie pour Piano avec accompagnement d'Orchestre ou d'un second Piano. . . . .	3 —
„ 18. Deux Mazourkas pour Piano. . . . .	— 80
„ 19. Toccate pour Piano. . . . .	— 60
Exercices spéciaux, pour préparer les doigts à l'étude des arpèges, pour Piano . . . . .	1 20



Propriété de l'éditeur.

MOSCOU chez P. JURGENSON,

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

Dépôts

St.-Petersbourg chez J. Jurgenson.

№ 29624.

Николаю Феопемтовичу Соловьеву.

Три пьесы для фортепiano

соч.

Л. ЛИСОВСКАГО.

TROIS MORCEAUX

pour Piano

№1. Prélude D-dur..... C. 30  
№2. Scherzo B-dur..... 50  
№3. Scherzo C-dur (pour la main droite), 50

par

L. LISSOWSKY.



Собственность издателя

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St.-Petersbourg, chez J. Jurgenson.

Imprimerie de musique de P. Jurgenson à Moscou.

# No 2. Scherzo.

(B-dur.)

Allegro vivo.

L. LISSOWSKY.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The tempo is marked 'Allegro vivo' and the dynamics are 'mf'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the piece with similar rhythmic motifs. The third system introduces a more complex melodic line in the treble clef, marked with an '8' above it, indicating an eighth-note pattern. The fourth system features a dynamic shift to 'ff' (fortissimo) and includes a repeat sign. The fifth system concludes the piece with a final melodic flourish in the treble clef, marked with an 'fp' (pianissimo) dynamic.



First system of musical notation. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note patterns. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The upper staff continues the melodic line with similar rhythmic patterns. The lower staff continues the accompaniment with chords and single notes.

Third system of musical notation. The upper staff features a melodic line with a long slur over several measures. The lower staff continues the accompaniment. A dynamic marking of *f* is present in the second measure.

Fourth system of musical notation. The upper staff features a melodic line with a long slur over several measures. The lower staff continues the accompaniment with chords and single notes.

Fifth system of musical notation. The upper staff features a melodic line with a long slur over several measures. The lower staff continues the accompaniment with chords and single notes.

First system of musical notation. The treble clef staff contains a melodic line with various intervals and rests. The bass clef staff provides a harmonic accompaniment. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic development. The bass clef staff maintains the accompaniment. The key signature and time signature remain consistent with the previous systems.

Third system of musical notation. A fermata is placed over the final note of the treble staff. The bass clef staff continues with accompaniment. A dynamic marking of *ff* is present in the final measure.

Poco meno mosso.

Fourth system of musical notation. The tempo is marked *Poco meno mosso*. The treble clef staff features a melodic line with a *cantabile* marking. The bass clef staff has a dynamic marking of *mf*.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff provides accompaniment. The piece concludes with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and phrasing slurs.

Second system of musical notation, including a *mf* dynamic marking and triplet markings in the bass line.

Third system of musical notation, continuing the piece with complex rhythmic patterns and phrasing.

Fourth system of musical notation, featuring a *marcato* dynamic marking and a fermata over a chord in the bass line.

Fifth system of musical notation, concluding the page with dense chordal textures and melodic lines.

3

*mp*

Tempo I.

*poco rallent.*

*mf*

8

*f*

First system of musical notation. The right hand starts with a treble clef, a key signature of two flats, and a time signature of 8/4. It features a melodic line with eighth notes and rests. The left hand starts with a bass clef and plays a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* and *fp*.

Second system of musical notation. The right hand continues the melodic line with eighth notes and rests. The left hand continues the rhythmic accompaniment. A dynamic marking of *mp* is present.

Third system of musical notation. The right hand features a more active melodic line with eighth notes and rests. The left hand continues the rhythmic accompaniment.

Fourth system of musical notation. The right hand has a dense texture of eighth notes. The left hand continues the rhythmic accompaniment.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and rests. The left hand continues the rhythmic accompaniment. Dynamic markings include *f* and *mp*.

8

The first system of music features a treble staff with a complex, flowing melodic line characterized by many accidentals (sharps and flats) and slurs. The bass staff contains a more rhythmic accompaniment, with a circled section of notes in the first measure. A dashed line with the number '8' above it spans the first two measures of the treble staff.

The second system continues the melodic development in the treble staff. The bass staff features a circled section of notes in the first measure, similar to the first system, and continues with a steady accompaniment.

The third system shows a change in the bass staff, which now has a circled section of notes in the first measure. A dynamic marking of *mf* (mezzo-forte) is present in the second measure of the bass staff. The treble staff continues with its melodic line.

The fourth system features a circled section of notes in the first measure of the bass staff. The treble staff continues with its melodic line, showing some chordal textures.

The fifth system features a circled section of notes in the first measure of the bass staff. The treble staff continues with its melodic line, showing some chordal textures.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Second system of musical notation, consisting of two staves with notes and rests.

Third system of musical notation, consisting of two staves with notes and rests.

Fourth system of musical notation, consisting of two staves with notes and rests, including a dynamic marking *ff*.

Fifth system of musical notation, consisting of two staves with notes and rests, including a dynamic marking *ff* and a fermata.

# COMPOSITIONS

DE

## H. PACHULSKI.

	R. C.
Op. 1. Variations sur un thème original, pour Piano. . . . .	1 —
„ 2. Deux Pièces, pour Piano. Complet . . . . .	— 70
N <sup>o</sup> 1. Morceau de Fantaisie. 30 c. . N <sup>o</sup> 2. Intermezzo. . . . .	— 50
„ 3. Trois Pièces, pour Piano:	
N <sup>o</sup> 1. Chant sans paroles. N <sup>o</sup> 2. La fileuse. N <sup>o</sup> 3. Impromptu. . . . .	1 —
„ 2. La fileuse ( <i>separée</i> ). . . . .	— 50
„ 4. Trois Morceaux, pour Violoncelle avec accompagnement de Piano:	
N <sup>o</sup> 1. Mélodie. N <sup>o</sup> 2. Morceau de Fantaisie. N <sup>o</sup> 3. Chanson triste . . . . .	1 —
„ 2. Morceau de Fantaisie, pour Violon avec Piano ( <i>par l'auteur</i> ). . . . .	— 50
„ 3. Chanson triste, pour Violon avec Piano ( <i>par l'auteur</i> ). . . . .	— 40
„ 5. Polonaise, pour Piano. . . . .	— 60
„ 6. Valse-Caprice, pour Piano. . . . .	— 60
„ 7. Deux Études de Concert, pour Piano. Complet. . . . .	— 70
N <sup>o</sup> 1. Harmonies du soir. . . . .	— 40
„ 2. Fantôme. . . . .	— 40
„ 8. Six Préludes, pour Piano. Complet. . . . .	1 —
N <sup>o</sup> 1. Prélude C-moll. . . . .	— 20
„ 2. „ F-moll. . . . .	— 30
„ 3. „ As-dur. . . . .	— 30
„ 4. „ F-dur. . . . .	— 20
„ 5. „ B-moll. . . . .	— 30
„ 6. „ Des-dur. . . . .	— 20
„ 9. Deux Pièces, pour Piano: N <sup>o</sup> 1. Impromptu. N <sup>o</sup> 2. Etude. Complet. . . . .	— 70
„ 10. Sonate en trois parties, pour Piano . . . . .	1 50
„ 11. Etude „Aus lichten Tagen“, für Clavier. . . . .	— 75
„ 12. Phantastische Märchen. 8 Clavierstücke. . . . .	1 25
„ 13. Suite en quatre parties, pour Orchestre. . . . . <i>Partition. 5 rb. Parties.</i> . . . .	5 —
„ 13. „ „ „ „ arrangée pour Piano à 4 mains ( <i>par l'auteur</i> ). . . . .	2 50
„ 15. Marche solennelle, pour grand Orchestre . . . . . <i>Partition. 2 rb. Parties.</i> . . . .	3 50
„ 15. „ „ arrangée pour Piano à 4 mains ( <i>par l'auteur</i> ). . . . .	1 —
„ 15. „ „ arrangée pour Piano à 2 mains ( <i>par l'auteur</i> ) Edition originale . . . . .	— 50
„ 15. „ „ „ Edition facilitée. . . . .	— 50
„ 16. Feuilles d'album, pour Piano: N <sup>o</sup> 1. „Es-moll.“ 2. „B-dur.“ 3. „Des-dur.“ 4. „F-dur.“ . . . . .	— 60
„ 17. Fantaisie pour Piano avec accompagnement d'Orchestre ou d'un second Piano. . . . .	— 80
„ 18. Deux Mazourkas pour Piano. . . . .	— 80
„ 19. Toccate pour Piano. . . . .	— 60
Exercices spéciaux, pour préparer les doigts à l'étude des arpèges, pour Piano . . . . .	1 20



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Dépôt

St.-Petersbourg chez J. Jurgenson.



№ 28625.

Николаю Феопемптовичу Соловьеву.

Три пьесы для фортепiano

СОЧ.

Л. ЛИСОВСКАГО.

TROIS MORCEAUX

pour Piano

№1. Prélude D dur ..... 30  
№2. Scherzo B dur ..... 50  
№3. Scherzo C dur [pour la main droite.] 30

par

L. LISSOWSKY.



Собственность издателя

П. Юргенсонъ.  
МОСКВА. ♦ ЛЕЙПЦИГЪ.

С.-Петербургъ, у П. Юргенсона.

1896.

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St.-Petersbourg, chez J. Jurgenson.

Imprimerie de musique de P. Jurgenson à Moscou.

53

# № 3. Scherzo.

(C-dur.)

(Pour la main droite.)

Allegro assai.

L. LISSOWSKY.

Piano.

*mp*

Примѣч. Пьеса написана на двухъ нотныхъ для удобства чтенія отдѣльныхъ голосовъ, а также на тотъ случай, если ее пожелаютъ исполнить обѣими руками.

Propriété de l'éditeur

29625

P. Jurgenson à Leipzig et Moscou.

*dolce p*

*mp*

*p*

*f*

*8*

*8*

*p*

*du*

*8*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and slurs.

Second system of musical notation, continuing the piece. It includes a key signature change to three flats (B-flat, E-flat, A-flat) and a time signature change to 3/4. The notation shows a mix of eighth and sixteenth notes with various articulations.

Third system of musical notation, featuring a treble clef and a bass clef. The music continues with eighth and sixteenth notes, including some slurs and dynamic markings.

Fourth system of musical notation, ending with a double bar line. It includes a key signature change to two flats (B-flat, E-flat) and a time signature change to 3/4. The word "Fine." is written at the end of the system.

**Poco meno mosso.**

*p* **espressivo**

Fifth system of musical notation, starting with a key signature of two flats (B-flat, E-flat) and a 3/4 time signature. The music is characterized by a slower tempo and expressive dynamics, with a focus on chordal textures and slurs.

Sixth system of musical notation, continuing the piece with a key signature of two flats (B-flat, E-flat) and a 3/4 time signature. The notation features a mix of eighth and sixteenth notes with various articulations.

*p*  
*poco rall.*

*f pesante*

*mp*

8-  
**Tempo I.**  
*Da capo al Fine.*  
*poco accelerando*

# COMPOSITIONS

DE

## H. PACHULSKI.

	R. C.
Op. 1. <b>Variations sur un thème original</b> , pour Piano. . . . .	1 —
„ 2. <b>Deux Pièces</b> , pour Piano. Complet . . . . .	— 70
N <sup>o</sup> 1. Morceau de Fantaisie. 30 c. . . . . N <sup>o</sup> 2. Intermezzo. . . . .	— 50
„ 3. <b>Trois Pièces</b> , pour Piano:	
N <sup>o</sup> 1. Chant sans paroles. N <sup>o</sup> 2. La fileuse. N <sup>o</sup> 3. Impromptu. . . . .	1 —
„ 2. La fileuse ( <i>separée</i> ). . . . .	— 50
„ 4. <b>Trois Morceaux</b> , pour Violoncelle avec accompagnement de Piano:	
N <sup>o</sup> 1. Mélodie. N <sup>o</sup> 2. Morceau de Fantaisie. N <sup>o</sup> 3. Chanson triste . . . . .	1 —
„ 2. Morceau de Fantaisie, pour Violon avec Piano ( <i>par l'auteur</i> ). . . . .	— 50
„ 3. Chanson triste, pour Violon avec Piano ( <i>par l'auteur</i> ). . . . .	— 40
„ 5. <b>Polonaise</b> , pour Piano. . . . .	— 60
„ 6. <b>Valse-Caprice</b> , pour Piano. . . . .	— 60
„ 7. <b>Deux Etudes de Concert</b> , pour Piano. Complet. . . . .	— 70
N <sup>o</sup> 1. Harmonies du soir. . . . .	— 40
„ 2. Fantôme. . . . .	— 40
„ 8. <b>Six Préludes</b> , pour Piano. Complet. . . . .	1 —
N <sup>o</sup> 1. Prélude C-moll. . . . .	— 20
„ 2. „ F-moll. . . . .	— 30
„ 3. „ As-dur. . . . .	— 30
„ 4. „ F-dur. . . . .	— 20
„ 5. „ B-moll. . . . .	— 80
„ 6. „ Des-dur. . . . .	— 20
„ 9. <b>Deux Pièces</b> , pour Piano: N <sup>o</sup> 1. Impromptu. N <sup>o</sup> 2. Etude. Complet. . . . .	— 70
„ 10. <b>Sonate en trois parties</b> , pour Piano . . . . .	1 50
„ 11. <b>Etude „Aus lichten Tagen“</b> , für Clavier. . . . .	— 75
„ 12. <b>Phantastische Märchen</b> . 8 Clavierstücke. . . . .	1 25
„ 13. <b>Suite en quatre parties</b> , pour Orchestre. . . . . <i>Partition</i> . 5 rb. <i>Parties</i> . . . . .	5 —
„ 13. „ „ „ „ arrangée pour Piano à 4 mains ( <i>par l'auteur</i> ). . . . .	2 50
„ 15. <b>Marche solennelle</b> , pour grand Orchestre . . . . . <i>Partition</i> . 2 rb. <i>Parties</i> . . . . .	3 50
„ 15. „ „ arrangée pour Piano à 4 mains ( <i>par l'auteur</i> ). . . . .	1 —
„ 15. „ „ arrangée pour Piano à 2 mains ( <i>par l'auteur</i> ) Edition originale . . . . .	— 50
„ 15. „ „ „ Edition facilitée. . . . .	— 50
„ 16. <b>Feuilles d'album</b> , pour Piano: N <sup>o</sup> 1. „Es-moll.“ 2. „B-dur.“ 3. „Des-dur.“ 4. „F-dur.“ . . . . .	— 60
„ 17. <b>Fantaisie</b> pour Piano avec accompagnement d'Orchestre ou d'un second Piano. . . . .	8 —
„ 18. <b>Deux Mazourkas</b> pour Piano. . . . .	— 80
„ 19. <b>Toccate</b> pour Piano. . . . .	— 60
<b>Exercices spéciaux</b> , pour préparer les doigts à l'étude des arpèges, pour Piano . . . . .	1 20



Propriété de l'éditeur.

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Dépôt:

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