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**TROIS MORCEAUX**  
pour Piano  
par

**N. KOTSCHETOFF.**

Op. 13.

N<sup>o</sup> 1. Doumka.

N<sup>o</sup> 2. Berceuse.

N<sup>o</sup> 3. Chanson. (*Лужай пенья*)

Prix  $\frac{70 \text{ cop.}}{1 \text{ MK. } 50.}$



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# Думка. 1. Doumka.

Н. Кочетовъ Op. 13. de N. Kotchetoff.

Adagio non tanto.

The first system of musical notation for 'Adagio non tanto' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 12/8. The music begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section, and then returns to piano (*p*). The melody is characterized by flowing eighth-note patterns.

The second system continues the piece. It features dynamic markings of *ten.* (tension), *mf* (mezzo-forte), *riten.* (ritardando), and *pp* (pianissimo). The notation includes various articulations and phrasing slurs across both staves.

Andantino.

8

The first system of 'Andantino' starts with a first ending bracket marked with the number 8. The tempo is marked *legatissimo e sempre piuntissimo*. The music is written for two staves, showing a more complex harmonic texture with many chords.

The second system of 'Andantino' continues the complex harmonic and melodic development. It features a variety of chordal structures and melodic lines across both staves.

8

The third system of 'Andantino' concludes the piece with a final first ending bracket marked with the number 8. The notation shows a resolution of the complex harmonic material into a final cadence.

8

*legatissimo*

This system contains two staves of music. The upper staff features a complex melodic line with many accidentals and slurs, marked with an '8' and a dashed line above it. The lower staff provides a harmonic accompaniment with long, flowing notes.

8

This system continues the musical piece with two staves. The upper staff has a dense melodic texture with frequent accidentals, while the lower staff continues with a steady accompaniment.

8

*semprepp*

This system shows two staves of music. The upper staff's melodic line is highly intricate with many sharps and flats. The lower staff has a more rhythmic accompaniment. The marking 'semprepp' is written in the lower left.

This system consists of two staves. The upper staff continues the complex melodic development, and the lower staff provides a corresponding accompaniment.

This system features two staves. The upper staff has a melodic line with some slurs and accents. The lower staff has a more active accompaniment with some triplets.

**Tempo I.**

This system marks the beginning of a new section with the tempo change 'Tempo I.'. It contains two staves of music, with the upper staff having a more rhythmic and accented melodic line and the lower staff providing a steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a supporting line with fewer notes.

Second system of musical notation, including dynamic markings: *cresc.*, *f*, *riten.*, and *pp*. The treble staff features chords and melodic fragments, while the bass staff continues the supporting line.

Third system of musical notation, including the tempo marking *Andantino.* and dynamic markings *ritenuto* and *pp sempre*. The treble staff shows a melodic line with a fermata, and the bass staff has a simple accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes from the previous systems.

Fifth system of musical notation, featuring a treble and bass clef with a complex melodic line in the treble and a supporting bass line.

Sixth system of musical notation, including a fermata in the treble staff. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a supporting line.

8

*legatissimo*

This system contains two staves of music. The upper staff features a complex, rapid melodic line with many accidentals, marked with an '8' and a slur. The lower staff provides a harmonic accompaniment with sustained notes and some movement.

8

This system continues the musical piece with two staves. The upper staff has a dense, fast-moving melodic line, while the lower staff continues with a more rhythmic accompaniment.

8

This system shows two staves of music. The upper staff's melodic line is highly technical and rapid, with many accidentals. The lower staff has a steady accompaniment.

This system consists of two staves. The upper staff continues the intricate melodic line, and the lower staff provides a consistent harmonic support.

This system features two staves. The upper staff has a melodic line that ends with a fermata. The lower staff has a more active accompaniment.

Tempo I.

*ppp*

This final system on the page contains two staves. The upper staff has a melodic line that concludes with a fermata. The lower staff has a complex accompaniment. The dynamic marking *ppp* is present. At the bottom right, there is a vertical publisher's logo.

# Колыбельная пѣсня. 2. Berceuse.

Molto tranquillo.

*p*  
*con sordini* *senza sordini*

Poco più mosso.

*pp*  
*con sordini*

Tempo I.

*ritard.* *p*  
*senza sordini*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some beamed together, with a few quarter notes. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, often with rests, creating a steady pulse.

**Poco più mosso.**

The second system continues the piece with a tempo change to 'Poco più mosso'. It features a dynamic marking of *pp* (pianissimo) and the instruction *con sordini* (with mutes). The music includes several triplet markings over eighth notes in both staves.

The third system shows a change in dynamics to *p* (piano). The notation continues with eighth and quarter notes in both staves, maintaining the rhythmic texture.

**Tempo I.**

The fourth system begins with a first ending bracket marked with an '8'. It includes the instruction *ritardando* (ritardando) and a dynamic marking of *p*. The tempo changes to **Tempo I.** with the instruction *poco marcato* (poco marcato) and *senza sordini* (without mutes).

The fifth system continues the piece with eighth notes in both staves, maintaining the rhythmic pattern established in the previous systems.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs across measures, and some notes are marked with accents.

The second system of music also consists of two staves. Above the first measure of the upper staff is the instruction *Più mosso.*. In the middle of the system, between the staves, is the instruction *pp* (pianissimo) and *con sordini* (with mutes). The musical notation continues with similar rhythmic complexity as the first system.

The third system of music consists of two staves. The upper staff features a more melodic line with slurs and some grace notes. The lower staff continues with the rhythmic accompaniment. The key signature remains two flats.

The fourth system of music consists of two staves. The lower staff has a steady, rhythmic accompaniment of eighth notes. The upper staff has a melodic line with slurs. The key signature remains two flats.

The fifth system of music consists of two staves. Above the first measure of the upper staff is the instruction *ritardando*. The music concludes with a double bar line. The lower staff has a final melodic flourish. The key signature remains two flats.



## Лихая пѣсня. 3. Chanson.

Allegro con brio.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is marked with a forte dynamic (*f*) in the first measure, a piano dynamic (*p*) in the second measure, and a fortissimo dynamic (*sf*) in the third measure.

Second system of musical notation, continuing the piece. It features a forte dynamic (*f*) in the first measure, a *brillante* marking in the second measure, a fortissimo dynamic (*sf*) in the third measure, and a fortissimo dynamic (*ff*) in the fourth measure.

Third system of musical notation, featuring a piano dynamic (*pp*) in the second measure.

Fourth system of musical notation, featuring a piano dynamic (*p*) in the second measure.

Fifth system of musical notation, featuring a piano dynamic (*pp*) in the second measure and accents (>) in the second, third, and fourth measures.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords with some accidentals (flats). The lower staff is in bass clef and features a melodic line with slurs and accents.

The second system continues with two staves. The upper staff has a melodic line with a long slur. The lower staff has a simpler melodic line. The instruction *mf poco marcato* is written below the first staff.

The third system shows further melodic development. The upper staff has a complex melodic line with many notes and slurs. The lower staff has a more rhythmic accompaniment.

The fourth system features a *crescendo* instruction. The upper staff has chords, and the lower staff has a dense melodic line with triplets and quintuplets.

The fifth system also features a *crescendo* instruction. The upper staff has chords, and the lower staff has a continuous melodic line.

The sixth system concludes with dynamic markings *ff* and *fff*. The upper staff has chords and a melodic line with an 8-measure rest. The lower staff has chords and a melodic line.

# POUR LE PIANO A 2/ MS.

	P. R.		P. R.		P. R.
<b>Abesser, E.</b> Op. 188. Je pense à toi. Romance. —25		<b>Бернадотт, M.</b> Collection d'airs favoris de l'opéra italien: —		<b>Brunner, C. T.</b> Op. 46. № 2. Lucrezia Borgia. Divertissement. —25	
<b>Alberti, H.</b> Op. 28. № 4. Il Trovatore. —15		— № 1. Bellini. Quintetto de la Sonambula. —30		— Op. 46. № 7. La Fille du Régiment. Rondo. —25	
— Op. 28. № 5. Lucia di Lammermoor. —15		— " 2. Rossini. Canzonetta du Barbier de Séville. —20		<b>Burgmüller, Fr.</b> Op. 97. № 3. Air napolitain varié. —30	
— " " 12. La Favorite. —15		— " 3. Donizetti. Air final de la Lucia. —40		— Op. 97. № 4. Romance de Herold. —30	
— " " 17. Robert le diable. —15		— " 4. " Sextetto de la Lucia. —30		— " " 7. Fantaisie sur une cavatine de Bellini. —30	
— " " 19. Le Prophète. —15		— " 5. Bellini. Air final de la Sonambula. —40		— " " 9. Bella Napoli, air national varié. —30	
— Op. 42. № 6. Соловей, ром. А. Алябьева. —30		— " 13. Donizetti. Sérénade de l'opéra Don Pasquale. —20		— " " 12. Aux bords du Rhin. Air varié. —30	
— Оперныя фантази (серия) 2-й сборникъ (Кризандеръ). Fantaisies d'op. (faciles) Album 2. Томъ 176. 1 —		— " 14. " Cavatine de l'opéra Linda di Chamounix. —20		<b>Clementi, M.</b> Toccata. —30	
<b>Contenance:</b> — Lucia di Lammermoor, op. 28. № 5. — Il Trovatore, op. 28. № 4. — La Favorite, op. 28. № 12. — Le Prophète, op. 28. № 19. — Robert le Diable, op. 28. № 17. — Les Huguenots, op. 26. № 11. — Rigoletto, op. 26. № 2. — Traviata, op. 26. № 1. — La Muette de Portici, op. 26. № 19. — Guillaume Tell, op. 26. № 14. — Zampa, op. 26. № 18. — Lucrezia Borgia, op. 26. № 7. — I Puritani, op. 26. № 9. — Martha, op. 8. № 1.		— " 15. " Trio de l'opéra Lucrezia Borgia. —40		<b>Cooper, W.</b> Op. 54. Tout pour l'amour. Valse de salon. —45	
<b>Agosti, F.</b> Marche de Garibaldi. —25		— " 16. " Ballade de l'opéra Lucrezia Borgia. —20		— Op. 59. Прощайте, гусары. Галопъ. —30	
<b>Aratti, L.</b> Il bacio. Valse, facilitée par A. Kludinger. —40		— " 17. Bellini. Air de la Norma „Casta diva“. —20		— " 76. Echo de la patrie. —30	
<b>Arenskey, A.</b> Op. 19. Trois morceaux. № 1. Etude. II-moll. —50		— " 19. Donizetti. Romance de la Linda „Cari luoghi“. —20		<b>Cramer, H.</b> Op. 84. № 5. Martha. Fantaisie instructive. —40	
— " 2. Prélude. E-moll. —50		— " 20. " Romance de l'opéra Elsie de l'amore. —20		— Op. 157. № 1. Valse de l'opéra Faust. —30	
— " 3. Mazurka. As-dur. —50		— " 21. Verdi. Air de l'opéra Lombardi. —30		<b>Крамерж, K.</b> Op. 6. Капризница. Салонная полька. —25	
<b>Arkadijeff, L.</b> Berceuse. —20		— " 22. Donizetti. Cavatine de l'opéra Lucrezia Borgia. —30		<b>Croisez, A.</b> Op. 50. Le moulin des tilleuls. Fantaisie. —30	
<b>Badarzewska, Th.</b> L'Espérance. Méditation. —30		— " 23. " Sextuor de l'opéra Lucrezia Borgia. —20		— Op. 82. Boléro de l'opéra Les Vêpres Siciliennes. —40	
— La Foi. Pièce de salon. —30		— " 24. Verdi. Air de Tenor de l'opéra Lombardi. —20		— Mon premier succès. Solo de concours. —25	
— Sympathie. Mélodie italienne. —30		— " 31. " Canzonetta de l'opéra Rigoletto. —30		<b>Czerny, Ch.</b> Op. 92. Toccata. —45	
<b>Балабиновъ, А.</b> Въ пляски. Маршъ. —30		— " 33. Rossini. Prière de l'opéra Zora. (Moïse). —30		<b>Czerny, Fr.</b> Классная Библиотека. Стенень IV № 50. Bruch. M. op. 12 № 3. Romance. —20	
<b>Baumfelder, F.</b> Op. 165. Romeo et Juliette. Valse brillante. —30		— " 34. " Romance de Desdemona de l'opéra Otello. —20		<b>Damm, F.</b> Op. 75. Kosackentanz. Fantasiestück. —30	
— Op. 230. № 2. Rondino mignon. —30		— " 35. Verdi. Scène et air de l'opéra Il Trovatore. —50		— Op. 90. № 6. Prière du matin. —25	
<b>Becker.</b> Chant du soir. —15		— Souvenir d'Ernst. Le carnaval de Venise. —50		— " 9. Heureux retour. —25	
<b>Beethoven, L.</b> Op. 2. № 3. Sonate. C. (Lebert). —75		— Polonaise d'Oginski. —40		<b>Diabelli, A.</b> Op. 157. Lilienkränze. Drei Sonatinen. —45	
— Op. 10. № 2. Sonate. F. (Lebert). —60		— Хуторокъ. Chanson de Klimoffsky. —40		<b>Döhler, Th.</b> Op. 58. Valse mélancolique. —25	
— " 14. № 2. Sonate. G. (Lebert). —50		— Кронка. Романсъ Н. Булахова. —40		— Op. 66bis. Quintetto de l'opéra Sonambula. —25	
— " 20. Finale du septuor Es-dur arr. par J. Weiss. —30		— Прости. Романсъ Федорова. —40		<b>Дробинъ, А.</b> Детскій музыкальный вечеръ. 65 любимыхъ и легкихъ пьесъ для дѣтей, которыя не могутъ брать октавы. 1 20	
— Sonates célèbres. Revues par Lebert, Pabst et Chrisander. Томъ 1. 1 —		— La jeune pianiste de salon. 3 pièces. —70		— 25 пьесъ и романсовъ московскихъ цыганъ переложенныхъ для фортепиано: Часть 1-я. 1 20	
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<b>Behr, F.</b> Op. 10. № 3. Douleur. Mélodie. —25		— " " " " 2-я. —80		— Соловей. Романсъ Алябьева. —50	
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— " 470. Sérénade russe. —25		— " " " " 1-я. —40		— " 189. Adellina. Polka-Mazurka. —40	
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