

A monsieur le Professeur  
N. Ladoukhine.

# Trois Morceaux

POUR PIANO.

Nº 1. Moment musical, 60 c. | Nº 2. Etude As-Dur, . 60 c.

Nº 3. Impromptu. . . . 60 c.

Composés par

## M. Korsounsky.

Op. 1.

Aufführungsrecht vorbehalten.



Propriété de l'éditeur

P. JURGENSON,

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

MOSCOU,

Neglinsky pr., 14.

LEIPZIG,

Talstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Sole Agents for the British Empire

Breitkopf & Härtel, London.



✓

# Moment musical.

Aufführungsrecht vorbehalten.

M. KORSOUNSKY. Op. 1, № 1.

**Tempo di Valse.**  
*con express.*

Piano.

Musical score page 4, measures 1-2. Treble and bass staves. Key signature: F major (4 sharps). Measure 1: Dynamics: *p ritard.*, *mf*. Measure 2: Dynamics: *f*.

Musical score page 4, measures 3-4. Treble and bass staves. Key signature: F major (4 sharps). Measure 3: Dynamics: *f*. Measure 4: Dynamics: *f*.

Musical score page 4, measures 5-6. Treble and bass staves. Key signature: F major (4 sharps). Measure 5: Dynamics: *p*. Measure 6: Dynamics: *f*. Measure 6 ends with a fermata over the bass staff. Text: *capriccioso*.

Musical score page 4, measures 7-8. Treble and bass staves. Key signature: C major (no sharps or flats). Measure 7: Dynamics: *p*. Measure 8: Dynamics: *ritard.*, *pp*. Measure 8 ends with a fermata over the bass staff. Measure 9 begins with a key change to G major (1 sharp).

*Andantino con moto.*

Musical score page 4, measures 9-10. Treble and bass staves. Key signature: G major (1 sharp). Measure 9: Dynamics: *mf*, *legato*. Measure 10: Dynamics: *p*.

4 5 2 3 4 2  
1 2 4 1 8 1 2 1 2

*mf*

3 4 2 1  
1 2 3 4 1

*f*

1 2 3 4 5  
2, 4, 3, 2, 1

*f*

3 5 3 1 3 2

*pp* *cresc.*

1, 2, 3, 4, 5  
2, 4, 3, 2, 1

*rall.* *bb*

Musical score page 6, measures 1-7. Treble and bass staves in B-flat major. Dynamics: *p*, *pp*.

Musical score page 6, measures 8-14. Treble and bass staves in B-flat major. Dynamics: *f*, *diluendo*.

Musical score page 6, measures 15-21. Treble and bass staves in A major. Measure 15 has a dynamic *p*.

Musical score page 6, measures 22-28. Treble and bass staves in A major. Measure 22 has a dynamic *agitato, poco a poco cresc.*

Musical score page 6, measures 29-35. Treble and bass staves in A major. Measure 30 has a dynamic *cresc.*

*ff*

*morendo*

$\frac{3}{4}$

$\frac{3}{4}$

Tempo di primo.

*mf*

*f*

$\frac{3}{4}$

$\frac{3}{4}$

*p*

*f*

*p*

*f*

*p*

*p*

*mf*

*p*

Musical score page 8, measures 1-5. The key signature is A major (three sharps). The music consists of two staves. The top staff features a melodic line with eighth-note patterns and dynamic markings *pp*, *p*, *sfz*, *p*, and *sfz*. The bottom staff provides harmonic support with sustained notes and bassline activity.

Musical score page 8, measures 6-10. The key signature changes to G major (one sharp). The dynamics transition from *p rit.* to *mf*. The melodic line becomes more complex with sixteenth-note patterns, and the harmonic progression is clearly defined by the bass line.

Musical score page 8, measures 11-15. The key signature shifts back to A major (three sharps). The music continues with sixteenth-note patterns and a rhythmic pattern of eighth and sixteenth notes. The dynamic *f* is indicated in measure 11, and *f* is again indicated in measure 15.

Musical score page 8, measures 16-20. The key signature remains A major (three sharps). The melodic line is characterized by eighth-note patterns and grace notes. The dynamic *capriccioso* is used in measure 18, and *p* is indicated in measure 20.

Musical score page 8, measures 21-25. The key signature changes to E major (no sharps or flats). The music concludes with a series of eighth-note patterns. The dynamic *rit.* is indicated in measure 22, and a downward arrow with a 'V' is placed at the end of measure 25, indicating a performance instruction.

## Allegro grazioso.

Musical score for piano, Allegro grazioso. The score consists of two staves. The top staff is treble clef, 3/4 time, and the bottom staff is bass clef. The key signature is four flats. Measure 1 starts with a forte dynamic. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 begins with a forte dynamic.

Measures 5-8 continue the melodic line. Measure 5 features a descending scale-like pattern. Measures 6-8 show more eighth-note patterns, with measure 8 concluding with a forte dynamic.

Measures 9-12 show a continuation of the eighth-note patterns. Measure 10 includes a dynamic marking of  $\frac{4}{4}$ .

Measures 13-16 show a continuation of the eighth-note patterns. Measure 14 includes dynamic markings "rit." and "leggiero".

Measures 17-20 show a continuation of the eighth-note patterns, with a change in key signature to three sharps at the end of measure 20.

10

*cresc.*      *f*      *p*      *f*

*p*

*cresc.*      *f*      *ff*

*pp*      *poco a poco cresc.*

*ff*      *rit.*

leggierissimo

$\frac{2}{2}:$        $\frac{3}{2}:$        $\frac{2}{2}:$

$\frac{2}{2}:$        $\frac{2}{2}:$        $\frac{2}{2}:$

$\frac{2}{2}:$        $pp$       *poco a poco cresc.*       $\frac{2}{2}:$

$\frac{2}{2}:$        $\frac{2}{2}:$        $ff$        $\frac{2}{2}:$

$\frac{2}{2}:$        $\frac{2}{2}:$        $\frac{2}{2}:$        $fff$        $m.g.$        $\frac{2}{2}:$

# 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. Etude . . . . .	—40
" Op. 35. Trois danses idylliques. . . . .	—70	" Op. 38. Trois morceaux de Piano pour les pe- " " tites mains: № 1. Con moto. 2. An- " " dante espressivo. 3. Scherzando. . . . .	—60
" 39. Récits d'une âme rêveuse. 12 morceaux:			
" № 1. Au bord du lac. . . . .	—40		
" 2. Paysage rustique. . . . .	—40		
" 3. Danse de la fée . . . . .	—50		
" 4. Le crépuscule . . . . .	—40		
" 5. Le printemps. . . . .	—40		
" 6. Sur l'eau. . . . .	—50		
" 7. Echo du passé. . . . .	—40		
" 8. Les vagues joyeuses. . . . .	—60		
" 9. Un pèlerin las. . . . .	—40		
" 10. En plein air. . . . .	—40		
" 11. La voix de la destinée. . . . .	—40		
" 12. Le jardin endormi. . . . .	—40		
" Op. 42. Rêves étoilés. . . . .	—85		
<b>Arensky, A.</b> Op. 74. Douze Etudes. Cah. I. № 1—6. . . 1 50			
" " " Cah. II. № 7—12. . . . .	1 50		
" " " Séparément. № 1—12. . . . .	à—50		
<b>Barmotine, S.</b> Op. 9. Картины изъ детской жизни. Tab- leaux de la vie enfantine. . . . .	3 —		
" Отдѣльно:			
" № 1. Утренняя молитва. La prière du matin—25			
" 2. Мама. La maman. . . . .	—25		
" 3. Бабушка. La grand'mère. . . . .	—25		
" 4. Любимый мѣсяцъ маѣт. Le beau mois " de mai. . . . .	—25		
" 5. Пѣньиющіхъ дѣтей. Chanson des " енфants mendiants. . . . .	—25		
" 6. Игра въ пяташкы. Jeu aux tasses. . . 40			
" 7. Очарованіе новой куклы. Enchan- " тement d'une nouvelle poupee . . . . .	—25		
" 8. Игра въ лошадки. Jeu aux chevaux. . . —25			
" 9. Торжественный маршъ. Marche so- " lennelle. . . . .	—40		
" 10. Полька. Polka. . . . .	—25		
" 11. Вальсъ. Valse mélancolique. . . . .	—60		
" 12. Mazurka. Mazurka . . . . .	—60		
" 13. Жалоба. La plainte. . . . .	—25		
" 14. Катанье на лодкѣ. Promenade en " bateau. . . . .	—40		
" 15. Безпокойство. L'inquiétude. . . . .			
" 16. Игра въ скакалку. Jeu à la corde. . . —25			
" 17. Грезы. Les rêves. . . . .	—25		
" 18. Игра въ жмурки. Jeu au colin-mail- " lard. . . . .	—25		
" 19. Капризы. Les caprices. . . . .	—40		
" 20. Осенняя пѣнь. Chant d'automne. . . —25			
" 21. У гроба. Auprès du tombeau. . . . .	—25		
" 22. Въ лѣсу. Au bois. . . . .	—40		
" Op. 10. Ballade. . . . .	2 —		
<b>Bogoliouboff, U.</b> Quatre morceaux en forme d'études. . . —75			
<b>Bubeck, Th.</b> Op. 22 № 1. Chanson d'amour. . . . .	—40		
" " " 2. Mélancolie. . . . .	—40		
<b>Butzow, W.</b> Op. 4. Что лѣсь разсказываетъ. Ce que ra- conte la forêt. Cinq esquisses . . . . .	1 —		
" Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40			
<b>Conus, Ed.</b> Quatre études. (Œuvre posthume). . . . .	—75		
<b>Conus, G.</b> Op. 19. Stimmungsbilder № 2. . . . .	—20		
" " " " 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		
<b>Copus, G.</b> Op. 36. № 1. Air de danse. . . . .			
" " 2. Moment douloureux . . . . .	—40		
" " 3. Etude . . . . .	—40		
" Op. 38. Trois morceaux de Piano pour les pe- " " tites mains: № 1. Con moto. 2. An- " " dante espressivo. 3. Scherzando. . . . .	—60		
<b>Cui, C.</b> Op. 70. Deux mazurkas. . . . .			
" 79. Trois mazurkas. . . . .	1 25		
<b>Eigès, K.</b> Op. 1. Nocturne . . . . .			
" " 3. Deux pi��ces: № 1. Impromptu-��tude. " " № 2. Fuga. . . . .	—40		
" " 4. Barcarolle. . . . .	—40		
" " 5. Deux pr��ludes № 1, 2. . . . .	à—25		
<b>Gli��re, R.</b> Op. 19. Trois morceaux: № 1. Mazurka. . . . .	—35		
" " № 2. Intermezzo. . . . .	—35		
" " № 3. Mazurka . . . . .	—35		
Op. 21. № 1. Tristesse. . . . .	—20		
" " 2. Joie. . . . .	—40		
" " 3. Chagrin. . . . .	—20		
Op. 26. № 1. Pr��lude . . . . .	—40		
" " 2. Pr��lude . . . . .	—40		
" " 3. Pr��lude . . . . .	—30		
" " 4. Chanson simple. . . . .	—30		
" " 5. Mazurka. . . . .	—40		
" " 6. Feuille d'album. . . . .	—40		
Op. 29. Trois mazurkas: № 1. H-moll. № 2. Es-dur. № 3. B-moll. . . . .	—75		
Op. 30. 25 Pr��ludes en 5 cahiers: Cah. I. II. III. IV. V. . . . .	à 1 50		
Op. 31. 12 pi��ces enfantines. (Moyenne difficult��).			
" № 1. Pr��lude. 2. Nocturne. 3. Ber- " ceuse. 4. R��verie. 5. Chanson popu- " laire. 6. Valse. 7. Romance. 8. ��tude. " 9. Mazurka. 10. Chant oriental. 11. " Feuillet d'album. 12. Air de ballet. à—30			
Op. 34. 24 pi��ces caract��ristiques pour la jeu- nesse. Cahier I. II. III. IV. . . . .	à 1 —		
Op. 40. Deux esquisses. . . . .	—50		
Op. 43. 8 pi��ces faciles: № 1. Pr��lude . . . . .	—40		
" № 2. Pri��re . . . . .	—25		
" " 3. Mazurka . . . . .	—25		
" " 4. Le matin. . . . .	—25		
" " 5. Le soir. . . . .	—25		
" " 6. Rondo. . . . .	—25		
" " 7. Arietta. . . . .	—35		
" " 8. Marche miniature . . . . .	—25		
<b>Goedicke, A.</b> Op. 17. Stances: № 1. Andante. 2. Allegro misterioso. 3. Lento non troppo. 4. Molto tempestuoso. . . . .	1 —		
<b>Goldenweiser, A.</b> Op. 10 № 1. Pr��lude. Cis-moll. . . . .	—35		
<b>Kalioujnyi, B.</b> Op. 3. Cinq morceaux: № 1. Mélodie. 2. Petite Valse. 3. Chanson. 4. La gracieuse. 5. Sarabande. . . . .	—60		
<b>Kaschp��row, L.</b> Au sein de la nature. (Среди природы). № 1. Deux roses. Две розы. № 1. F-dur. № 2. A-dur. . . . .	—50		
" II. Deux feuilles d'automne. (Два осеннихъ " листа). № 1. G-dur. № 2. H-moll. . . . .	—50		
" III. Le murmure des bl��s. Рожь шумитъ. . . . .	—50		
" IV. Le battage du bl��. Молотьба. . . . .	—50		
<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Versuche music. Restaurirungen. Heft II. Изъ минувшихъ вѣ- ковъ. Опыты музык. реставрації. Тетр. II. № 4. Іудея. № 5. Эмигра. № 6. На родинѣ Иелама. . . . .	1 —		
<b>Khvostchinsky, P.</b> Op. 7. 1-re Sonate . . . . .	8 —		
<b>Kotoff, P.</b> Op. 1. Six pi��ces lyriques. . . . .	—60		
<b>Landstein, W.</b> 5 morceaux: № 1. Romance. . . . .	—40		
" № 2. L'Espi��gle . . . . .	—25		
" " 3. Gavotte . . . . .	—25		
" " 4. Petite Valse . . . . .	—25		
" " 5. A la Mazurka. . . . .	—25		

A monsieur le Professeur  
N. Ladoukhine.

# Trois Morceaux

POUR PIANO.

Nº 1. Moment musical. 60 c. | Nº 2. Etude As-Dur. . 60 c.  
Nº 3. Impromptu. . . . 60 c.

Composés par

## M. Korsounsky.

Op. 1.

Aufführungsrecht vorbehalten.



Propriété de l'éditeur

P. JURGENSON,

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

MOSCOW,

Neglinny pr., 14.

LEIPZIG,

Talstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Sole Agents for the British Empire

Breitkopf & Härtel, London.

## Etude.

Aufführungsrecht vorbehalten.

M. KORSOUNSKY. Op.1, № 2.

**Allegro assai.**

Piano.

*legato*      3  
p  
*Col pedate*

*cresc.*      f      *rall.*

p

*cresc.*      f      *rall.*

Musical score page 3, measures 1-2. The top staff (treble clef) shows eighth-note patterns with dynamic *pp*. The bottom staff (bass clef) shows sustained notes.

Musical score page 3, measures 3-4. The top staff shows eighth-note patterns with dynamic *p*. The bottom staff shows sustained notes. Dynamics *cresc.* and *v* are indicated above the bass staff.

Musical score page 3, measures 5-6. The top staff shows eighth-note patterns. The bottom staff shows sustained notes with dynamics *mf* and *f*.

Musical score page 3, measures 7-8. The top staff shows eighth-note patterns with dynamic *p*. The bottom staff shows sustained notes with dynamic *f*.

Musical score page 3, measures 9-10. The top staff shows eighth-note patterns. The bottom staff shows sustained notes with dynamic *f*.



Musical score page 4, measures 3-4. Treble clef, key signature of four flats. Measure 3: Dynamics *p*, eighth-note patterns in the treble and bass staves. Measure 4: Dynamics *acceler.* (accelerando), eighth-note patterns in the treble and bass staves.

Musical score page 4, measures 5-6. Treble clef, key signature of four flats. Measure 5: Dynamics *rallent.* (rallentando), eighth-note patterns in the treble and bass staves. Measure 6: Dynamics *p*, eighth-note patterns in the treble and bass staves.

Musical score page 4, measures 7-8. Treble clef, key signature of four flats. Measure 7: Dynamics *orec.* (orchestration), eighth-note patterns in the treble and bass staves. Measure 8: Dynamics *orec.* (orchestration), eighth-note patterns in the treble and bass staves.

Musical score page 4, measures 9-10. Treble clef, key signature of four flats. Measure 9: Dynamics *rallent.* (rallentando), eighth-note patterns in the treble and bass staves. Measure 10: Dynamics *f* (fortissimo), eighth-note patterns in the treble and bass staves.

Musical score page 5, measures 1-2. The score consists of two staves. The top staff is treble clef, B-flat key signature, and 8th note time. It starts with a dynamic *p*. The bottom staff is also treble clef, B-flat key signature, and 8th note time. It starts with a dynamic *mf*. The first measure ends with a fermata over the eighth note.

Musical score page 5, measures 3-4. The top staff continues with 8th note patterns. The bottom staff shows harmonic changes between B-flat major and B-flat minor chords.

Musical score page 5, measures 5-6. The top staff continues with 8th note patterns. The bottom staff shows harmonic changes between B-flat major and B-flat minor chords. Dynamics include *f*, *mf*, *p*, and *pp*.

Musical score page 5, measures 7-8. The top staff shows a melodic line with fingerings (1, 3, 1, 3, 4, 3, 2, 4, 2, 1, 4, 1, 5, 5, 9) and a dynamic *p scherzando*. The bottom staff shows harmonic changes between B-flat major and B-flat minor chords.

Musical score page 5, measures 9-10. The top staff shows a melodic line with fingerings (2, 3, 4, 2, 3, 4, 2, 1, 2, 5, 2, 3, 4, 3, 1) and a dynamic *mf*. The bottom staff shows harmonic changes between B-flat major and B-flat minor chords.

Musical score for piano, two staves. Key signature: three flats. Measure 1: Treble staff has eighth-note pairs with fingering 5-4-5. Bass staff has quarter notes with dynamic *p*. Measure 2: Treble staff has eighth-note pairs with fingering 5-4-5. Bass staff has eighth-note pairs with fingering 5-4-5.

Musical score for piano, two staves. Key signature: three flats. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with dynamic *f legato*. Bass staff has eighth-note pairs with dynamic *p*.

Musical score for piano, two staves. Key signature: three flats. Measure 5: Treble staff has eighth-note pairs with dynamic *f*. Bass staff has eighth-note pairs with dynamic *p*. Measure 6: Treble staff has eighth-note pairs with dynamic *f*. Bass staff has eighth-note pairs with dynamic *p*.

Musical score for piano, two staves. Key signature: three flats. Measure 7: Treble staff has eighth-note pairs with dynamic *f*. Bass staff has eighth-note pairs with dynamic *p*. Measure 8: Treble staff has eighth-note pairs with dynamic *f*. Bass staff has eighth-note pairs with dynamic *p*.

Musical score for piano, two staves. Key signature: three flats. Measure 9: Treble staff has eighth-note pairs with dynamic *f*. Bass staff has eighth-note pairs with dynamic *p*. Measure 10: Treble staff has eighth-note pairs with dynamic *ff*. Bass staff has eighth-note pairs.

8

8

*mf*

*rallent.*

*pp*

*a tempo*

*p*

*p*

*mf*

*mf*

*p*

*mf*

*p*

8

*mf*      *f*

*ff*

*decrease.*

*p con grazia*

*f suocoso*

*ffff marcatoissimo*

*calando*

*a tempo*

*p*

*cresc.*

*f*

*ff*

*p prestissimo*

*cresc.*

*f*

*cresc.*

*fff*

# Compositions russes pour Piano à 2 mains.

R. C.		R. C.	
<b>Akimenko, Th.</b> Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse . . . . .	—40
" № 1. Cache-Cache . . . . .	—50	" " 2. Moment douloureux . . . . .	—40
" " 2. Colin-Maillard . . . . .	—50	" " 3. Etude . . . . .	—40
" Op. 35. Trois danses idylliques. . . . .	—70	" Op. 38. Trois morceaux de Piano pour les pe-	
" 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
" № 1. Au bord du lac. . . . .	—40	dante expressivo. 3. Scherzando. . . . .	—60
" 2. Paysage rustique. . . . .	—40	Cui, C. Op. 70. Deux mazurkas. . . . .	—75
" 3. Danse de la fée. . . . .	—50	" 79. Trois mazurkas. . . . .	—125
" 4. Le crépuscule. . . . .	—40	Eigès, K. Op. 1. Nocturne . . . . .	—40
" 5. Le printemps. . . . .	—40	" 3. Deux pièces: № 1. Impromptu-Etude.	
" 6. Sur l'eau. . . . .	—50	" № 2. Fuga. . . . .	—40
" 7. Echo du passé. . . . .	—40	" 4. Barcarolle. . . . .	—40
" 8. Les vagues joyeuses. . . . .	—60	" 5. Deux préludes № 1. 2. . . . . à —25	
" 9. Un pèlerin las. . . . .	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka. . . . .	—35
" 10. En plein air. . . . .	—40	" № 2. Intermezzo. . . . .	—35
" 11. La voix de la destinée. . . . .	—40	" " 3. Mazurka. . . . .	—35
" 12. Le jardin endormi. . . . .	—40	Op. 21. № 1. Tristesse. . . . .	—20
" Op. 42. Rêves étoilés. . . . .	—85	" 2. Joie. . . . .	—40
<b>Arensky, A.</b> Op. 74. Douze Études. Cah. I. № 1—6. . . 150		" 3. Chagrin. . . . .	—20
" " " " Cah. II. № 7—12. . . 150		Op. 26. № 1. Prélude . . . . .	—40
" " " Séparément. № 1—12. . . . . à —50		" 2. Prélude . . . . .	—40
<b>Barmotine, S.</b> Op. 9. Картинки изъ детской жизни. Tableaux de la vie enfantine. . . . . 3 —		" 3. Prélude . . . . .	—30
" Отдѣльно:		" 4. Chanson simple. . . . .	—30
" № 1. Утренняя молитва. La prière du matin —25		" 5. Mazurka. . . . .	—40
" 2. Мама. La maman. . . . .	—25	" 6. Feuille d'album. . . . .	—40
" 3. Бабуника. La grand'mère. . . . .	—25	Op. 29. Trois mazurkas: № 1. H-moll. № 2. Es-dur. № 3. B-moll. . . . .	—75
" 4. Любимый месяц маи. Le beau mois de mai. . . . .	—25	Op. 30. 25 Préludes en 5 cahiers: Cah. I. II. III. IV. V. . . . . à 150	
" 5. Пѣснь пишущихъ дѣтей. Chanson des enfants mendiants. . . . .	—25	Op. 31. 12 pi��ces enfantines. (Moyenn��difficult��).	
" 6. Игра въ пятнашки. Jeu aux tasses. . . 40		" № 1. Prélude. 2. Nocturne. 3. Berceuse. 4. R��verie. 5. Chanson populaire. 6. Valse. 7. Romance. 8. Etude. 9. Mazurka. 10. Chant oriental. 11. Feuillet d'album. 12. Air de ballet. à —30	
" 7. Очарование новой куклы. Enchantedement d'une nouvelle poupee . . . . .	—25	Op. 34. 24 pi��ces caract��ristiques pour la jeunesse. Cahier I. II. III. IV. . . . . à 1 —	
" 8. Игра въ лошадки. Jeu aux chevaux. . . . .	—25	Op. 40. Deux esquisses. . . . .	—50
" 9. Торжественный маршъ. Marche solennelle. . . . .	—40	Op. 43. 8 pi��ces faciles: № 1. Prélude . . . . .	—40
" 10. Полька. Polka. . . . .	—25	" № 2. Pri��re . . . . .	—25
" 11. Вальсъ. Valse m��lancolique. . . . .	—60	" 3. Mazurka . . . . .	—25
" 12. Мазурка. Mazurka . . . . .	—60	" 4. Le matin. . . . .	—25
" 13. Жалоба. La plainte. . . . .	—25	" 5. Le soir. . . . .	—25
" 14. Катанье на лодкѣ. Promenade en bateau. . . . .	—40	" 6. Rondo. . . . .	—25
" 15. Безпокойство. L'inqui��tude. . . . .		" 7. Arietta. . . . .	—35
" 16. Игра въ скакалицу. Jeu ´ la corde. . . . .	—25	" 8. Marche miniature . . . . .	—25
" 17. Грезы. Les r��ves. . . . .	—25	Goedick��, A. Op. 17. Stances: № 1. Andante. 2. Allegro misterioso. 3. Lento non troppo. 4. Molto tempestoso. . . . . 1 —	
" 18. Игра въ жмурки. Jeu au colin-maillard. . . . .	—25	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll. . . . . —35	
" 19. Капризы. Les caprices. . . . .	—40	Kalioujnyi, B. Op. 3. Cinq morceaux: № 1. Mélodie. 2. Petite Valse. 3. Chanson. 4. La gracieuse. 5. Sarabande. . . . . —60	
" 20. Осенняя пѣснь. Chant d'automne. . . . .	—25	Kaschp��row, L. Au sein de la nature. (Среди природы). № 1. Deux roses. Две розы. № 1. F-dur. № 2. A-dur. . . . . —50	
" 21. У гроба. Aupr��s du tombeau. . . . .	—25	" II. Deux feuilles d'automne. (Два осеннихъ листа). № 1. G-dur. № 2. H-moll. . . . . —50	
" 22. Въ лѣсу. Au bois. . . . .	—40	" III. Le murmure des bl��s. Рожь шумитъ. . . . . —50	
" Op. 10. Ballade. . . . . 2 —		" IV. Le battage du bl��. Молотьба. . . . . —50	
<b>Bogoliuboff, U.</b> Quatre morceaux en forme d'��tudes. . . . . —75		Kastalsky, A. Aus vergangenen Zeiten. Versuche music. Restaurirungen. Heft II. Изъ минувшихъ вѣковъ. Опытъ музык. реставрацій. Тетр. II. № 4. Гудяя. № 5. Эмлада. № 6. На родинѣ Испания. . . . . 1 —	
<b>Bubeck, Th.</b> Op. 22 № 1. Chanson d'amour. . . . . —40		Khvostchinsky, P. Op. 7. 1-re Sonate . . . . . 8 —	
" " " 2. M��lancolie. . . . .	—40	Kotoff, P. Op. 1. Six pi��ces lyriques. . . . . —60	
<b>Butzow, W.</b> Op. 4. Что лѣтъ разсказывается. Ce que raconte la forêt. Cinq esquisses . . . . . 1 —		Landstein, W. 5 morceaux; № 1. Romance. . . . . —40	
" Op. 5. 8 Pr��ludes № 1, 2, 3, 4, 5, 6, 7, 8. à —40		" № 2. L'Espi��gle . . . . .	—25
<b>Conus, Ed.</b> Quatre ��tudes. (Œuvre posthume). . . . . —75		" 3. Gavotte . . . . .	—25
<b>Conus, G.</b> Op. 19. Stimmungsbilder № 2. . . . . —20		" 4. Petite Valse . . . . .	—25
" " " 3. . . . .	—40	" 5. A la Mazurka. . . . .	—25
" Op. 34. Huit morceaux (Troisi��me s��rie):			
" № 1. Marche. . . . .	—40		
" 2. Cr��puscule. . . . .	—40		
" 3. Scherzino . . . . .	—40		
" 4. Romance . . . . .	—40		
" 5. Babillage. . . . .	—40		
" 6. Menuet d'antan. . . . .	—40		
" 7. Capriccioso. . . . .	—40		
" 8. Polonaise . . . . .	—40		

A monsieur le Professeur  
N. Ladoukhine.

# Trois Morceaux

POUR PIANO.

№ 1. Moment musical, 60 c. | № 2. Etude As-Dur., 60 c.  
№ 3. Impromptu . . . 60 c.

Composés par

## M. Korsounsky.

Op. 1.

Aufführungsrecht vorbehalten.



Propriété de l'éditeur

P. JURGENSON,

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

MOSCOW,  
Neglinny pr., 14.

LEIPZIG,  
Taistrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Sole Agents for the British Empire  
Breitkopf & Härtel, London.

# Impromptu.

Aufführungsrecht vorbehalten.

M. KORSOUNSKY. Op. 1, № 3.

Presto.

Piano.

*Col pedale*

*cresc.*

Sheet music for piano, page 4, featuring five staves of musical notation. The music is in common time and consists of measures 4 through 8.

**Staff 1 (Treble Clef):**

- Measures 4-5: Rhythmic patterns with fingerings: 3-1-2-3-1-3-4-1-4, 5-1-4.
- Measure 6: Rhythmic pattern with fingerings: 3-1-4-3-1-4.
- Measure 7: Measure start with dynamic *mf*.
- Measure 8: Measure end.

**Staff 2 (Bass Clef):**

- Measures 4-5: Rhythmic patterns with fingerings: 2-1-2-3-2-3-4-3-1-2-1-2-3-2-3-4-3-5.
- Measure 6: Rhythmic pattern with fingerings: 2-1-2-3-1-2-3-1-2-1-2-3-2-1-3.
- Measure 7: Measure start with dynamic *p*.
- Measure 8: Measure end.

**Staff 3 (Treble Clef):**

- Measures 4-5: Measure start with dynamic *pp*.
- Measure 6: Measure end.
- Measure 7: Measure start with dynamic *cresc.*
- Measure 8: Measure end.

**Staff 4 (Bass Clef):**

- Measures 4-5: Measure start with dynamic *p*.
- Measure 6: Measure end.
- Measure 7: Measure start with dynamic *mf*.
- Measure 8: Measure end.

**Staff 5 (Treble Clef):**

- Measures 4-5: Measure start with dynamic *f*.
- Measure 6: Measure end.
- Measure 7: Measure start with dynamic *p*.
- Measure 8: Measure end.

Sheet music for piano, page 5, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 1 through 8.

**Staff 1:** Treble clef, two flats (B-flat, D-flat). Dynamics: *pp*, *cresc.*

**Staff 2:** Bass clef, two flats (B-flat, D-flat).

**Staff 3:** Treble clef, two flats (B-flat, D-flat). Dynamics: *pp*.

**Staff 4:** Treble clef, two flats (B-flat, D-flat). Measure 8 starts with a dynamic of *p*.

**Staff 5:** Treble clef, one sharp (G-sharp). Dynamics: *f*, *ff*. Measure 8 starts with a dynamic of *pp legatissimo*.



*cantabile*

*mf*

*cresc.*

*f*

*cresc.*

*ff*

*con passione*

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *pp*, *mf*, *cresc.*, *riten.*, *ppp*, and *ff*. Fingerings are indicated by numbers above the notes. Performance instructions like *mancando* and *m.g.* are also present. The music consists of a mix of treble and bass clef staves, with various time signatures and key changes throughout the piece.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first two staves are in treble clef, and the last three are in bass clef. The key signature is consistently B-flat major (two flats). The time signature varies between common time and 3/4.

- Staff 1:** Features sixteenth-note patterns. The dynamic is *pp* (pianissimo) at the end of the first measure.
- Staff 2:** Shows eighth-note patterns. The dynamic instruction *poco a poco cresc.* (gradually increasing in volume) is placed between measures.
- Staff 3:** Contains eighth-note patterns. The dynamic *f* (forte) is indicated above the staff.
- Staff 4:** Features sixteenth-note patterns. The dynamic *ff* (double forte) is indicated above the staff.
- Staff 5:** Shows eighth-note patterns. The dynamic *ff* is indicated above the staff. The tempo is marked *rapido*.

# Compositions russes pour Piano à 2 mains.

R. C.	R. C.
<b>Akimenko, Th.</b> Op. 34. Jeux. Morceaux caractéristiques:	
Nº 1. Cache-Cache . . . . .	—50
" 2. Colin-Maillard . . . . .	—50
" Op. 35. Trois danses idylliques. . . . .	—70
" 39. Récits d'une âme rêveuse. 12 morceaux:	
Nº 1. Au bord du lac. . . . .	—40
" 2. Paysage rustique. . . . .	—40
" 3. Danse de la fée . . . . .	—50
" 4. Le crépuscule . . . . .	—40
" 5. Le printemps. . . . .	—40
" 6. Sur l'eau. . . . .	—50
" 7. Echo du passé. . . . .	—40
" 8. Les vagues joyeuses. . . . .	—60
" 9. Un pèlerin las. . . . .	—40
" 10. En plein air. . . . .	—40
" 11. La voix de la destinée. . . . .	—40
" 12. Le jardin endormi. . . . .	—40
Op. 42. Rêves étoilés. . . . .	—85
<b>Arensky, A.</b> Op. 74. Douze Etudes. Cah. I. Nº 1—6. . . . . 1 50	
" " " " " Cah. II. Nº 7—12. . . . . à 50	
" Séparément. Nº 1—12. . . . . à 50	
<b>Barmotine, S.</b> Op. 9. Картинки изъ детской жизни. Tableaux de la vie enfantine. . . . . 3 —	
Однѣльно:	
Nº 1. Утренняя молитва. La prière du matin —25	
" 2. Мама. La maman. . . . . —25	
" 3. Бабушка. La grand'mère. . . . . —25	
" 4. Любимый месяц маи. Le beau mois de mai. . . . . —25	
" 5. Пѣнь инцихъ дѣтей. Chanson des enfants mendiants. . . . . —25	
" 6. Игра въ пятнашки. Jeu aux tappes. . . . . 40	
" 7. Очарование новой куклы. Enchantedement d'une nouvelle poupee . . . . . —25	
" 8. Игра въ лошадки. Jeu aux chevaux. . . . . —25	
" 9. Торжественный марш. Marche solennelle. . . . . —40	
" 10. Полька. Polka. . . . . —25	
" 11. Вальсъ. Valse mélancolique. . . . . —60	
" 12. Мазурка. Mazurka . . . . . —60	
" 13. Жалюзи. La pluiente. . . . . —25	
" 14. Катанье на лодкѣ. Promenade en bateau. . . . . —40	
" 15. Беззокотство. L'inquiétude. . . . .	
" 16. Игра въ скакалку. Jeu à la corde. . . . . —25	
" 17. Грэзы. Les rêves. . . . . —25	
" 18. Игра въ жмурки. Jeu au colin-maillard. . . . . —25	
" 19. Капризы. Les caprices. . . . . —40	
" 20. Осенняя пѣнь. Chant d'automne. . . . . —25	
" 21. У гроба. Auprès du tombeau. . . . . —25	
" 22. Въ лѣсу. Au bois. . . . . —40	
Op. 10. Ballade. . . . . 2 —	
<b>Bogoliouboff, U.</b> Quatre morceaux en forme d'études. . . . . —75	
<b>Bubeck, Th.</b> Op. 22 Nº 1. Chanson d'amour. . . . . —40	
" " " " " 2. Mélancolie. . . . . —40	
<b>Butzow, W.</b> Op. 4. Что лѣсь разказываетъ. Ce que raconte la forêt. Cinq esquisses . . . . . 1 —	
" Op. 5. 8 Préludes Nº 1, 2, 3, 4, 5, 6, 7, 8. . . . . à 40	
<b>Conus, Ed.</b> Quatre études. (Œuvre posthume). . . . . —75	
<b>Conus, G.</b> Op. 19. Stimmungsbilder Nº 2. . . . . —20	
" " " " " 3. . . . . —40	
Op. 34. Huit morceaux (Troisième série):	
Nº 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	
<b>Conus, G.</b> Op. 36. Nº 1. Air de danse. . . . . —40	
" " " " " 2. Moment douloureux. . . . . —40	
" " " " " 3. Etude. . . . . —40	
" Op. 38. Trois morceaux de Piano pour les petites mains: Nº 1. Con moto. 2. Andante expressivo. 3. Scherzando. . . . . —60	
<b>Cui, C.</b> Op. 70. Deux mazurkas. . . . . —75	
" " " " " 79. Trois mazurkas. . . . . 1 25	
<b>Eigès, K.</b> Op. 1. Nocturne . . . . . —40	
" " " " " 3. Deux pièces: Nº 1. Impromptu-Étude.	
" " " " " 2. Fuga. . . . . —40	
" " " " " 4. Barcarolle. . . . . —40	
" " " " " 5. Deux préludes Nº 1. 2. . . . . à 25	
<b>Glière, R.</b> Op. 19. Trois morceaux: Nº 1. Mazurka. . . . . —35	
" " " " " 2. Intermezzo. . . . . —35	
" " " " " 3. Mazurka . . . . . —35	
Op. 21. Nº 1. Tristesse. . . . . —20	
" " " " " 2. Joie. . . . . —20	
" " " " " 3. Chagrin. . . . . —20	
Op. 26. Nº 1. Prélude . . . . . —40	
" " " " " 2. Prélude . . . . . —40	
" " " " " 3. Prélude . . . . . —30	
" " " " " 4. Chanson simple. . . . . —30	
" " " " " 5. Mazurka . . . . . —40	
" " " " " 6. Feuille d'album. . . . . —40	
Op. 29. Trois mazurkas: Nº 1. H-moll. Nº 2. Es-dur. Nº 3. B-moll. . . . . —75	
Op. 30. 25 Préludes en 5 cahiers: Cah. I. II. III. IV. V. . . . . à 1 50	
Op. 31. 12 pièces enfantines. (Moyenne difficulté).	
Nº 1. Prélude. 2. Nocturne. 3. Berceuse. 4. Rêverie. 5. Chanson populaire. 6. Valse. 7. Romance. 8. Étude. 9. Mazurka. 10. Chant oriental. 11. Feuillet d'album. 12. Air de ballet. à 30	
Op. 34. 24 pièces caractéristiques pour la jeunesse. Cahier I. II. III. IV. . . . . à 1 —	
Op. 40. Deux esquisses. . . . . —50	
Op. 43. 8 pièces faciles: Nº 1. Prélude . . . . . —40	
Nº 2. Prière . . . . . —25	
" 3. Mazurka . . . . . —25	
" 4. Le matin. . . . . —25	
" 5. Le soir. . . . . —25	
" 6. Rondo. . . . . —25	
" 7. Arietta. . . . . —35	
" 8. Marche miniature . . . . . —25	
<b>Goedicke, A.</b> Op. 17. Stances: Nº 1. Andante. 2. Allegro misterioso. 3. Lento non troppo. 4. Molto tempestuoso. . . . . 1 —	
<b>Goldenweiser, A.</b> Op. 10 Nº 1. Prélude. Cis-moll. . . . . —35	
<b>Kalioujnyi, B.</b> Op. 3. Cinq morceaux: Nº 1. Mélodie. 2. Petite Valse. 3. Chanson. 4. La gracieuse. 5. Sarabande. . . . . —60	
<b>Kaschpérów, L.</b> Au sein de la nature. (Среди природы).	
Nº 1. Deux roses. Две розы. Nº 1. F-dur.	
" 2. A-dur. . . . . —50	
" II. Deux feuilles d'automne. (Две осеннихъ листа). Nº 1. G-dur. Nº 2. H-moll. . . . . —50	
" III. Le murmure des blés. Ржевъ шумитъ. . . . . —50	
" IV. Le battage du blé. Молотьба. . . . . —50	
<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Versuche music. Restaurirungen. Heft II. Изъ минувшихъ вѣковъ. Опыты музыкальной реставраціи. Тетр. II. № 4. Гудяя. № 5. Филадельф. № 6. На родинѣ Непама. . . . . 1 —	
<b>Khvostchinsky, P.</b> Op. 7. 1-re Sonate . . . . . 3 —	
<b>Kotoff, P.</b> Op. 1. Six pièces lyriques. . . . . —60	
<b>Landstein, W.</b> 5 morceaux: Nº 1. Romance. . . . . —40	
" " " " " 2. L'Espiagle . . . . . —25	
" " " " " 3. Gavotte . . . . . —25	
" " " " " 4. Petite Valse . . . . . —25	
" " " " " 5. A la Mazurka. . . . . —25	