

A MONSIEUR PIERRE STRAKOFF.

# QUATRE MORCEAUX

POUR PIANO

|              |  |                    |  |
|--------------|--|--------------------|--|
| Nº1 PRÉLUDE. | Pr. $\frac{40 \text{ cop.}}{\text{Mk 1-}}$ | Nº2. PETITE VALSE. | Pr. $\frac{40 \text{ cop.}}{\text{Mk 1-}}$ |
| Nº3. DUETTO. | Pr. $\frac{40 \text{ cop.}}{\text{Mk 1-}}$ | Nº4. SCHERZO.      | Pr. $\frac{50 \text{ cop.}}{\text{Mk 1-}}$ |

par

# A. GOEDICKE.

OP. 1.



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.

Imprimerie P. Jurgenson à Moscou.

C. W. THOMPSON & CO.,

SOLE AGENTS  
MILES & THOMPSON,  
13 WEST STREET,





# QUATRE MORCEAUX.

## I. Prélude C-moll.

A. GOEDICKE Op. 1.

Andante lugubre.

PIANO.

*pp*

*portamento*

a tempo

*dimin.* *riten. e dimin.* *ppp*

*ten ten ten ten*

*ten ten ten ten*

*ten* *p* *ten*

*ten* *p* *ten*

*m.d.*

*m.d.*

*pp espressivo* *poco a poco crescendo ed accelerando*

*pp espressivo* *poco a poco crescendo ed accelerando*

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains four measures. The first measure has a fermata over a chord. The second and third measures have a '2' above the treble staff. The fourth measure is marked *p poco a poco*.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains four measures. The first measure is marked *crescendo ed accelerando*. The second measure has *ten.* above the treble staff. The system ends with a repeat sign.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains four measures. The first measure is marked *più f sempre accelerando e molto cresc.*. The system ends with a repeat sign.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains four measures. The first measure is marked *ritenuto molto*. The second measure has *ten.* above the treble staff. The third measure is marked *fff pesante*. The system ends with a repeat sign.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. The system contains four measures. The second measure has fingerings: 2, 1, 4, 1, 2, 3, 2, 1, 3. The system ends with a repeat sign.

8

Musical score system 1, featuring treble and bass staves with various notes, rests, and dynamic markings.

Musical score system 2, featuring treble and bass staves with various notes, rests, and dynamic markings.

Musical score system 3, featuring treble and bass staves with various notes, rests, and dynamic markings.

Musical score system 4, featuring treble and bass staves with various notes, rests, and dynamic markings.

Musical score system 5, featuring treble and bass staves with various notes, rests, and dynamic markings.

*ff e strepitoso*

*molto cresc.*

*molto diminuendo*

*quasi tromb. riten.*

*espress. p*

**Tempo I.** *m. d.*

*ppp quasi reminiscenza*

*piano quasi*

*Ca. \**

*campana*

*dim.*

*Ca. \**

*ppp m. d.*

*riten.*

*ppp Fine.*

# COMPOSITIONS

DE

# A. ARENSKY.

|                           | P. R.   |   | P. R. |
|---------------------------|---|---|-------|
| 6168 Op. 4                | Symphonie № 1. H-moll pour Orchestre. <i>Partition.</i>   | 7 | —     |
| 6170 " "                  | Arr. pour Piano à 4 m's   |   |       |
|                           | par S. Taneïew  | 3 | —     |
| 6471 76                   | 5. Six pièces pour Piano  | 2 | —     |
| 6471 " "                  | № 1. Ноктюрнъ. <i>Nocturne</i>  | — | 40    |
| 6472 " "                  | № 2. Интермеццо. <i>Intermezzo</i>  | — | 50    |
| 6473 " "                  | № 3. Романсъ. <i>Romance</i>  | — | 40    |
| 6474 " "                  | № 4. Вальсъ. <i>Valse</i>   | — | 50    |
| 6475 " "                  | № 5. Basso ostinato.  | — | 30    |
| 6476 " "                  | № 6. Этюдъ. <i>Etude</i>  | — | 60    |
| 14095 " "                 | 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>   | 1 | —     |
| 14096 " "                 | <i>Parties.</i>   | 2 | —     |
| 14097 " "                 | Arr. pour Piano à 4 mains   |   |       |
|                           | par H. Pachulski  | 2 | —     |
| 14098 <sup>a</sup> " "    | Andante, tiré du Quatuor  | — | 40    |
| 13386 " "                 | 12. № 1. Petite Ballade. Pour Violoncelle et Piano.   | — | 50    |
| 13387 " "                 | № 2. Danse capricieuse. Pour V-celle et Piano.  | 1 | —     |
| 17502 " "                 | 13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>  | 1 | —     |
| 17503 " "                 | <i>Parties.</i>   | 1 | 50    |
| 17504 " "                 | arr. p. Piano à 2 ms par l'auteur.  | — | 40    |
| 17505 " "                 | arr. p. Piano à 4 ms par l'auteur.  | — | 50    |
|                           | Trois morceaux pour Piano:  |   |       |
| 14348 " "                 | 19. № 1. Etude H-moll.  | — | 50    |
| 14349 " "                 | № 2. Prélude E-moll   | — | 50    |
| 14350 " "                 | № 3. Mazurka As-dur.  | — | 50    |
|                           | 23. Silhouettes, pour Orchestre. <i>Partition.</i>  | — | —     |
|                           | <i>Parties.</i>   | — | —     |
| 17674 " "                 | pour deux Pianos à 4 mains.   | 2 | —     |
| 17675 " "                 | pour Piano à 4 mains  | 2 | —     |
| 14487 " "                 | 24. Trois Esquisses. № 1. F-dur. № 2. As-dur  |   |       |
|                           | № 3. F-moll   | 1 | 50    |
| 18916 " "                 | 25. № 1. Impromptu.   | — | 40    |
| 18917 " "                 | № 2. Réverie.   | — | 40    |
| 18918 " "                 | № 3. Etude  | — | 80    |
| 18919 " "                 | № 4. Scherzino  | — | 40    |
| 19185 " "                 | 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтїе Священнаго Коронованїя Ихъ Императорскихъ Величествъ. <i>Партитура.</i>              | 2 | —     |
| 19186 " "                 | <i>Оркестровые голоса.</i>  | — | —     |
| 19187 " "                 | <i>Хоровые голоса.</i>  | — | 80    |
| 19188 " "                 | <i>Клавираусцугъ.</i>   | — | 80    |
| Op. 28.                   | Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.  | — | —     |
| 19139 " "                 | № 1. Logaèdes   | — | 50    |
| 19140 " "                 | № 2. Péons  | — | 40    |
| 19141 " "                 | № 3. Ioniques   | — | 30    |
| 19142 " "                 | № 4. Sâri   | — | 40    |
| 19143 " "                 | № 5. Strophe alcéenne.  | — | 30    |
| 19144 " "                 | № 6. Strophe sapphique  | — | 40    |
|                           | 30. Quatre morceaux pour Violon et piano.   |   |       |
| 19166 " "                 | № 1. Prélude  | — | 80    |
| 19167 " "                 | № 2. Sérénade   | — | 50    |
| 19168 " "                 | № 3. Berceuse   | — | 60    |
| 19169 " "                 | № 4. Scherzo  | — | 80    |
| 19213 " "                 | 32. Trio. Pour piano, Violon et Violoncelle   | 5 | —     |
| 19238 " "                 | 33. 3-me Suite, pour 2 pianos à 2 ms  | 2 | 50    |
|                           | № 1. Диалогъ. № 2. Вальсъ. № 3. Торжествен. маршъ. № 4. Менуэтъ. № 5. Равотъ. № 6. Очеркъ. № 7. Похоронный маршъ. № 8. Ноктюрнъ. № 9. Польскій. |   |       |
| 19251 56 " "              | 34. 6 pièces enfantines pour Piano à 4 mains.   | 2 | —     |
| 19310 " "                 | 35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>   | 1 | 50    |
|                           | <i>Parties.</i>   | 3 | —     |
| 19311 " "                 | pour Piano à 4 ms.  | — | —     |
| 19312 " "                 | " " " " " " " " " " " "   | — | —     |
| 19593 66 <sup>a</sup> " " | 36. 24 morceaux pour piano.   | 5 | —     |
|                           | Séparément. Отдѣльно всѣ №№ отъ 40—80 к.  |   |       |
| 19637 42 " "              | 37. Рафаэль. Музыкальные сцены. Для пѣнія съ фортепиано.  | 3 | —     |
| 14347 " "                 | Соня на Волгѣ. Полная опера для фортепиано.   | 3 | —     |
| 14710 " "                 | " " " " " " " " " " " "   | 6 | —     |
| 14708 " "                 | Увертюра для оркестра. <i>Партитура.</i>  | 2 | —     |
| 14709 " "                 | " " " " " " " " " " " "   | 3 | —     |
| 14710 " "                 | " " " " " " " " " " " "   | — | 50    |
| 14347 " "                 | № 9. Трѣпакъ и хоръ для фортепиано.   | — | 40    |
| 14183 " "                 | Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагеномъ.  | — | 50    |
| 14288 " "                 | Полурри для фортепиано въ 2 руки arr. Э. Лангеромъ  | 1 | 25    |
| 14289 " "                 | Полурри для фортепиано въ 4 руки arr. Э. Лангеромъ  | 1 | 50    |
|                           | Теоретическія сочиненія.  |   |       |
|                           | Сборникъ задачъ (1000) для практическаго изученія гармонїи  | 2 | —     |
|                           | Краткое руководство къ практич. изученію гармонїи.  | 1 | 50    |
|                           | Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Виѣсть   | 1 | 50    |



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# II. Petite Valse.

A. GOEDICKE, Op. 1.

PIANO. *p*

Two staves of music in 3/4 time, key of B-flat major. The first staff is the treble clef and the second is the bass clef. The music begins with a piano (*p*) dynamic. The first measure of the bass staff has a 'Pia.' marking with an asterisk. The second and third measures of the bass staff also have 'Pia.' markings. The music features a mix of eighth and sixteenth notes with some slurs.

Two staves of music continuing the piece. The notation includes various rhythmic patterns and slurs across both staves.

Two staves of music. The first measure of the bass staff has a 'Pia.' marking. The second measure of the bass staff has an asterisk. The music continues with complex rhythmic figures.

Two staves of music. The first measure of the bass staff has a 'Pia.' marking. The music concludes with a final cadence in the bass staff.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and articulation marks.

Second system of musical notation, including a *Pia.* marking and an asterisk (\*) at the end of the system.

Third system of musical notation, featuring the markings *Vivace. legato* and *p leggero*. It includes fingerings (1, 2, 3, 4, 5) and slurs.

Fourth system of musical notation, showing complex fingerings (1, 2, 3, 4, 5) and slurs across multiple notes.

Fifth system of musical notation, including the marking *f brillante e leggero* and *m.g.* (mezzo-gioco).

*rit.* *a tempo*

*f* *m.g.* *m.g.*  
*brillante e leggero*

**Tempo I.**

*m.g.* *rit.* *p*

First system of musical notation, featuring a treble and bass clef. The key signature has three flats. The music includes a melodic line in the treble and a bass line in the bass. A *rit.* marking is present below the bass line.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three flats. The music includes a melodic line in the treble and a bass line in the bass. A *rit.* marking is present below the bass line.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three flats. The music includes a melodic line in the treble and a bass line in the bass.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of three flats. The music includes a melodic line in the treble and a bass line in the bass.

Fifth system of musical notation, concluding the piece. It features a treble and bass clef with a key signature of three flats. The music includes a melodic line in the treble and a bass line in the bass. A *rit.* marking is present below the bass line, and a *lento* marking is present above the treble line. The system ends with a *Fine.* marking.



# COMPOSITIONS

DE

# A. ARENSKY.

|                    |   | P. R. |   |   | P. R. |
|--------------------|---|-------|---|---|-------|
| 6168               | Op. 4. Symphonie № 1. H-moll pour Orchestre.        | 7     | Op. 28. Essais sur des rythmes oubliés. Six pièces          | — | —     |
|                    | Partition.  | —     | pour piano à 2 mains.                                       | — | —     |
| 6170               | " " " Arr. pour Piano à 4 ms                        | 3     | № 1. Logaèdes . . . . .                                     | — | 50    |
|                    | par S. Tanefew . . . . .                            | —     | № 2. Péons . . . . .  | — | 40    |
| 6471/76            | 5. Six pièces pour Piano . . . . .                  | 2     | № 3. Ioniques . . . . .                                     | — | 30    |
| 6471               | " № 1. Ноктюрнъ. Nocturne . . . . .                 | —     | № 4. Sâri . . . . .   | — | 40    |
| 6472               | " № 2. Интермеццо. Intermezzo . . . . .             | —     | № 5. Strophe alcéenne. . . . .                              | — | 30    |
| 6473               | " № 3. Романсъ. Romance . . . . .                   | —     | № 6. Strophe sapphique . . . . .                            | — | 40    |
| 6474               | " № 4. Вальсъ. Valse . . . . .                      | —     | 30. Quatre morceaux pour Violon et piano.                   |   |       |
| 6475               | " № 5. Basso ostinato. . . . .                      | —     | № 1. Prélude . . . . .                                      | — | 80    |
| 6476               | " № 6. Этюдъ. Etude . . . . .                       | —     | № 2. Sérénade . . . . .                                     | — | 50    |
| 14095              | 11. Quatuor G-dur. Pour 2 Violons, Alto et          | 1     | № 3. Berceuse . . . . .                                     | — | 60    |
|                    | Violoncelle. Partition.                             | —     | № 4. Scherzo. . . . .                                       | — | 80    |
| 14096              | " " " " " Parties.                                  | 2     | 32. Trio. Pour piano, Violon et Violoncelle . . . . .       | 5 | —     |
| 14097              | " " " " " Arr. pour Piano à 4 mains                 | —     | 33. 3-me Suite, pour 2 pianos à 2 ms . . . . .              | 2 | 50    |
|                    | par H Pachulski . . . . .                           | 2     | № 1. Дюкони. 2. Вальсъ. 3. Торжествен. маршъ.               |   |       |
| 14096 <sup>a</sup> | " Andante, tiré du Quatuor . . . . .                | —     | 4. Менюэтъ. 5. Гавотъ. 6. Скерцо. 7. Похорон-               |   |       |
| 13386              | 12. № 1. Petite Ballade. Pour Violoncelle et Piano. | —     | ный маршъ. 8. Ноктюрнъ. 9. Полькъ.                          |   |       |
| 13387              | " № 2. Danse capricieuse. Pour V-celle et Piano.    | —     | 34. 6 pièces enfantines pour Piano à 4 mains. . . . .       | 2 | —     |
| 17502              | 13. Intermezzo, pour Orchestre à cordes. Partition. | 1     | 35. Quatuor. Pour Violon, Alto et 2 Violoncelles.           |   |       |
| 17503              | " " " " " Parties.                                  | 1     | Partition. . . . .  | 1 | 50    |
| 17504              | " " " " " arr. p. Piano à 2 ms par l'auteur.        | —     | Parties. . . . .  | 3 | —     |
| 17505              | " " " " " arr. p. Piano à 4 ms par l'auteur.        | —     | " " " " " pour Piano à 4 ms. . . . .                        | — | —     |
|                    | Trois morceaux pour Piano:                          |       | 36. 24 morceaux pour piano. . . . .                         | 5 | —     |
| 14348              | 19. № 1. Etude H-moll . . . . .                     | —     | " " " " " Sèparèmènt. Отдèльнò всè №№ отъ 40—80 к.          |   |       |
| 14349              | " № 2. Prélude E-moll . . . . .                     | —     | 37. Рафаэль. Музыкальнныя сцены. Для пьня                   |   |       |
| 14350              | " № 3. Mazurka As-dur. . . . .                      | —     | съ фортепиано. . . . .                                      | 3 | —     |
|                    | 23. Silhouettes, pour Orchestre. . . . .            | —     | Сонъ на Волгѣ. Полная опера для фортепиано. . . . .         | 3 | —     |
|                    | " " " " " Parties. . . . .                          | —     | 14710 " " " " " пьня съ фортеп. . . . .                     | 6 | —     |
| 17674              | " " " " " pour deux Pianos à 4 mains. . . . .       | 2     | 14708 " " " " " Увертюра для оркестра. Партитура. . . . .   | 2 | —     |
| 17675              | " " " " " pour Piano à 4 mains . . . . .            | 2     | 14709 " " " " " Голоса . . . . .                            | 3 | —     |
| 14487              | 24. Trois Esquisses. № 1. F-dur. № 2. As-dur        |       | 14710 " " " " " для фортепиано . . . . .                    | — | 50    |
|                    | № 3. F-moll . . . . .                               | 1     | 14347 " " " " " № 9. Тренакъ и хоръ для фортепиано. . . . . | — | 40    |
| 18916              | 25. № 1. Impromptu. . . . .                         | —     | 14183 " " " " " Колыбельная пьня, arr. для вио-             |   |       |
| 18917              | " № 2. Rêverie. . . . .                             | —     | лонч. съ фортеп. В. Фитцеганемъ. . . . .                    | — | 50    |
| 18918              | " № 3. Etude . . . . .                              | —     | 14288 " " " " " Понурри для фортепиано въ 2 руки            |   |       |
| 13919              | " № 4. Scherzino . . . . .                          | —     | arr. Э. Лангеромъ . . . . .                                 | 1 | 25    |
| 19185              | 26. Кантата для голоса соло, хора и орк-            |       | 14289 " " " " " Понурри для фортепиано въ 4 руки            |   |       |
|                    | стра на 10-лѣтне Священнаго Коронованія Ихъ         |       | arr. Э. Лангеромъ . . . . .                                 | 1 | 50    |
|                    | Императорскихъ Величествъ. Партитура.               | 2     |   |   |       |
| 19136              | " " " " " Оркестровые голоса. . . . .               | —     |   |   |       |
| 19137              | " " " " " Хоровые голоса. . . . .                   | —     |   |   |       |
| 19138              | " " " " " Клавираусцунъ. . . . .                    | —     |   |   |       |



Propriété de l'éditeur.

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par

## A. GOEDICKE.

OP. 1.



Propriété de l'éditeur.

**P. JURGENSON.**

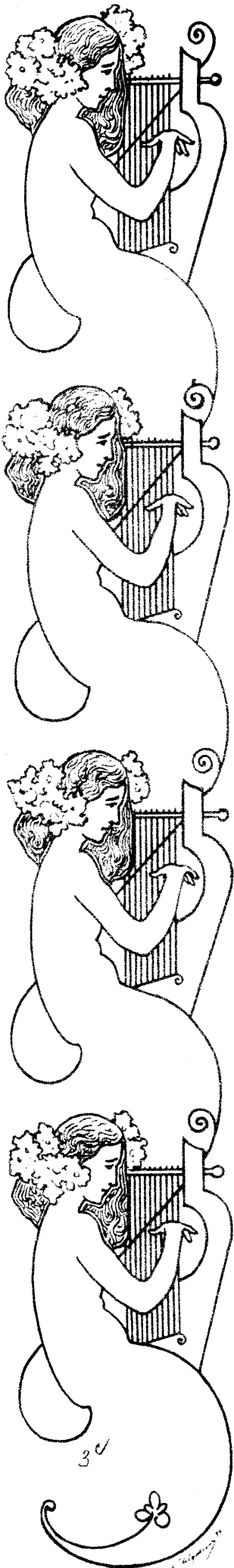
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# III. Duetto.

A. GOEDICKE. Op. 1.

*Andante espressivo.*

PIANO.

*p*  
*pp*  
*m.g.*  
*m.g.*  
*3*  
*ritenuto*

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and a *rit.* (ritardando) marking in the final measure.

**Poco più animato.**

Second system of musical notation, continuing the piece with a more animated feel. It features a treble and bass clef, two sharps in the key signature, and includes dynamic markings such as *v* (accents) and *z* (zaccas).

Third system of musical notation, showing further development of the musical theme. It includes a treble and bass clef, two sharps, and various musical notations including slurs and accents.

Fourth system of musical notation, featuring a *crescendo* marking in the bass line and a *f* (forte) dynamic marking in the final measure. It includes a treble and bass clef and two sharps.

Fifth system of musical notation, concluding the piece with a *ff* (fortissimo) dynamic marking and a *dim. molto e ritardando* (diminuendo molto and ritardando) instruction. It includes a treble and bass clef and two sharps.

*a tempo* *mf* *pp leggiero* *pp leggiero* 10

The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, A4) and a quarter note (G#4), followed by a series of eighth notes. The bass staff starts with a half note chord (F#2, A2) and a quarter note (G#2), followed by a series of eighth notes. Dynamics include *mf* and *pp leggiero*. A fermata is placed over a measure in the treble staff, and a '10' is written above a group of notes in the treble staff.

The second system continues the musical piece. The treble staff features a series of eighth notes with a fermata over the final measure. The bass staff has a series of eighth notes with a fermata over the final measure. Dynamics include *pp leggiero*.

*p* *sf poco agitato*

The third system shows a change in dynamics and tempo. The treble staff has a series of eighth notes with a fermata over the final measure. The bass staff has a series of eighth notes with a fermata over the final measure. Dynamics include *p* and *sf poco agitato*.

*accelerando*

The fourth system features an *accelerando* marking. The treble staff has a series of eighth notes with a fermata over the final measure. The bass staff has a series of eighth notes with a fermata over the final measure.

The fifth system concludes the piece. The treble staff has a series of eighth notes with a fermata over the final measure. The bass staff has a series of eighth notes with a fermata over the final measure. Dynamics include *mf* and *pp leggiero*.

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A dynamic marking of *ff* *ritenuto* is present. A fermata is placed over a sixteenth-note scale in the left hand.

Tempo I.

Second system of the piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. A dynamic marking of *p* is present.

Third system of the piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. A dynamic marking of *m.g.* is present. A fermata is placed over a note in the left hand. A double asterisk *\*\** is placed below the system.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. A dynamic marking of *p* is present. A fermata is placed over a note in the left hand.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. A dynamic marking of *p* is present.

*poco ritenuto*

*a tempo*  
*poco ritenuto*

*sempre più piano*  
*m.d.*

*pp*  
*sempre ritenuto e dim.*  
*ppp*

# 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   | 19139 | " " № 1. Logaèdes . . . . .   | 50    |
| par S. Tanefew . . . . .   | 3 —   | " " № 2. Péons . . . . .  | 40    |
| 6471/78 " 5. Six pièces pour Piano . . . . .   | 2 —   | " " № 3. Ioniques . . . . .   | 30    |
| 6471 " " № 1. Ноктюрнъ. <i>Nocturne</i> . . . . .  | 40    | " " № 4. Sâri . . . . .   | 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  | 19271 | " 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 <sup>a</sup> " " " " " " " " <i>Parties.</i>   | 40    | № 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Смерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій. |       |
| 13386 " 12. № 1. Petite Ballade. <i>Pour Violoncelle et Piano.</i>   | 50    | 19251/58 " 34. 6 pièces enfantines pour Piano à 4 mains. 2 —  |       |
| 13387 " " № 2. Danse capricieuse. <i>Pour V-celle et Piano.</i>  | 1 —   | 19310 " 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  | " " " " " " " " <i>Parties.</i>   | 3 —   |
| 17504 " " " " " " " " arr. p. Piano à 2/ms par l'auteur.   | 40    | 19312 " " " " " " " " pour Piano à 4/ms. —  |       |
| 17505 " " " " " " " " arr. p. Piano à 4/ms par l'auteur.   | 50    | 19593/664 " 36. 24 morceaux pour piano. . . . .   | 5 —   |
| Trois morceaux pour Piano:   |       | " " " " " " " " Séparément. Отдѣльно всѣ №№ отъ 40—80 к.  |       |
| 14348 " 19. № 1. Etude H-moll. . . . .   | 50    | 19637/42 " 37. Рафазъ. Музыкальнѣя сцены. <i>Для пѣнія съ фортепiano.</i> . . . . .   | 3 —   |
| 14349 " " № 2. Prélude E-moll . . . . .  | 50    | 14347 Сонъ на Волгѣ. Полная опера для фортепiano. . . . .   | 3 —   |
| 14350 " " № 3. Mazurka As-dur. . . . .   | 50    | 14710 " " " " " " " " пѣнія съ фортеп. 6 —  |       |
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| " " " " " " " " <i>Parties.</i>  | — —   | 14709 " " " " " " " " " " " " <i>Голоса</i> . . . . .   | 3 —   |
| 17674 " " " " " " " " pour deux Pianos à 4 mains. 2 —  |       | 14710 " " " " " " " " " " " " для фортепiano . . . . .  | 50    |
| 17675 " " " " " " " " pour Piano à 4 mains . . . . .   | 2 —   | 14347 " " " " " " " " № 9. Трепакъ и хоръ для фортепiano. — 40  |       |
| 14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur   |       | 14188 " " " " " " " " Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагеномъ. — 50                                 |       |
| № 3. F-moll . . . . .  | 1 50  | 14288 " " " " " " " " Попурри для фортепiano въ 2 руки  |       |
| 18916 " 25. № 1. Impromptu. . . . .  | 40    | arr. Э. Лангеромъ . . . . .   | 1 25  |
| 18917 " " № 2. Réverie. . . . .  | 40    | 14289 " " " " " " " " Попурри для фортепiano въ 4 руки  |       |
| 18918 " " № 3. Etude . . . . .   | 80    | arr. Э. Лангеромъ . . . . .   | 1 50  |
| 18919 " " № 4. Scherzino . . . . .   | 40    |   |       |
| 19185 " 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтне Священнаго Коронованія Ихъ Императорскихъ Величествъ. <i>Партитура.</i> | 2 —   |   |       |
| 19136 " " " " " " " " <i>Оркестровые голоса.</i>   | — —   |   |       |
| 19137 " " " " " " " " <i>Хоровые голоса.</i>   | 80    |   |       |
| 19138 " " " " " " " " <i>Клавирауцигъ.</i>   | 80    |   |       |

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par

## A. GOEDICKE.

OP. 1.



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# IV. Scherzo.

A. GOEDICKE, Op. 1.

Allegro molto. M.M.  $\text{♩} = 120-126.$

PIANO.

*pp leggiero* *ten.*

*legato espress.*

*p*

5 2 1

*ten.* *po - co a po - co cresc.*

5 4 3 2

First system of musical notation. The right hand (treble clef) begins with a melodic line marked with a first ending bracket (1) and a fourth ending bracket (4). The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation. The right hand features chords and melodic fragments, with dynamic markings *ten.* and *f*. The left hand continues with eighth-note accompaniment, marked *marcato*. Vertical lines with 'v' indicate fingerings or accents.

Third system of musical notation. The right hand has a melodic line with accents (^) and triplets (3 2). The left hand has a bass line with accents (^) and triplets (3 2). A dynamic marking of *ff* is shown.

Fourth system of musical notation. The right hand has a melodic line with accents (^) and a dynamic marking of *ff*. The left hand has a bass line with accents (^) and a dynamic marking of *fff*. Slurs are used to connect notes in both hands.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *legato*. The left hand has a bass line with a dynamic marking of *legato*. A first ending bracket (1) is present. A signature 'Pd.' is at the bottom left, and an asterisk (\*) is at the bottom right.

Più tranquillo.

*p espress. legato*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a piano (*p*) dynamic and an expressive (*espress.*) character, with a *legato* instruction. A first ending bracket is placed over the final two measures of the system.

The second system continues the piece with two staves. It features a variety of note values and rests, with a first ending bracket over the final two measures.

*poco rit.*

The third system continues with two staves. A *poco rit.* (poco ritardando) marking is present in the final measures, indicating a slight slowing down of the tempo. A first ending bracket is also present.

The fourth system consists of two staves with continuous musical notation throughout.

The fifth system consists of two staves. A second ending bracket is placed over the final two measures of the system.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, some grouped with slurs and ties. The bass staff features a more active line with eighth and sixteenth notes, also containing slurs and ties.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a fermata over a note in the treble staff towards the end of the system.

Third system of musical notation, marked *p ma pesante e riten.* The treble staff has a more sparse texture with fewer notes, while the bass staff continues with a steady accompaniment.

Fourth system of musical notation, marked *m. d.*, *diminuendo*, *riten.*, and *a tempo*. The notation shows a gradual change in dynamics and tempo, with notes becoming more widely spaced.

Fifth system of musical notation, marked *m. d.*, *molto riten.*, and *pp*. The piece concludes with a very soft and slow ending, indicated by the *pp* marking and the final notes.

Tempo I.

*legg. pp*

The first system of music consists of two staves. The treble staff begins with a whole note chord, followed by a half note, and then a series of eighth notes. The bass staff features a continuous eighth-note accompaniment. A dynamic marking of *legg. pp* is placed above the treble staff.

The second system continues the musical piece. It includes fingerings such as 2, 3, 1 and 4, 2, 1 in the bass staff. There are also articulation marks like accents and slurs. A *V* mark is present below the bass staff.

The third system includes the instruction *il basso tenuto* centered below the bass staff. It features various chordal textures and melodic lines in both staves.

The fourth system shows detailed fingering for the right hand, including 1, 2, 5, 1 and 3, 5, 1. It also includes dynamic markings like *mf* and *f*. A *V* mark is located below the bass staff.

The fifth system concludes the page with a final chord in the treble staff and a descending eighth-note line in the bass staff. A *V* mark is present below the bass staff.

First system of musical notation. The treble clef staff contains complex chords and melodic lines, with a large slur over the first two measures. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *pp.* is present in the bass staff. The system concludes with the instruction *molto cresc.*

Second system of musical notation. The treble clef staff continues with complex harmonic textures. The bass clef staff maintains the eighth-note accompaniment. The system ends with a fermata over the final measure.

Third system of musical notation. The treble clef staff features a prominent *glissando* in the right hand, indicated by a long horizontal line. The dynamic marking *ff* is placed in the middle of the system. The bass clef staff continues with the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff features a large slur over the first two measures, with a fermata over the final measure.

Fifth system of musical notation. The treble clef staff contains a complex melodic passage with fingerings (1, 2, 4, 3, 1, 2, 4, 3, 1) indicated above the notes. The bass clef staff has a dynamic marking of *marcatissimo il basso*. The system ends with a fermata over the final measure.

1 4 3 1 4 3 1

8

*rit.*

Meno mosso e più tranquillo.

*f*

*bb* *b* *b*

*sempre più tranquillo* *espressivo*

*bb*

5 2 3 1 4 5

*riten.* *ritenuto*



Presto.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). Dynamics: *f* (forte) and *p* (piano). The piece begins with a strong *f* chord in the bass, followed by a melodic line in the treble that moves from a half note to a quarter note. The bass line features a series of eighth notes.

Second system of musical notation. Treble clef, bass clef, key signature of three flats. Fingerings: 1, 2, 5, 4, 1, 2 in the treble. Dynamics: *f* and *p*. The treble part has a melodic line with slurs and a trill-like figure. The bass part has a steady eighth-note accompaniment.

Third system of musical notation. Treble clef, bass clef, key signature of three flats. Dynamics: *ff* (fortissimo). The treble part features a series of chords with slurs. The bass part continues with eighth notes, marked with accents (^).

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats. Dynamics: *ff*. The treble part has a melodic line with a slur and a fermata. The bass part has eighth notes with accents (^).

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats. Dynamics: *ff a tempo* and *feroce*. The treble part has a melodic line with slurs and fingerings: 3, 2, 3, 4, 1, 2, 3, 4, 1. The bass part has eighth notes with accents (^).

# 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   | 19139 | " " № 1. Logaèdes . . . . .   | 50    |
| par S. Tanefew . . . . .   | 3 —   | " " № 2. Péons . . . . .  | 40    |
| 6471/78 " 5. Six pièces pour Piano . . . . .   | 2 —   | " " № 3. Ioniques . . . . .   | 30    |
| 6471 " " № 1. Ноктюрнъ. <i>Nocturne</i> . . . . .  | 40    | " " № 4. Sâri . . . . .   | 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  | 19271 | " 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 <sup>a</sup> " " " " " " " " <i>Parties.</i>   | 40    | № 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Смерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій. |       |
| 13386 " 12. № 1. Petite Ballade. <i>Pour Violoncelle et Piano.</i>   | 50    | 19251/58 " 34. 6 pièces enfantines pour Piano à 4 mains. 2 —  |       |
| 13387 " " № 2. Danse capricieuse. <i>Pour V-celle et Piano.</i>  | 1 —   | 19310 " 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  | " " " " " " " " <i>Parties.</i>   | 3 —   |
| 17504 " " " " " " " " arr. p. Piano à 2/ms par l'auteur.   | 40    | 19312 " " " " " " " " pour Piano à 4/ms. —  |       |
| 17505 " " " " " " " " arr. p. Piano à 4/ms par l'auteur.   | 50    | 19593/664 " 36. 24 morceaux pour piano. . . . .   | 5 —   |
| Trois morceaux pour Piano:   |       | " " " " " " " " Séparément. Отдѣльно всѣ №№ отъ 40—80 к.  |       |
| 14348 " 19. № 1. Etude H-moll. . . . .   | 50    | 19637/42 " 37. Рафазъ. Музыкальнѣя сцены. <i>Для пѣнія съ фортепiano.</i>   | 3 —   |
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| 17674 " " " " " " " " pour deux Pianos à 4 mains. 2 —  |       | 14710 " " " " " " " " " " " " для фортепiano . . . . .  | 50    |
| 17675 " " " " " " " " pour Piano à 4 mains . . . . .   | 2 —   | 14347 " " " " " " " " № 9. Трепакъ и хоръ для фортепiano. — 40  |       |
| 14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur   |       | 14188 " " " " " " " " Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагеномъ. — 50                                 |       |
| № 3. F-moll . . . . .  | 1 50  | 14288 " " " " " " " " Попурри для фортепiano въ 2 руки  |       |
| 18916 " 25. № 1. Impromptu. . . . .  | 40    | arr. Э. Лангеромъ . . . . .   | 1 25  |
| 18917 " " № 2. Réverie. . . . .  | 40    | 14289 " " " " " " " " Попурри для фортепiano въ 4 руки  |       |
| 18918 " " № 3. Etude . . . . .   | 80    | arr. Э. Лангеромъ . . . . .   | 1 50  |
| 18919 " " № 4. Scherzino . . . . .   | 40    |   |       |
| 19185 " 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтiе Священнаго Коронованiя Ихъ Императорскихъ Величествъ. <i>Партитура.</i> | 2 —   |   |       |
| 19136 " " " " " " " " <i>Оркестровые голоса.</i>   | — —   |   |       |
| 19137 " " " " " " " " <i>Хоровые голоса.</i>   | 80    |   |       |
| 19138 " " " " " " " " <i>Клавирауцигъ.</i>   | 80    |   |       |

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