

COMPOSITIONS

DE

G. Conus.



| | R. C. |
|---|-------------------------|
| 19146 Op. 1. Scènes enfantines. Suite pour Orchestre et Choeur | Partition 7 — |
| 19146 " " " " " " " " | Parties 12 — |
| 19146 ^a " " " " " " " " | Parties de chœur.— 40 |
| 19147 " " " " " " " " | Piano à 4 mains. 4 — |
| 19666/8 " 2. Три музыкальныя картинки. Для одного голоса, скрипки и фортепiano № 1. Ночь—60 к. № 2. Море—80 к. № 3. Ива. | — 60 |
| " 3. Trois morceaux pour le piano: | |
| 19585 " № 1. Complainte | — 40 |
| 19586 " № 2. Rêverie. | — 50 |
| 19587 " № 3. Caléidoscope | — 80 |
| 19604/6 " 4. Suite mignonne: № 1. Marche. 2. Valse. 3. Fandango. <i>Piano à 4ms compl.</i> | 1 50 |
| | Séparément à— 60 |
| 19708/13 " 5. Шесть романсовъ, для одного голоса съ фортепiano | 2 — |
| 20126 " 6. Двѣ пѣсни: № 1. Осенняя пѣсня | — 50 |
| 20127 " " " " " № 2. Весенняя пѣсня | — 50 |
| 20056 " 7. Rêverie pour le piano. | — 30 |
| 20099 " 8. Кантата памяти Императора Александра III. <i>Партитура</i> | 2 — |
| 20100 " " " " " " <i>Клавиръ</i> | 1 — |
| " " " " " " <i>Хоровые голоса</i> | — |
| 20120 " 9. Шесть романсовъ | 1 50 |
| 20125 " " " " " " № 1—6 отдѣльно по | 40 |
| 20789/90 " 10. Deux morceaux pour Piano | <u>60</u> |



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MOSCOU chez P. JURGENSON,
*Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe
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Deux morceaux

POUR PIANO.

I.

Georges Conus, Op. 10.

Andante doloroso.

Piano.

6/21/1912

The first system of musical notation consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic and contains two triplet markings over eighth notes. The lower staff features a piano (*p*) dynamic and a forte (*f*) dynamic marking. The system concludes with a mezzo-piano (*mp*) dynamic and a triplet marking over the word "cre".

The second system of musical notation includes lyrics "scen" and "do" positioned between the staves. The upper staff contains a forte (*f*) dynamic marking. The lower staff features a triplet marking over a group of notes.

The third system of musical notation is characterized by sixteenth-note runs in both the upper and lower staves. The upper staff includes a forte (*f*) dynamic marking. The lower staff features a mezzo-forte (*mf*) dynamic marking.

The fourth system of musical notation features a mezzo-forte (*mf*) dynamic marking. Both staves contain sixteenth-note patterns, with the upper staff showing a descending line and the lower staff showing a more complex rhythmic accompaniment.

The fifth system of musical notation includes a piano (*p*) dynamic marking in the upper staff and a mezzo-forte (*mf*) dynamic marking in the lower staff. The upper staff contains detailed fingerings (4, 3, 6, 2, 1) and a sixteenth-note run. The lower staff features a sixteenth-note accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes, some beamed together, and some with accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment with chords and single notes. Dynamic markings include *mf* in the first measure and *dolce e p* in the second measure.

The second system continues the musical piece. The upper staff maintains its intricate melodic texture. The lower staff provides a steady accompaniment with some chordal textures. The key signature remains consistent with the first system.

The third system introduces a change in dynamics. The upper staff has a *f* marking in the first measure. The lower staff features a sixteenth-note run with a *6* fingering. Later in the system, there is a *mf* marking and a triplet of eighth notes marked with a *3*.

The fourth system continues the musical development. The upper staff has a more active melodic line with some slurs. The lower staff continues with a rhythmic accompaniment, showing some chordal textures.

The fifth system concludes the page. The upper staff starts with a *f* dynamic. The lower staff has a *cresc.* marking in the second measure, indicating a gradual increase in volume. The system ends with a final chordal texture in both staves.

allargando molto

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes a fermata over a chord in the treble and a dynamic marking of *ff* in the bass.

a tempo

Second system of musical notation, continuing the grand staff. It features a dynamic marking of *fff* in the bass and a fermata over a chord in the treble.

molto doloroso

Third system of musical notation, featuring a dynamic marking of *mp* in the bass and a *dim.* marking in the treble. It includes a change in time signature to 3/4 and a fermata over a chord.

rall. molto

a tempo

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

ritenuto

Fifth system of musical notation, featuring a dynamic marking of *ritenuto* in the bass and a fermata over a chord in the treble.

II.

Animato affettuoso.

Piano.

The musical score consists of six systems of staves. The first system begins with a piano (*p*) dynamic and the instruction *sempre legato*. It features a treble and bass clef with a key signature of three flats and a 6/8 time signature. Fingerings are indicated with numbers 1-5. The second system includes the instruction *poco cresc.*. The third system features dynamics *dim.*, *mp*, *pp*, and *p*. The fourth system includes *mp* and *cre-*. The fifth system includes *-scen - do* and *p*. The sixth system includes *m.d.* and concludes with a double bar line.

Meno mosso.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamics include *mf* and *mp*. The instruction *molto espressivo quasi rubato* is written below the staff.

Second system of musical notation. Treble clef, key signature of three sharps. Dynamics include *mf*. The instruction *rit.* is written below the staff. A *Ca.* (Cadenza) marking is present at the end of the system.

Third system of musical notation. Treble clef, key signature changes to two flats (Bb, Eb). The tempo marking **Tempo I.** is written above the staff. Dynamics include *cresc.* and *f*. An *8* (octave) marking is present above the staff.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*. An *8* (octave) marking is present above the staff. A *Ca.* (Cadenza) marking is present at the end of the system.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a *poco cresc.* marking. The melody features a descending line with a fermata on the final note. The bass line consists of a steady eighth-note accompaniment. Dynamics include *mf* and *di* (diminuendo). Fingerings are indicated with numbers 1, 2, and 5.

Second system of musical notation. The melody continues with a descending line, marked with a fermata. The bass line continues with eighth notes. Dynamics include *f*. The lyrics *- nu - en - do* are written below the notes.

Third system of musical notation. The tempo changes to **Meno mosso.** The melody is more complex, with a fermata. Dynamics include *mf*, *p*, and *m. d.* (more dolce). The bass line features a more active accompaniment. The instruction *espressivo quasi rub.* is present.

Fourth system of musical notation. The key signature changes to two sharps (F-sharp, C-sharp). The melody is marked *mp*. The bass line has a steady accompaniment. Dynamics include *mf*. The instruction *poco rit.* is present. A *Ped.* (pedal) marking is at the end of the system.

Fifth system of musical notation. The melody continues with a fermata. Dynamics include *mf* and *cresc.* (crescendo). The bass line continues with eighth notes.

Tempo I.

First system, measures 1-2. Treble clef: *f*, 8. Bass clef: *f*, 8.

Second system, measures 3-4. Treble clef: *p*, 8. Bass clef: *p*, 8.

Third system, measures 5-6. Treble clef: *pp*. Bass clef: *pp*, 8.

Fourth system, measures 7-8. Treble clef: *p*. Bass clef: *pp*, 8.

Fifth system, measures 9-10. Treble clef: *cresc.*. Bass clef: *cresc.*, 8.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features piano accompaniment with dynamic markings such as *f* and *ff*. Fingering numbers (1-5) are present above and below notes. The system concludes with a fermata over a chord.

Second system of musical notation. It begins with a dynamic marking of *ff*. The music includes a section marked *ritenuto* followed by a section marked *precipitando*. The piano accompaniment continues with various rhythmic patterns and dynamic changes.

Third system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The tempo marking *a tempo* and dynamic marking *mp* are present. The vocal line includes the lyrics "di - mi - nu - be - eu -".

Fourth system of musical notation. It continues the vocal line and piano accompaniment. The dynamic marking *p* is used. The vocal line includes the lyrics "do - mi -".

Fifth system of musical notation. It concludes the vocal line and piano accompaniment. The dynamic marking *pp* is used. The vocal line includes the lyrics "nu - en - do".

СОЧИНЕНИЯ ДЛЯ ФОРТЕПИАНО ВЪ 2 РУКИ.

| | P. К. | | P. К. | | P. К. |
|---|-------|--|-------|--|-------|
| <i>Abesser, E.</i> Op. 188. Je pense à toi. Romance. —25 | | <i>Бернадэ, М.</i> Collection d'airs favoris de l'opéra italien: — | | <i>Brunner, C. T.</i> Op. 46. № 2. Lucrezia Borgia. Divertissement. —25 | |
| <i>Alberti, H.</i> 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 | | <i>Burgmüller, Fr.</i> 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. Fantaisies 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 (легкія) 2-й сборникъ (Кризандеръ). Fantaisies d'op. (faciles) Album 2. Томъ 176. 1 — | | — " 14. " Cavatine de l'opéra Linda di Chamounix. —20 | | <i>Clementi, M.</i> Toccata. —30 | |
| <i>Содержание:</i> — 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 | | <i>Cooper, W.</i> Op. 54. Tout pour l'amour. Valse de salon. —45 | |
| <i>Agosti, F.</i> Marche de Garibaldi. —25 | | — " 16. " Ballade de l'opéra Lucrezia Borgia. —20 | | — Op. 59. Прощайте, гусары. Галопъ. —30 | |
| <i>Arditi, L.</i> Il bacio. Valse, facilitée par A. Kündinger. —40 | | — " 17. Bellini. Air de la Norma "Casta diva". —20 | | — " 76. Echo de la patrie. —30 | |
| <i>Arensky, A.</i> Op. 19. Trois morceaux. № 1. Etude. H-moll. —50 | | — " 19. Donizetti. Romance de la Linda "Cari luoghi". —20 | | <i>Cramer, H.</i> Op. 84. № 5. Martha. Fantaisie instructive. —40 | |
| " 2. Prélude. E-moll. —50 | | — " 20. " Romance de l'opéra Elisire d'amore. —20 | | — Op. 157. № 1. Valse de l'opéra Faust. —30 | |
| " 3. Mazurka. As-dur. —50 | | — " 21. Verdi. Air de l'opéra Lombardi. —30 | | <i>Крамель, Е.</i> Op. 6. Капризница. Салонная полька. —25 | |
| <i>Arkadijeff, L.</i> Berceuse. —20 | | — " 22. Donizetti. Cavatine de l'opéra Lucrezia Borgia. —30 | | <i>Croisez, A.</i> Op. 50. Le moulin des tilleuls. Fantaisie. —30 | |
| <i>Badarzewska, Th.</i> L'Espérance. Méditation. —30 | | — " 23. " Sextour 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 | | <i>Czerny, Ch.</i> Op. 92. Toccata. —45 | |
| <i>Балабуновъ, А.</i> Въ штыки. Маршъ. —30 | | — " 33. Rossini. Prière de l'opéra Zora. (Moïse). —30 | | <i>Czerny, Fr.</i> Классная Библиотека. Степень IV № 50 Bruch. M. op. 12 № 3. Romance. —20 | |
| <i>Baumfelder, F.</i> Op. 165. Romeo et Juliette. Valse brillante. —30 | | — " 34. " Romance de Desdemona de l'opéra Otello. —20 | | <i>Damm, F.</i> 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 | |
| <i>Becker, C.</i> Chant du soir. —15 | | — Souvenir d'Ernst. Le carnaval de Venise. —50 | | — " 9. Heureux retour. —25 | |
| <i>Beethoven, L.</i> Op. 2. № 3. Sonate. C. (Lebert). —75 | | — Polonaise d'Oginski. —40 | | <i>Diabelli, A.</i> Op. 157. Lilienkränze. Drei Sonatinen. —45 | |
| — Op. 10. № 2. Sonate. F. (Lebert). —50 | | — Хуророкъ. Chanson de Klimoffsky. —40 | | <i>Döhler, Th.</i> Op. 58. Valse mélancolique. —25 | |
| — " 14. " 2. Sonate. G. (Lebert). —50 | | — Крошка. Романсъ П. Буахова. —40 | | — Op. 66bis Quintetto de l'opéra Sonambula. —25 | |
| — " 20. Finale du septour Es-dur arr. par J. Weiss. —30 | | — Прости. Романсъ Федорова. —40 | | <i>Дрюбокъ, А.</i> Дѣтскій музыкальный вечеръ. 65 любимѣйшихъ и легкихъ пьесъ для дѣтей, которыя не могутъ брать octave. 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 пѣвцовъ переложенныхъ для фортепиано: Часть 1-я. 1 20 | |
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| <i>Behr, F.</i> Op. 10. № 3. Douleur. Mélodie. —25 | | — " " " 2-я. —70 | | — Соловей. Романсъ Алябьева. —50 | |
| — Op. 93. Fleurette. Polka de salon. —30 | | — " " " 3-я. —60 | | <i>Egghard, J.</i> Op. 24. Sarolta. Impromptu. —30 | |
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| — " 227. Rose du Mai. —25 | | — " " 8. Мы двѣ дѣвочки. —30 | | — " 87. " 3. Le Liseron. Une fleur. —25 | |
| — " 312. № 2. Sérénade moresque. —25 | | — " " 9. Бѣхали ребята. —30 | | — " 106. L'écho du coeur. Improvisation. —30 | |
| — " 325. № 1. Les joyeux voyageurs. —30 | | — " " 10. Онь меня разлюбилъ. —40 | | — " 107. La galleguita. Danse espagnole. —30 | |
| — " 337. La Fée aux bluets. —30 | | — " " 11. Бывало. —30 | | — " 108. № 1. Au village. Mélodie. —25 | |
| — " 391. Trotzköpfchen. —30 | | — " " 12. Во саду-ли, въ огородѣ и Дружно, братцы, веселю. —40 | | — " 141. Marche forcée des troupes. —40 | |
| — " 436. Orientalisches Wiegenlied. —25 | | — " " 13. Чѣмъ тебя я огорчила. —30 | | — " 187. Amorosa. Romance italienne. —30 | |
| — " 470. Sérénade russe. —25 | | — " " 14. Не будите меня молодую и Ахъ, скучно мнѣ. —40 | | — " 189. Adelina. Polka-Mazurka. —40 | |
| — Венгерскій танецъ. № 3. —15 | | — " " 15. Кто могъ любить такъ страстно и Хожу я по улицѣ. —40 | | — " 191. La jolie danseuse. Valse-élé-gante. —30 | |
| — " " " 7. —25 | | — " " 17. Лучинишка и Пирушка будутъ. —60 | | — " 199. Vers le ciel. Mélodie. —25 | |
| <i>Bendel, Fr.</i> Op. 15. № 1. Nocturne. —25 | | — " " 20. Два прощанья. —40 | | — " 226. Idylle. Pièce de salon. —30 | |
| — Op. 30. La Clochette. Morceau caractéristique. —40 | | — " " 21. Скажите ей. —40 | | — " 253. № 4. Air anglais. Long, long ago. —25 | |
| — " 98. № 3. Élégie. —30 | | — " 125 Русскихъ народныхъ пѣсенъ 125 chansons populaires russes. Часть I. Томъ 66. 1 50 | | — " 253. № 5. Trab! Trab! Mélodie de Kücken. —25 | |
| — " 105. Souvenir d'Ischl. Tyrolienne. —30 | | — Часть II. Томъ 67. 1 50 | | | |
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| — " 133. Sur les montagnes. Idylle. —45 | | <i>Biehl, A.</i> Op. 76. Blümlein Tausendschön. —30 | | | |
| <i>Berens, H.</i> Op. 74. Graziosa. —15 | | <i>Bolck, O.</i> Op. 67. № 3. Joyeux retour. —25 | | | |
| — Op. 93. № 1. Funeraillies de la rose. —30 | | <i>Бортулянский, Дм.</i> 35 концертвъ. Переложение для фортепиано въ 2 руки. 3 — | | | |
| — " " 2. Danse des graces. —45 | | <i>Brisson, F.</i> Op. 100. Ravane favorite de Louis XIV. —30 | | | |
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| — Op. 43. Скорбь у могилы. —30 | | <i>Bruch, M.</i> Marche funèbre. —25 | | | |
| — " 47. "Слеза" памяти Тургенева. —30 | | | | | |
| — Элегія памяти Государыни Императрицы Маріи Александровны. —30 | | | | | |
| — Giulia. Romance de Denza. —30 | | | | | |
| — Гучи черныя. Romance de Romberg. —30 | | | | | |