

А. ГЕДИКЕ

A. GOEDICKE

Op. 36

60 ЛЕГКИХ ПЬЕС

ДЛЯ НАЧИНАЮЩИХ

для фортепиано

60 LEICHTE KLAVIERSTÜCKE

FÜR ANFÄNGER

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Веселая песня.

Fröhliches Liedchen.

Andantino.

№31. *mf*

p

В лесу ночью.

Die Nacht im Walde.

Moderato.

№32. *p*

pp *cres*

Киргизская народная песня.

Kirgisisches Volkslied.

Andante non troppo.

№33.

5 3 3 1 5 1 3 2

3 1 2 4 5 3 5 1 5 5

mf

Этюд.

Etude.

№34.

Veloce

p legato

1 4 3 4 3 2 1 2 4 2 3 1 3 1

legato *cresc.*

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

f

4 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

p

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of quarter notes and eighth notes, with some notes marked with fingerings (1, 3, 5).

Медленный вальс. *Langsamer Walzer.*
Allegretto.

№35. *p*

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of quarter notes and eighth notes, with some notes marked with fingerings (1, 3, 5). A piano (*p*) dynamic marking is present at the beginning of the system.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of quarter notes and eighth notes, with some notes marked with fingerings (1, 3, 5).

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of quarter notes and eighth notes, with some notes marked with fingerings (1, 3, 5).

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of quarter notes and eighth notes, with some notes marked with fingerings (1, 3, 5).

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a series of quarter notes and eighth notes, with some notes marked with fingerings (1, 3, 5). A pianissimo (*pp*) dynamic marking is present at the end of the system.

Allegro moderato.

№36.

The musical score is for a piano exercise, numbered 36, in 2/4 time, marked *Allegro moderato*. It consists of seven systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system is marked *cresc.* (crescendo). The sixth system also includes a *cresc.* marking. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating specific technical exercises. The key signature has one sharp (F#), and the time signature is 2/4.

Этюд.

Etude.

Moderato.

№37.

dimin e calando

Колыбельная.

Wiegenlied.

Andantino con moto.

№38.

Песнь печали.

Kummer.

№ 39.

Adagio.

p espressivo

Фугато.

Fugato.

Allegro energico.

№40.

Киргизская песня.

Kirgisches Lied.

Moderato.

№41.

p *espressivo*

Этюд.

Etude.

Allegro moderato.

№42.

Этюд.

Etude.

Allegro.

№43.

Колыбельная.

Wiegenlied.

Moderato.

№44.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes with fingerings 1, 2, 3, 4, 5, 3, 2, 1, 3, 2, 1. The bass clef accompaniment consists of a steady eighth-note pattern. A fermata is placed over the final note of the first system.

Second system of musical notation. The melody continues with fingerings 5, 1, 3, 2, 3, 1, 5, 1. The bass clef accompaniment includes some chords and rests. A mezzo-forte (*mf*) dynamic marking is present.

Third system of musical notation. The melody features a series of eighth notes with fingerings 5, 1, 1, 4, 2, 2, 1, 4. The bass clef accompaniment continues with a steady eighth-note pattern. A piano (*p*) dynamic marking is present.

Fourth system of musical notation. The melody has fingerings 5, 4, 3, 3, 1, 3, 3, 1, 1, 4, 4, 4. The bass clef accompaniment features chords and rests. A pianissimo (*pp*) dynamic marking is present.

Fifth system of musical notation. The melody has fingerings 5, 4, 3, 1, 2, 2, 5, 3, 2, 1. The bass clef accompaniment includes chords and rests. Dynamic markings include *sost.* (sostenuto) and *p a tempo* (piano at tempo).

Sixth system of musical notation. The melody has fingerings 3, 1, 4, 3, 1, 5, 3, 2, 1. The bass clef accompaniment includes chords and rests. Dynamic markings include mezzo-forte (*mf*) and pianissimo (*pp*).

В старинном замке.

Im alten Schlosse.

Allegro moderato.

№45.

First system of musical notation for piece №45, measures 1-4. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff provides accompaniment with notes G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *mf*. Fingerings are indicated by numbers 1-5.

Second system of musical notation for piece №45, measures 5-8. The treble staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff accompaniment includes notes G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *f* and *dim.*. Fingerings are indicated by numbers 1-5.

Third system of musical notation for piece №45, measures 9-12. The treble staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff accompaniment includes notes G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *mf* and *dim.*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation for piece №45, measures 13-16. The treble staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff accompaniment includes notes G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *p* and *sostenuto*. Fingerings are indicated by numbers 1-5.

Фугато.

Fugato.

Allegro moderato.

№46.

First system of musical notation for piece №46, measures 1-4. The treble staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff provides accompaniment with notes G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *f*. Fingerings are indicated by numbers 1-5.

Second system of musical notation for piece №46, measures 5-8. The treble staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff accompaniment includes notes G2, B1, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics include *mf*, *f*, and *più forte*. Fingerings are indicated by numbers 1-5.

Менуэт.

Menuett.

Allegro non troppo.

№ 47.

The musical score consists of seven systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic in the piano part. The bass part features a steady accompaniment of eighth notes. The piano part includes various melodic lines with slurs, accents, and fingerings (1-5). Dynamics fluctuate throughout, including piano (*p*), mezzo-forte (*mf*), and a crescendo (*cresc.*) in the second system. The score concludes with a first ending and a final piano (*p*) dynamic.

Гавот.

Gavotte.

Allegro non troppo.

№48.

Garotte di capo al Fine

ЭТЮД.

Etude.

№ 49.

Vivace.

legato

mf

cresc.

f

p

cresc.

Марш.

Marsch.

Tempo di marcia.

№ 50.

The musical score is a piano accompaniment for a march. It is divided into six systems, each containing a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di marcia'. The score includes various musical notations such as notes, rests, beams, and slurs. Fingerings (1-5) and articulation marks (V) are provided for many notes. The piece concludes with a double bar line at the end of the sixth system.

Песнь без слов.

Lied ohne Worte.

№ 51. *Andante sostenuto.*

p espressivo

sost.

dim.

mf

riten. e dim.

pp

Этюд.

Etude.

Allegro non troppo.

№ 52.

The first system of the piano etude consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a series of eighth-note chords with fingerings 4, 1, 5, and 4. The bass staff mirrors this with fingerings 1, 4, 1, and 1. A *crescendo* marking is placed between the two staves.

The second system continues the piece. The treble staff has fingerings 1, 5, 4, 1, and 1. The bass staff has fingerings 1, 1, and 1. A forte (*f*) dynamic marking is present.

The third system features a *piu forte* dynamic marking. The treble staff has fingerings 1, 2, 1, and 1. The bass staff has fingerings 1, 4, 1, and 1.

The fourth system includes a mezzo-forte (*mf*) dynamic marking and the instruction *sopra* (above) for the treble staff. The treble staff has fingerings 4, 4, 4, and 4. The bass staff has fingerings 2, 4, 4, and 4.

The fifth system features a forte (*f*) dynamic marking. The treble staff has fingerings 4, 4, 4, and 4. The bass staff has fingerings 4, 4, 4, and 4.

The sixth system concludes the piece with a *dimin.* (diminuendo) dynamic marking. The treble staff has fingerings 4, 4, 4, and 4. The bass staff has fingerings 4, 4, 4, and 1.

Военные трубы.

Militär Trompeten.

Allegro vigoroso.

№ 53.

Музыкальный номер № 53, Allegro vigoroso. Состоит из четырех систем по две нотных системы в каждой. Музыка написана для военных труб (Militär Trompeten) в 3/4 такта, один знак бемоля. Темп Allegro vigoroso. Динамика варьируется от forte (f) до fortissimo (ff). Включены различные ритмические фигуры, такие как триоллы и шестнадцатые ноты. Указаны номера пальцев и знаки дыхания.

Тревога.

Alarm.

Tempestoso.

№ 54.

Музыкальный номер № 54, Tempestoso. Состоит из двух систем по две нотных системы в каждой. Музыка написана для военных труб (Militär Trompeten) в 3/4 такта, один знак бемоля. Темп Tempestoso. Динамика forte (f). Включены различные ритмические фигуры, такие как шестнадцатые ноты. Указаны номера пальцев и знаки дыхания.

Свирель.

Schalmei.

Moderato con moto.

№55.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5, 8). The bass staff provides harmonic support with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *pp* (pianissimo) dynamic marking. The treble staff shows a melodic line with ornaments and fingerings (1, 2, 3, 4, 5). The bass staff features chords and single notes.

Ночные дозоры.

Nächtliche Patrouille.

Allegro non tanto.

№56.

Third system of musical notation, starting with the tempo marking *Allegro non tanto* and a *mf* (mezzo-forte) dynamic. The treble staff has a melodic line with ornaments and fingerings (1, 2, 3, 4, 5, 6). The bass staff has a rhythmic accompaniment with chords and single notes.

Fourth system of musical notation, featuring a *f* (forte) dynamic marking. The treble staff has a melodic line with ornaments and fingerings (1, 2, 3, 4, 5, 6). The bass staff has a rhythmic accompaniment with chords and single notes.

Fifth system of musical notation, featuring a *p* (piano) dynamic marking. The treble staff has a melodic line with ornaments and fingerings (1, 2, 3, 4, 5, 6). The bass staff has a rhythmic accompaniment with chords and single notes.

Sixth system of musical notation, featuring a *p* (piano) dynamic marking. The treble staff has a melodic line with ornaments and fingerings (1, 2, 3, 4, 5, 6). The bass staff has a rhythmic accompaniment with chords and single notes.

First system of musical notation. Treble and bass clefs. Includes dynamic markings *pp* and *p*. Fingerings are indicated with numbers 1-5. There are asterisks and Cyrillic characters below the staff.

Second system of musical notation. Treble and bass clefs. Includes dynamic markings *f* and *p*. Fingerings are indicated with numbers 1-5.

Этюд. Etude.

Allegro moderato.

№57.

Third system of musical notation. Treble and bass clefs. Includes dynamic marking *p*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass clefs. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass clefs. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble and bass clefs. Includes dynamic marking *p*. Fingerings are indicated with numbers 1-5.

Марш перед боем. Kriegsmarsch.

Moderato e molto energico.

№58.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of seven systems of two staves each. The tempo is 'Moderato e molto energico'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. There are also some performance instructions like 'Ped.' (pedal) and asterisks (*) marking specific measures. The piece concludes with a double bar line.

Вальс. Walzer.

Tempo di Valse.

№59.

First system of musical notation (measures 1-6). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Tempo di Valse'. The first staff contains the melody with various ornaments and fingerings (e.g., 4, 3, 2, 1, 4, 3, 1, 2, 1, 4, 1, 4, 1, 2, 1, 3). The second staff contains the piano accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation (measures 7-12). The melody continues with similar ornamentation and fingerings. The piano accompaniment provides a steady harmonic support.

Third system of musical notation (measures 13-18). The tempo marking *cantando* (cantando) is introduced. The melody features a *cresc.* (crescendo) marking. The piano accompaniment includes a *f* (forte) dynamic marking.

Fourth system of musical notation (measures 19-24). The melody continues with a *p* (piano) dynamic marking. The piano accompaniment features a *f* (forte) dynamic marking.

Fifth system of musical notation (measures 25-30). The melody continues with a *p* (piano) dynamic marking. The piano accompaniment features a *f* (forte) dynamic marking.

Sixth system of musical notation (measures 31-36). The melody concludes with a *cresc.* (crescendo) marking. The piano accompaniment features a *f* (forte) dynamic marking.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The right hand continues with melodic phrases, including a first ending marked "1." leading to a repeat sign. The left hand accompaniment includes chords and moving lines. A dynamic marking of *mf espr.* (mezzo-forte, esprimo) is present. Fingerings and slurs are clearly marked.

Third system of musical notation. It features a second ending marked "2." and a *poco rit.* (poco ritardando) instruction. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The system concludes with a key signature change to one sharp (F#).

Fourth system of musical notation. The key signature is now one sharp (F#). The right hand has a melodic line with slurs and fingerings, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is present. The system ends with a key signature change to two sharps (F#, C#).

Fifth system of musical notation. The key signature is two sharps (F#, C#). The right hand features a melodic line with slurs and fingerings, and the left hand has a harmonic accompaniment. The system concludes with a key signature change to one sharp (F#).

Sixth system of musical notation. The key signature is one sharp (F#). The right hand has a melodic line with slurs and fingerings, and the left hand has a harmonic accompaniment. The system concludes with a key signature change to one flat (B-flat).

First system of piano music. The upper staff contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4, 5). The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *f* and *p*.

Вдали за рекой...

Weit hinter dem Fluss.

Moderato.

№ 60.

Second system of piano music, starting with a 2/4 time signature. It features several triplet figures in the upper staff. Dynamic markings include *p* and *mf*.

Third system of piano music, continuing the piece. It includes various dynamic markings such as *p*, *pp*, and *mf*, along with complex fingerings and slurs.

First system of musical notation. The upper staff contains a melodic line with triplets and slurs, and the lower staff contains a bass line with slurs. Fingerings 1, 2, 3, 4, 5, 4 are indicated. Dynamics include *p*.

Second system of musical notation. The upper staff continues the melodic line with slurs and triplets. The lower staff has a bass line with slurs. Dynamics include *pp* and *p*. A signature "Л.В." is present at the end.

Third system of musical notation. The upper staff features a melodic line with triplets and slurs. The lower staff has a bass line with slurs. Dynamics include *pp* and *p*. A star symbol is present in the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and triplets. The lower staff has a bass line with slurs. Fingerings 1, 2, 4, 3, 4, 5, 2, 3, 1 are indicated. Dynamics include *pp*.

Fifth system of musical notation. The upper staff features a melodic line with triplets and slurs. The lower staff has a bass line with slurs. Dynamics include *pp* and *p*.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and triplets. The lower staff has a bass line with slurs. Fingerings 1, 4, 5, 4, 2, 3, 2 are indicated. Dynamics include *p*. Time signatures 4/4 and 2/2 are shown at the end.

COMPOSITIONS MODERNES RUSSES

I. Musique pour piano.

Deux Pianos à 8 mains

Gretschaninow, A. Op. 81. Deux pièces: 1. Sarabande, 2. Gavotte.

Deux Pianos à 4 mains

Bach, J. S. Concert, p. piano g-moll, arr. et red. par A. Goedicke.

Elges, K. Op. 20. Suite-Pastorale.

Glière, R. Op. 41. N° 2. Valse triste.

— " N° 6 Mazurka.

— Op. 61. 24 Morceaux:

- 1. Prélude.
- 2. Six variations sur un thème original.
- 3. Ostinato.
- 4. Soirée d'été.
- 5. Chanson populaire.
- 6. Danse populaire.
- 7. Dans la forêt.
- 8. Les nymphes.
- 9. Nocturne.
- 10. Près du ruisseau.
- 11. Danse fantastique.
- 12. La chasse.
- 13. Prélude oriental.
- 14. Danse languide.
- 15. Mouëdzhine.
- 16. Danse orientale.
- 18. Près de la mosquée.

Goedicke, A. Op. 11. Konzertstück f. Klavier mit Orchesterbegleitung. Klavierauszug vom Autor.

Gretschaninow, A. Op. 18. Deux morceaux: 1. Poème. 2. Cortège.

Ippolitow-Iwanow, M. Op. 10. Esquisses Caucasiennes. Suite p. Orchestre N° 1. (E. Langer).

Medtner, N. Op. 33. Concerto p. piano.

Prokofiew, S. Op. 10. Concerto p. piano, Des-dur.

Scriabine, A. Op. 20. Concerto p. piano, fis-moll (arr. par N. Gilafiew).

Tschérépnine, N. Op. 30. Concerto.

Piano à 4 mains

Balakirew, M. 30 chansons russes, en 1 volume.

Glière, R. Op. 38. 24 pièces faciles:

- Cah. I. 1. Prélude. 2. Valse. 3. Impromptu. 4. Menuet. 5. Chanson populaire. 6. Mazurka.
- Cah. II. 7. Feuillet d'album. 8. Moment musical. 9. Élégie. 10. Mélodie. 11. Berceuse. 12. Scherzo.
- Cah. III. 13. Regret. 14. Inquiétude. 15. Moment lyrique. 16. Conte. 17. Orientale. 18. Esquisse.
- Cah. IV. 19. Rêverie. 20. Arabesque. 21. Intermezzo. 22. Chanson. 23. Pensée triste. 24. Tarantella.

Gnessine, M. Op. 27. „Aux enfants“. Petite suite de moyenne difficulté: 1. Chant du printemps. 2. Danse orientale I. 3. Danse orientale II. 4. Chanson d'un chevalier antique. 5. Berceuse. 6. Valse d'un ballet.

— Op. 40. Symphonisches Monument. (1905—1917) f. Orchester. Klavierauszug von M. Bichter.

Goedicke, A. Op. 12. Six morceaux:

- 1. Valse D-dur.
- 2. Barcarolle.
- 3. Marche.
- 4. Berceuse.
- 5. Sérénade.
- 6. Gavotte.

Gretschaninow, A. Op. 99. „Auf grüner Wiese“, 10 leichte Stücke:

1. Auf grüner Wiese. 2. Mama's Liedchen. 3. Ballade.
4. Im Walde verirrt. 5. Spaziergang. 6. Frühlingmorgen.
7. Märchen. 8. Im Dorfe. 9. Im Gebirge. 10. Ständchen.

Lobatschewi, Gr. Op. 20. Sieben Lieder verschiedener Völker.

Miaskowsky, N. Op. 17. Symphonie N° 4. (l'auteur).

— Op. 18. " N° 5. (").

Rimsky-Korsakow, N. Suite aus der „Legende von der unsichtbaren Stadt Kitesch und von der Jungfrau Feronia“, arr. von Lublinsky.

Zolotarew, B. Op. 15. 30 Klavierstücke (Klein-Russische Volkslieder). Die Ausführung ist für Anfänger (Primo) und für Vorgeschriftene (Secondo) progressiv eingerichtet. Revidirt von A. Siloti: II. u. I. und II.

II. Musique de chambre.

Quintuors, Quatuors et Trios.

Alexandrow, Anatole. Op. 7. Quatuor (2 V-n, Alto et V-celle) Partition, in 16° Parties, in 4°.

Catoire, G. Op. 24. Quintuor (2 V-n, Alto, V-celle et Piano).

— Op. 31. Quatuor (Violon, Alto, V-celle et Piano).

Ewsseïew, S. Op. 7. Poème héroïque. Trio G-dur (Piano, V-n, V-celle).

Gnessine, M. Op. 11. Requiem. Quintuor (Piano, 2 V-n, Alto, V-celle).

Goedicke, A. Op. 14. Trio (Piano, V-n, V-celle).

— Op. 33. Quatuor (2 V-n, Alto, V-celle) Partition et Parties, in 16° Parties, in 4°.

Iwanow-Boretzky, M. Op. 8. Trio (V-n, Alto, V-celle) Partition.

Kowalow, P. Op. 33. Quatuor N° 2 (2 V-n, Alto, V-celle) Partition in 16° et Parties in 4°.

Krein, Alex. Op. 12. Esquisses hébraïques. Suite I. (2 V-n, Alto, V-celle et Clarinette).

— Op. 13. Esquisses hébraïques. Suite II. (2 V-n, Alto, V-celle et Clarinette).

Krein, Gr. Op. 18. Quatuor (2 V-n, Alto, V-celle) Partition in 16° et Parties in 4°.

— Op. 27. Prélude. Sextuor (2 V-n, Alto, V-celle, Flûte et Piano).

Krychanowsky, I. Op. 22. Trio D-dur (Piano, Violon, V-celle).

Roslavetz, Nik. 3-me Trio (" " ").

Sabaniew, L. Op. 4. Trio-Impromptu (" " ").

Schirinsky, W. Op. 2. Quatuor (2 V-n, Alto, V-celle) Partition in 16° et Parties in 4°.

Violon et Piano.

Catoire, G. Op. 15. Sonate.

Dianow, A. Op. 10. Lyrische Stücke: 1. Orientalische Melodie. 2. An den Frühling. 3. Abendliedchen.

Ewsseïew, S. Op. 11. Idylle. Poème lyrique.

Forterre, H. Op. 10. Deux Mélodies: 1. F-dur. 2. F-moll.

— Op. 12. Chanson.

— Op. 24. Humoresque.

Goedicke, A. Op. 10. Sonate A-dur.

Gretschaninow, A. Op. 81. In modo antico. Suite (1. Prélude. 2. Gavotte. 4. Aria. 5. Gigue).

Krein, Alexandre. Op. 24. Caprice hébraïque.

Krein, Gregoire. Op. 11. Sonate N° 1. G-dur.

— Op. 25. Poème.

Olenine, A. Op. 26. „Echos des près“. 2 Pièces

Roslavetz, Nic. 4-me Sonate.

Zolotarew, W. Op. 40. Sonate.

Alto et Piano.

Schirinsky, W. Op. 4. Sonate.

Wassilenko, S. Op. 46. Sonate.

Zolotarew, B. Op. 38. Eclogue.

Violoncelle et Piano.

Alexandrow, Anatole. Op. 17. Andante patetico

Drozdow, A. Op. 10. Sonate-Fantaisie.

Gnessine, M. Op. 7. Sonate-Ballade, cis-moll.

Goedicke, A. Op. 27. Drei Improvisationen.

Gretschaninow, A. Op. 86. Nocturne.

Krein, A. Op. 10. Poème F-dur.

Miaskowsky, N. Op. 12. Sonate D-dur.

Roslavetz, Nik. Sonate N° 1.

Divers instruments à vent et Piano.

Glière, R. Op. 35 N° 1. Mélodie. Flûte et Piano.

— " N° 2. Valse.

— " N° 3. Chanson. Hautbois et Piano.

— " N° 4. Andante.

— " N° 5. Romance. Clarinette et Piano.

— " N° 7. Valse triste

— " N° 8. Humoresque. Basson et Piano.

— " N° 9. Impromptu

— " N° 10. Nocturne. Cor et Piano.

— " N° 11. Intermezzo

Goedicke, A. Op. 28. Zwei Stücke f. Klarinette u. Klavier: N° 1. Nocturne. N° 2. Etude.

Nikolsky, A. Concerto. Flûte avec piano.

Tschérépnine, N. Op. 45. Esquisses:

— 1. Villégiature. (Op. 38, N° 4). Flûte et Piano.

— 2. Prélude (Op. 17, N° 2).

— 3. Molto sostenuto et tranquillo (Quasi adagio). Hautbois et Piano.

— 4. Prélude (Op. 17, N° 3). Hautbois et Piano.

— 5. Egypte (Op. 38, N° 5). Clarinette et Piano.

— 6. Andantino capriccioso

— 7. Moderato comodo. Basson et Piano.

— 8. Molto adagio. Cor anglais et Piano.

— 9. Moderato assai. Cor et Piano.

— 10. Molto sostenuto et maestoso. Cor et Piano.

— 11. Molto sostenuto et pesante. Trompète et Piano.

— 12. Sostenuto assai. Trombone-tenor et Piano.

COMPOSITIONS MODERNES RUSSES POUR PIANO

- Abramsky, A.** Sonate laconique.
- Alberg, J.** Op. 13. Vier Klavierstücke: 1. Praeludium. 2. Poème-Arabske. 3. Verzweigung. 4. Zartheit.
- Alexandrow, Anatol.** Op. 3. Zwei Klavierstücke:
 № 1. Notturmo.
 № 2. Walzer.
- Op. 4. Märchen-Sonate.
 — Op. 6. Frühere Eingebung. Vier Fragmente: 1. Sehnsucht. 2. Etüde. 3. Eindruck. 4. Epilog.
 — Op. 9. Dichtung. Poème.
 — Op. 12. Zweite Sonate, d-moll.
 — Op. 16-a. Zwei Fragmente aus der Musik zu Maeterlincks Drama „Ariane und Blaubart“: 1. Amethysten. 2. Das verzauberte Schloss. Konzertbearbeitung (Autor).
 — Op. 18. Dritte Sonate, fis-moll.
 — Op. 19. Vierte Sonate, C-dur.
 — Op. 21. „Visions“. Cinq morceaux: 1. Des profondeurs de la mémoire. 2. Une idylle. 3. Visions de mer. 4. ...angoissée. 5. ...énigmatique.
 — Op. 26. Sechste Sonate.
- Blumenfeld, F.** Op. 50. Deux fragments dramatiques.
 — Op. 51. Trois Nocturnes: 1. Chant, d-moll. 2. Rêve, Fis-dur. 3. Vision, h-moll.
- Déchéwov, Wl.** Op. 3. Méditations. 7 morceaux.
- Dianow, A.** Op. 13. Drei Klavierstücke: 1. Légende. 2. Eauforte. 3. Walzer.
 — Eaufortes. 5 morceaux.
- Drozdow, A.** Op. 4. Deux danses: 1. Danse funèbre. 2. Danse pastorale.
 — Op. 5. Impressions: 1. Sirènes. 2. Mimoses.
 — Op. 9. Danse de consolation du mimodrame. „Alladine et Palomide“.
 — Op. 13. Frühlings-Sonate.
 — Op. 15. Sonate № 2.
 — Op. 17. Impressions du Midi: 1. Poème-nocturne. 2. Etude-fantastique. 3. Barcarola-ricordanza.
- Dzéguelénok, A.** Op. 3. Zwei Klavierstücke: 1. Marsch-Humoreske. 2. Humoreske.
 — Op. 5. Zwei Klavierstücke: 1. Poème. 2. Mazurka.
- Elgès, K.** Op. 14. Quatre Morceaux: 1. Etude. 2. Romance. 3. Poème. 4. Canzonetta.
 — Op. 15. Sonate-Poème.
 — Op. 19. Deux Poèmes (P-idylle et P. mystique).
- Ewsséjew, S.** Op. 2. Sonate, G-dur.
 — Op. 3. Deux Préludes.
 — Op. 5. Poème.
- Feinberg, S.** Op. 1. Sonate № 1, A-dur.
 — Op. 2. Sonate № 2, a-moll.
 — Op. 3. Sonate № 3, gis-moll.
 — Op. 5. Fantaisie № 1, Es-dur.
 — Op. 6. Sonate № 4, es-moll.
 — Op. 8. Quatre Préludes.
 — Op. 9. Fantaisie № 2, e-moll.
 — Op. 10. Sonate № 5, a-moll.
 — Op. 11. Suite. 4 morceaux en forme d'études.
- Gilère R.** Op. 65. „Chrysis“. Ballet-pantomime. (Partition complète et №№ séparés).
- Goedicke, A.** Op. 9. № 1. Méditation.
 — Op. 13. Ballade.
 — Op. 22. Quatre études en octaves.
 — Op. 23. 50 Uebungen, Heft. I. II.
 — Op. 32. 40 leichte melodische Etüden für vorgeschrittene Schüler, progressiv geordnet. Heft I. II.
- Grétschaninow, A.** Op. 98. Kinderalbum. 15 leichte Klavierstücke.
- Grudin, W.** Op. 4. Sonate.
- Iwanow-Boretzky, M.** Op. 19. Sechs Praeludien.
- Kortschmareff, K.** Praeludium, f. die linke Hand.
 — Märchen.
 — Frühlingslied.
 — Improvisation.
- Kossenko, B.** Op. 8. Deux Etudes (B, fis).
 — Op. 12. Deux Poèmes (c, es).
- Krasseff, M.** Op. 2. Cinq Impromptus.
 — Kleine Suite aus dem Kinder-Ballet „Belebte Puppen“:
 Heft I: 1. Puppenwalzer. 2. Musikkästchen. Menuett. 3. Tanzendes Bärlein.
 Heft II: 4. Spielende Häslein. 5. Zerbrochener Bleisoldaten Parade. 6. Entelein—Wachsfigürchen. 7. Komische Polka.
- Krein, Alexandre.** Op. 18. № 2. Poème de la douceur.
 — Op. 30. № 1. Andante con anima. Petite poème.
 — Op. 34. Sonate.
- Krein, Grégoire.** Op. 15. Trois Mazurkas (b, h, Des).
 — Op. 16. Poème.
 — Op. 17. Vision et Réverie.
 — Op. 19. Deux Mazurkas (Es, gis).
 — Op. 27. Sonate № 2.
- Krein, Juffen.** Op. 7. Sonate.
- Kriukoff, W.** Op. 14. Sonate № 2.
- Krylow, P.** Thème et Variations, cis-moll.
- Liapunow, S.** Op. 65. Sonatine Des-dur.
 — Op. 70. 3-me Valse-Impromptu.
- Liatoschinsky, B.** Op. 13. Sonate.
- Maykapar, S.** Op. 22. Grande Sonatine.
 — Op. 23. Pensées fugitives. Suite de 5 esquisses (2-me série).
 — Op. 24. Wiegenmärchen. Suite aus drei kleinen Klavierstücken.
 — Op. 25. Deux billets doux.
- Melkich, D.** Op. Sonate-Nocturne.
 — Op. 11. Sonate № 2.
- Médtner, N.** Op. 1. Acht Stimmungsbilder.
 — Op. 2. Trois improvisations:
 № 1. Nixe.
 № 2. Eine Ball-Reminiscenz.
 № 3. Scherzo infernale.
 — Op. 4. Quatre morceaux: 1. Etude. 2. Caprice. 3. Moment musical. 4. Prélude.
 — Op. 7. Drei Arabesken: 1. Eine Idylle. 2. Tragoedie-Fragment, a-moll. 3. Tragoedie-Fragment, g-moll.
 — Op. 9. Drei Märchen (f, c, g).
 — Op. 10. Drei Dithyramben (D, Es, E).
 — Op. 11. Sonaten-Triade (As, d).
 — Op. 14. Zwei Märchen (f, e).
 — Märchen, d-moll.
- Miaskowsky, N.** Op. 6. Sonate № 1 (d).
 — Op. 13. Sonate № 2 (fis).
 — Op. 19. Sonate № 3 (c).
- Nétschaïew, W.** Op. 2. Prélude et Novellette.
 — Op. 3. Deux Esquisses.
- Pawlow, E.** Op. 1. Lyrische Stücke. Heft. I. Neun Praeludien.
 — Op. 2. Scherzo, cis-moll.
 — Op. 3. Lyrische Stücke. Heft II. Drei Praeludien.
 — Op. 4. Das Meer. Impressionistische Studie.
 — Op. 5. Heroische Sonate.
 — Op. 8. Zweite Sonate.
 — Walzer, dem Andenken Skriabin's gewidmet.
- Polowinkin, L.** Op. 1. Sonate № 1.
 — Op. 2. № 3. Mazurka.
 — Op. 5. Ereignisse (Evènements). Zwei Klavierstücke.
 — Op. 9. Drei Klavierstücke: 1. Elégie. 2. Elektrifizierung. 3. Aufdringliches.
 — Op. 15. Sonate № 3.
 — Op. 18. Sonate № 4.
 — Op. 20. № 1. Sérénade interrompue
 — 6-me Evènement
- Prokofiew, S.** Op. 1. Sonate, f-moll.
 — Op. 2. Quatre Etudes.
 — Op. 3. Conte. Badinage. Marche fantôme.
 — Op. 4. № 1. Reminiscences.
 — „ № 2. Elan.
 — „ № 3. Désespoir.
 — „ № 4. Suggestion diabolique.
 — Op. 11. Toccata.
 — Op. 12. № 1. Marche.
 — „ № 2. Gavotte.
 — „ № 3. Rigaudon.
 — „ № 4. Mazurka.
 — „ № 5. Capriccio.
 — „ № 6. Légende.
 — „ № 7. Prélude.
 — „ № 8. Allemande.
 — „ № 9. Scherzo humoristique (p. 4 bassons).
 — Op. 14. Sonate № 2.
 — Op. 17. Sarcasmes. Cinq morceaux.
- Protopopow, S.** Op. 1. Sonate.
- Roslawetz, Nic.** 5-me. Sonate.
- Sabaneïew, L.** Op. 12. Trois morceaux: 1. Feuille d'album. 2. Etude. 3. Prélude.
 — Op. 14. Cinq Esquisses.
 — Op. 15. Sonate.
 — Op. 16. Etude-Nocturne.
- Schaposchnikow, A.** Drei Klavierstücke: 1. Märchen. 2. Der weiten Prinzessin. 3. Menuett.
 — Gavotte.
 — Sonatine.
- Schébaline, W.** Rondeau.
- Schechter, B.** Op. 1. Sonate.
- Schenschin, A.** Op. 3. Sieben Praeludien.
 — Op. 10. Neun Praeludien.
- Schostakowitsch, D.** Op. 5. Trois danses fantastiques.
- Schulgin, L.** Moment musical.
- Schwedow, K.** Op. 13. № 2. Valse.
- Scriabine, A.** Oeuvres compl., revues et corrigées par une Commission spéciale (voir catalogue spécial).
- Stantchinsky, A.** Op. 1. Douze Esquisses.
 — Op. 2. Allegro.
 — Trois préludes en forme de canons:
 1. Canon à 2 voix en renversement. C-dur.
 2. „ à 3 „ G-dur.
 3. „ à 4 „ A-dur.
 — Prélude.
 — Sonate.
 — Etude
- Steinberg, M.** Introduction au drame. „ La princesse Maleine“ de Maeterlinck p. Orchestre (L. Nikolajew).
- Strawinsky, I.** Op. 7. Quatre Etudes.
- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tietz, M.** Sonate.
- Tülin, J.** Op. 7. Fünf Klavierstücke: 1. Praeludium. 2. Improvisation. 3. Der Traum. 4. Elegie. 5. Die versunkene Glocke.
- Wassilenko, S.** „Le beau Joseph“. Ballet-pantomime.
- Weprik, A.** Op. 3. Erste Sonate.
 — Op. 5. Zweite Sonate.
- Zolotarew, W.** Op. 39. Zwei Klavierstücke: 1. Praeludium. 2. Etude.