

**А. ГЕДИКЕ**

**A. GOEDICKE**

Op. 36

**60 ЛЕГКИХ ПЬЕС**

**ДЛЯ НАЧИНАЮЩИХ**

**для фортепиано**

**60 LEICHTE KLAVIERSTÜCKE**

**FÜR ANFÄNGER**

Тетр. I №№ 1—30  
— II №№ 31—60

Heft I №№ 1—30  
— II №№ 31—60

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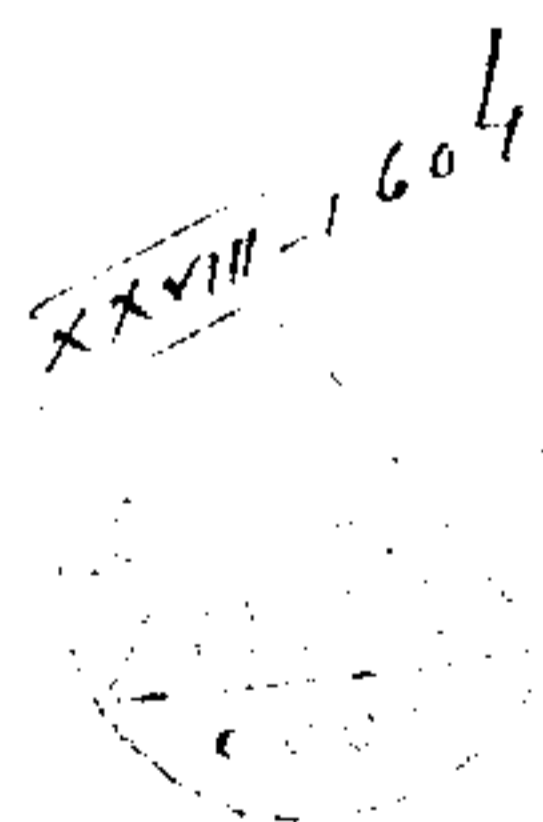
*Собственность издателей*  
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МУЗСЕКТОР ГОСИЗДАТА, МОСКВА  
УНИВЕРСАЛЬНОЕ ИЗДАТЕЛЬСТВО, ВЕНА

MUSIKSEKTION d. STAATSVERLAGES  
MOSKAU

1927

UNIVERSAL EDITION A. G.  
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# 60 легких пьес для начинающих.

60 leichte Klavierstücke für Anfänger.

Тетрадь II.  
Heft II.

А. ГЕДИКЕ.  
A. GOEDICKE. Op. 36.

## Веселая песня.

## Fröhliches Liedchen.

Andantino.

№31.

## В лесу ночью.

## Die Nacht im Walde.

Moderato.

№32.

*crescendo*

*f* *p*

*pp calando*

Киргизская народная песня.

Kirgisisches Volkslied.

Andante non troppo.

№33.

*p*

First system of musical notation, featuring a treble and bass clef with various notes and rests. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation, including a *mf* dynamic marking. Fingerings are indicated by numbers 1-5.

Этюд.

Etude.

*Veloce*

№34.

*p legato*

Third system of musical notation, starting with a 2/4 time signature and a *p legato* dynamic marking. It features a continuous eighth-note pattern in the treble clef and chords in the bass clef.

Fourth system of musical notation, including a *legato* marking and a *cresc.* (crescendo) instruction. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation, featuring a *f* (forte) dynamic marking. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation, including a *p* (piano) dynamic marking. Fingerings are indicated by numbers 1-5.

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 triplets indicated by a '3' and a curved line. The key signature has one flat (B-flat), and the time signature is 3/4.

Медленный вальс.      Langsamer Walzer.  
 Allegretto.

№35.

The second system of the musical score begins with a piano (*p*) dynamic marking. It features two staves with a mix of eighth and quarter notes, some with slurs. The lower staff includes fingerings such as 1, 2, 3, 4, 5. The key signature remains one flat, and the time signature is 3/4.

The third system continues the musical piece with two staves. It features a variety of note values including eighth and quarter notes, with many slurs connecting notes across measures. The lower staff includes fingerings like 1, 2, 3, 4, 5. The key signature and time signature are consistent with the previous systems.

The fourth system of the musical score shows more complex rhythmic patterns with two staves. It includes many slurs and some triplets. The lower staff includes fingerings such as 1, 2, 3, 4, 5. The key signature and time signature are consistent.

The fifth system of the musical score features a change in dynamics, with some notes marked *pp* (pianissimo). It consists of two staves with a mix of note values and slurs. The lower staff includes fingerings like 1, 2, 3, 4, 5. The key signature and time signature are consistent.

The sixth and final system of the musical score concludes the piece. It features two staves with a mix of note values and slurs. The lower staff includes fingerings like 1, 2, 3, 4, 5. The key signature and time signature are consistent. The piece ends with a final dynamic marking of *pp*.

Allegro moderato.

№36.

The musical score is for exercise №36, titled "Allegro moderato". It is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *p*, *mf*, and *cresc.*. Fingerings are indicated by numbers 1-5 above or below notes. The piece starts with a forte (*f*) dynamic and ends with a crescendo.

Этюд.

Etude.

Moderato.

№37.

*dimin e calando*

Колыбельная.

Wiegenlied.

Andantino con moto.

№38.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes G4, A4, B4, C5, and D5, with fingerings 2, 3, 4, 5, 1, 2, 3, 4, 5. The bass staff contains a supporting line with notes G3, F3, E3, D3, and C3, with fingerings 5, 4, 3, 2, 1. The key signature has one sharp (F#).

Second system of musical notation. It begins with a *ritenuto* marking and transitions to *a tempo*. The treble staff continues the melodic line with notes D5, C5, B4, A4, G4, with fingerings 4, 3, 2, 1, 3, 2, 1. The bass staff continues with notes C3, D3, E3, F3, G3, with fingerings 1, 2, 3, 4, 5. The key signature changes to two sharps (F# and C#).

Third system of musical notation. It includes a *pp* (pianissimo) marking and a *riten.* (ritardando) marking. The treble staff features notes G4, F4, E4, D4, C4, with fingerings 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff continues with notes G3, F3, E3, D3, C3, with fingerings 1, 2, 3, 4, 3, 2, 1. The key signature changes to one sharp (F#).

Песнь печали.

Kummer.

Adagio.

№ 39.

*p espressivo*

Fourth system of musical notation, starting with *Adagio* and *p espressivo* markings. The treble staff contains notes G4, A4, B4, C5, with fingerings 1, 2, 3, 4. The bass staff contains notes G3, F3, E3, D3, with fingerings 2, 3, 4, 3. The key signature has one sharp (F#).

Fifth system of musical notation. The treble staff contains notes D5, C5, B4, A4, G4, with fingerings 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The bass staff contains notes G3, F3, E3, D3, C3, with fingerings 3, 2, 1, 2, 3, 4, 3, 2, 1. The key signature changes to two sharps (F# and C#).

Sixth system of musical notation, including a *sost.* (sostenuto) marking. The treble staff contains notes G4, F4, E4, D4, C4, with fingerings 3, 4, 2, 1, 5, 4, 3, 2, 1. The bass staff contains notes G3, F3, E3, D3, C3, with fingerings 1, 2, 3, 4, 3, 2, 1. The key signature changes to one sharp (F#).



Фугато.

Fugato.

Allegro energico.

№40.

Киргизская песня.

Kirgisches Lied.

Moderato.

№41.

*p* *espressivo*

Этюд.

Etude.

Allegro moderato.

№42.

First system of Etude No. 42. Treble clef: 5, 1 2 1 5, 3 1, 2 2 3 3, 5. Bass clef: 3 5, 3 5.

Second system of Etude No. 42. Treble clef: 3 1, 3 3 2 2, 1, 4 2. Bass clef: 3 5, 4, 4.

Third system of Etude No. 42. Treble clef: 3 3, 5 3, 1 5, 2 4, 3. Bass clef: 2 5, 1 3, 1 5, 3 5, 4, 1 5, 4.

Этюд.

Etude.

Allegro.

№43.

First system of Etude No. 43. Treble clef: 1, 3, 1, 2. Bass clef: 5.

Second system of Etude No. 43. Treble clef: 1 2, 1 1 2 3, 5, 1, 1. Bass clef: 5, 2, 4, 1, 4, 1, mf.

Third system of Etude No. 43. Treble clef: 1 1, 2 4, 1 2 5, 2 5, 1 2, 1 3 5, 4 1. Bass clef: 1, 2, 1, 1, 5, p.

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 various fingerings (1, 2, 3, 5, 3, 2, 3, 1). The bass clef accompaniment consists of a steady eighth-note pattern. The system concludes with a fermata over the final note.

Second system of musical notation. The treble clef melody continues with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef accompaniment remains consistent. A mezzo-forte (*mf*) dynamic marking is introduced in the middle of the system. The system ends with a fermata.

Third system of musical notation. The treble clef melody features a series of eighth notes with a *p* dynamic marking. The bass clef accompaniment continues with eighth notes. The system concludes with a fermata.

Fourth system of musical notation. The treble clef melody has a *pp* (pianissimo) dynamic marking. The bass clef accompaniment features a more complex rhythmic pattern with some chords. The system ends with a fermata.

Fifth system of musical notation. The treble clef melody includes a *sost.* (sostenuto) marking followed by a *p a tempo* marking. The bass clef accompaniment continues with eighth notes. The system concludes with a fermata.

Sixth system of musical notation. The treble clef melody features a *mf* dynamic marking, followed by a *p* marking and a final *pp* marking. The bass clef accompaniment includes some chords and rests. The system ends with a fermata.

В старинном замке.

Im alten Schlosse.

Allegro moderato.

№45.

Фугато.

Fugato.

Allegro moderato.

№46.

Менуэт.

Menuett.

Allegro non troppo.

№ 47.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (f) dynamic. The first system includes fingerings 1, 2, 4, 8, 3, 1, 2, 4. The second system includes fingerings 3, 8, 3, 21, 2, 4, 35, 2, 3, 5, 4, 4 and a piano (p) dynamic. The third system includes fingerings 3, 1, 2, 1, 3, 2, 5, 4, 1, 3, 1, 3, 2, 1 and a forte (f) dynamic. The fourth system includes fingerings 1, 2, 4, 3, 3, 1, 2, 1, 2 and a mezzo-forte (mf) dynamic. The fifth system includes fingerings 4, 3, 3, 3, 1, 2, 1, 1 and a piano (p) dynamic. The sixth system includes fingerings 5, 4, 2, 5, 4, 2, 5, 4, 3, 5, 2, 1, 1, 3, 3 and a mezzo-forte (mf) dynamic. The seventh system includes fingerings 1, 3, 3 and a piano (p) dynamic. The piece 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 presented in six systems, each containing a treble and bass staff. The key signature is 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 slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). 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*

Этюд.

Etude.

Allegro non troppo.

№ 52.

First system of musical notation. Treble clef (top) and bass clef (bottom). The piece is in 2/4 time. The first measure has a dynamic marking of *p*. The second measure has a *crescendo* marking. The music consists of eighth-note patterns in both hands, with some measures containing slurs and fingerings (1, 4, 5).

Second system of musical notation. Treble clef (top) and bass clef (bottom). The music continues with eighth-note patterns. A dynamic marking of *f* appears in the second measure of this system. The piece concludes with a fermata over the final note.

Third system of musical notation. Treble clef (top) and bass clef (bottom). The music continues with eighth-note patterns. A dynamic marking of *più forte* appears in the second measure. The system ends with a fermata.

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). The music continues with eighth-note patterns. A dynamic marking of *mf* appears in the first measure. The word *sopra* is written below the bass staff. The system ends with a fermata.

Fifth system of musical notation. Treble clef (top) and bass clef (bottom). The music continues with eighth-note patterns. A dynamic marking of *f* appears in the second measure. The word *dimin.* is written below the bass staff. The system ends with a fermata.

Sixth system of musical notation. Treble clef (top) and bass clef (bottom). The music continues with eighth-note patterns. A dynamic marking of *dimin.* appears in the first measure. The system ends with a fermata.

Военные трубы.

Militär Trompeten.

Allegro vigoroso.

№ 53.

Музыкальный фрагмент № 53, Allegro vigoroso. Состоит из четырех систем по две нотные системы в каждой. Музыка написана для военных труб (Militär Trompeten) в 2/4 такта, один знак бемоля. Темп Allegro vigoroso. Динамика варьируется от forte (f) до fortissimo (ff). Включены различные ритмические рисунки, такие как триоллы и шестнадцатые ноты, а также указания по технике игры (пальцы, дыхание).

Тревога.

Alarm.

Tempestoso.

№ 54.

Музыкальный фрагмент № 54, Tempestoso. Состоит из одной системы по две нотные системы в каждой. Музыка написана в 3/4 такта, один знак бемоля. Темп Tempestoso. Динамика forte (f). Включены ритмические рисунки, пальцы и указания по технике игры.

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

Second system of musical notation, continuing the piece. It includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings.

Свирель.

Schalmei.

Moderato con moto.

№55.

Third system of musical notation, starting with a piano (*p*) dynamic marking. It includes fingerings and a *p* marking at the end of the system.

Fourth system of musical notation, featuring a treble clef staff and a bass clef staff with various notes and rests.

Fifth system of musical notation, including a piano (*p*) dynamic marking and various fingerings throughout the system.

Sixth system of musical notation, continuing the piece with various notes and rests.

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 accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *pp* (pianissimo) dynamic marking. The treble staff continues with melodic development, while the bass staff maintains the accompaniment.

Ночные дозоры.

Nächtliche Patrouille.

Allegro non tanto.

№56.

Third system of musical notation, starting with the tempo marking *Allegro non tanto* and dynamic *mf*. The piece is in 3/4 time. The treble staff features a rhythmic pattern of eighth notes, and the bass staff has a similar accompaniment.

Fourth system of musical notation, showing a change in dynamics to *f* (forte). The treble staff has a more active melodic line, and the bass staff continues with the accompaniment.

Fifth system of musical notation, featuring a *p* (piano) dynamic marking. The treble staff has a melodic line with some rests, and the bass staff continues with the accompaniment.

Sixth system of musical notation, concluding the piece. It includes several *rit.* (ritardando) markings. The treble staff has a melodic line with some rests, and the bass staff continues with the accompaniment.

pp p

p p

Этюд. Etude.

Allegro moderato.

№57.

p

p

# Марш перед боем.      Kriegsmarsch.

Moderato e molto energico.

№58.

The musical score is written for piano and consists of six systems of music. Each system contains 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 'Moderato e molto energico'. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). There are also some performance markings like 'Ped.' (pedal) and asterisks (\*) indicating specific points of interest or ornaments. The piece ends with a double bar line.

# Вальс. Walzer.

Tempo di Valse.

№59.

First system of musical notation, featuring a treble and bass staff. The piece begins with a piano (*p*) dynamic. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the melody and accompaniment. The treble staff shows more complex phrasing with slurs and fingerings. The bass staff continues with a steady accompaniment.

Third system of musical notation, marked *cantando* and *cresc.* (crescendo). The treble staff features a more lyrical melodic line. The bass staff accompaniment also shows a dynamic increase.

Fourth system of musical notation, marked *f* (forte) and *p* (piano). The treble staff has a more active melodic line. The bass staff accompaniment features a dynamic shift from *f* to *p*.

Fifth system of musical notation, marked *p*. The treble staff contains intricate melodic passages with many slurs and fingerings. The bass staff accompaniment is also detailed.

Sixth system of musical notation, marked *p* and *cresc.*. The piece concludes with a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff.



3. 2. 3. 34. 2. 2. 3. 3.

*p*

1. 2. 5. 1. 2. 5. 2.

5. 2. 2. 3. 31. 3. 1.

*mf espr.*

2. 5.

2. 3. 2. 2. 2. 4. 2.

*poco rit.*

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

*p*

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

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

*p.*

First system of piano music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features complex fingerings (e.g., 1, 2, 3, 4, 5) and slurs. Dynamics include *f* and *p*.

Вдали за рекой...

Weit hinter dem Fluss.

Moderato.

№ 60.

Second system of piano music, labeled '№ 60.' and 'Moderato.' The key signature has two flats (Bb, Eb). The music includes triplets and dynamics *p* and *mf*.

Third system of piano music. The key signature remains two flats. Dynamics include *p*, *mp*, and *mf*. The piece concludes with a final cadence in the bass staff.

First system of musical notation. Treble clef, key signature of two flats (B-flat and E-flat). The right hand features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with sustained notes.

Second system of musical notation. Continuation of the piece. The right hand has a more active melodic line with slurs and a forte (*pp*) dynamic. The left hand continues with a steady accompaniment. A *rit.* marking is present at the end of the system.

Third system of musical notation. The right hand features a melodic line with triplets and slurs, marked with a piano (*pp*) dynamic. The left hand has a bass line with a *\**  marking below it.

Fourth system of musical notation. The right hand has a melodic line with triplets and slurs. The left hand features a bass line with a *rit.* marking and numerical figures (3, 4, 5) below it.

Fifth system of musical notation. The right hand has a melodic line with triplets and slurs, marked with a piano (*pp*) dynamic. The left hand has a bass line with a *rit.* marking and numerical figures (1, 5) below it.

Sixth system of musical notation. The right hand has a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand has a bass line with a *rit.* marking and numerical figures (4, 2, 2, 4) below it.

# 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. Mouëdzine.
- 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. et 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 Partition, 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).

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

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

Sabanéïew, 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 " et Piano. "

— 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 Maeterlinks 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, gi).  
 — 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.
- Médner, 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. Tragödie-Fragment, a-moll. 3. Tragödie-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.
- Schapeschnikow, 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.
- Tüllin, 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.