

RUDOLF MERWOLF

A M^r ALEXANDRE SILOTI.

Six caprices

pour

PIANO

par

A. ARENSKY.



N^o1. A-moll.
N^o4. G-dur.

N^o2. A-dur.
N^o5. D-dur.

N^o3. G-dur.
N^o6. H-dur.

N^o22076.

Prix Compl. $\frac{1 \text{ Rbl. } 50 \text{ cop.}}{3 \text{ Mk. } 30 \text{ pf.}}$

Prix de Chaque N^o $\frac{40 \text{ cop.}}{90 \text{ pf.}}$



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.

SIX CAPRICES.

N^o 1.

A. ARENSKY, Op. 43.

Allegro molto.

PIANO.

mf

f di - - mi - - nu - - en - - do *f*

mp cre - - scen - - do

f

mf *f* di - - mi - -

This system contains the first two measures of the piece. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line begins with the syllables 'di' and 'mi'.

f - nu - - en - - do

This system contains the next two measures. The piano accompaniment continues with flowing sixteenth-note patterns. The vocal line continues with the syllables 'nu' and 'en'.

mp cre - - scu - - do *f*

This system contains the next two measures. The piano part includes a triplet of eighth notes marked with an '8' and a fermata. The vocal line continues with the syllables 'cre' and 'scu'.

This system contains the next two measures. The piano accompaniment features a triplet of eighth notes marked with an '8' and a fermata. The vocal line continues with the syllable 'do'.

p

This system contains the final two measures of the page. The piano part concludes with a melodic line in the right hand and a bass line in the left hand. The vocal line continues with the syllable 'do'.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures and a fermata over the third. The lower staff (bass clef) contains a bass line with a slur over the first two measures. A dynamic marking of *f* is placed between the staves at the beginning of the third measure.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures. The lower staff (bass clef) contains a bass line with a slur over the first two measures. A dynamic marking of *p* is placed at the beginning of the first measure.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures. The lower staff (bass clef) contains a bass line with a slur over the first two measures. A dynamic marking of *f* is placed between the staves at the beginning of the third measure.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures. The lower staff (bass clef) contains a bass line with a slur over the first two measures. A dynamic marking of *ff* is placed at the beginning of the first measure. The lyrics "di - - - mi - - -" are written below the bass staff.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures. The lower staff (bass clef) contains a bass line with a slur over the first two measures. The lyrics "- nu - - - en - - - do" are written below the bass staff. A dynamic marking of *pp* is placed at the beginning of the third measure. The instruction "poco ritenuto" is written above the upper staff.

a tempo

mf *f*

f

mp *ff* *di*

me nu en

do *mf*

СОЧИНЕНИЯ А. АРЕНСКАГО.

	P. K.		P. K.
8168 Op. 4. Symphonie № 1. H-moll pour Orchestre.	7 —	Op. 28. Essais sur des rythmes oubllés. Six pièces pour piano à 2 mains.	—
6170 " " " " Arr. pour Piano à 4 mains	3 —	№ 1. Logaèdes	50
6471/76 " 5. Six pièces pour Piano	2 —	№ 2. Péons	40
6471 " № 1. Ноктюрнъ. <i>Nocturne</i>	40	№ 3. Ioniques	30
6472 " № 2. Интермеццо. <i>Intermezzo</i>	50	№ 4. Sâri	40
6473 " № 3. Романсъ. <i>Romance</i>	40	№ 5 Strophe alcéenne.	30
6474 " № 4. Вальсъ. <i>Valse</i>	50	№ 6. Strophe sapphique	40
6475 " № 5. Basso ostinato.	30	30. Quatre morceaux pour Violon et piano.	
6476 " № 6. Этюдъ. <i>Etude</i>	60	№ 1. Prélude	80
14095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition</i> .	1 —	№ 2. Sérénade	50
14095 " " " " " <i>Parties</i> .	2 —	№ 3. Berceuse	80
14097 " " " " " Arr. pour Piano à 4 mains	2 —	№ 4. Scherzo.	80
14098 ^a " " " " " par H. Pachulski	40	32. Trio. Pour piano, Violon et Violoncelle	5 —
13386 " 12. № 1. Petite Ballade. <i>Pour Violoncelle et Piano</i> .	50	33. 3-me Suite, pour 2 pianos à 2/ms	50
13387 " № 2. Danse capricieuse. <i>Pour V-celle et Piano</i> .	1 —	№ 1. Дилдогъ. 2. Вальсъ. 3. Торжеств. маршь. 4. Менуэтъ. 5. Гавотъ. 6. Смерцо. 7. Похоронный маршь. 8. Контъртъ. 9. Польоний.	
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition</i> .	1 —	34. 6 pièces enfantines pour Piano à 4 mains.	2 —
17503 " " " " " <i>Parties</i> .	1 50	35. Quatuor. Pour Violon, Alto et 2 Violoncelles.	
17504 " " " " " arr. p. Piano à 2/ms par l'auteur.	40	<i>Partition</i> .	1 50
17505 " " " " " arr. p. Piano à 4/ms par l'auteur.	50	<i>Parties</i> .	3 —
		pour Piano à 4/ms.	—
		36. 24 morceaux pour piano.	5 —
		№ 1. Дилдогъ. 2. Вальсъ. 3. Торжеств. маршь. 4. Менуэтъ. 5. Гавотъ. 6. Смерцо. 7. Похоронный маршь. 8. Контъртъ. 9. Польоний.	
		Séparément. Отдѣльно въ ММ отъ 40—80 к.	
14548 " 19. № 1. Etude H-moll.	50	37. Рафаэль. Музыкальныя сцены. <i>Для пианъ съ фортепиано</i> .	3 —
14349 " № 2. Prélude E-moll	50	Сонъ на Волгѣ. Полная опера для фортепиано	3 —
14350 " № 3. Mazurka As-dur.	50	" " " " " пианъ съ фортеп.	6 —
		14708 " " " Увертюра для оркестра. <i>Партитура</i> .	2 —
23. Silhouettes, pour Orchestre. <i>Partition</i> .	—	14709 " " " " " <i>Голоса</i>	3 —
" " " " " <i>Parties</i> .	—	14710 " " " " " для фортепиано	50
17674 " " " " " pour deux Pianos à 4 mains.	2 —	14347 " " " № 9. Трениакъ и хоръ для фортепиано.	40
17675 " " " " " pour Piano à 4 mains	2 —	Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагенемъ.	50
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur		14188 " " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25
№ 3. F-moll	1 50	14288 " " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50
18916 " 25. № 1. Impromptu.	40		
18917 " № 2. Réverie.	40	Теоретическія сочиненія.	
18918 " № 3. Etude	80	Сборникъ задачъ (1000) для практическаго изученія гармоніи	2 —
18919 " № 4. Scherzino	40	Краткое руководство къ практич. изученію гармоніи.	1 50
19185 " 26. Кантата для голосаъ соло, хора и оркестра на 10-лѣтіе Священнаго Коронованія Имъ Императорскихъ Величествъ. <i>Партитура</i> .	2 —	Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Въмѣстѣ	1 50
19126 " " " " " <i>Оркестровые голоса</i> .	—		
19137 " " " " " <i>Хоровые голоса</i> .	80		
19138 " " " " " <i>Клавираусмъ</i> .	80		



Собственность издателя.

П. ЮРГЕНСОНА,

Коммисіонера Придворной Писемской Канцеляи, Императорскаго Русскаго Музыкальнаго Общества и Консерваторіи въ Москвѣ.

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ЛЕЙЦИГЪ,

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N^o4. *G-dur.* N^o5. *D-dur.* N^o6. *F-dur.*

N^o22077.

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No 2.

A. ARENSKY, Op. 43.

PIANO.

Vivace.

p

The first system of the piano score is marked 'Vivace' and 'p'. It consists of two staves, treble and bass clef, in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features a rhythmic melody in the right hand with eighth and sixteenth notes, and a more static accompaniment in the left hand with quarter and eighth notes. There are several slurs and phrasing marks throughout the system.

Meno mosso.

mf

The second system is marked 'Meno mosso' and 'mf'. The tempo and dynamics change from the previous system. The right hand continues with a similar rhythmic pattern but at a slower pace. The left hand accompaniment remains consistent. The system includes various musical notations such as slurs, accents, and phrasing marks.

ritard.

The third system is marked 'ritard.', indicating a gradual deceleration. The musical texture continues with the same melodic and harmonic elements as the previous systems, but the tempo is noticeably slower. The system concludes with a final chord in the right hand.

a tempo

ritard.

p

The fourth system is marked 'a tempo', indicating a return to the original tempo. It is also marked 'p' (piano). The system shows a final 'ritard.' marking before the end of the piece. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

Vivace.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is marked **Vivace.** The system contains four measures of music with various note values and rests.

Meno mosso.

mf

Second system of musical notation, continuing from the first system. The tempo is marked **Meno mosso.** A dynamic marking of *mf* (mezzo-forte) is present. The system contains four measures of music.

Third system of musical notation, continuing the piece. It features a treble and bass clef with a key signature of two sharps. The system contains four measures of music.

p **ritard.** *a tempo*

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. It includes dynamic markings *p* (piano) and **ritard.** (ritardando), followed by *a tempo*. The system contains four measures of music.

Vivace.

p

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The tempo is marked **Vivace.** A dynamic marking of *p* (piano) is present. The system contains four measures of music.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a fermata over the final measure. The lower staff is in bass clef and provides harmonic support with chords and moving lines. A piano dynamic marking (*p*) is placed between the two staves.

The second system features two staves. The upper staff contains the vocal line with the lyrics "cre - - scen - - do" written below the notes. The lower staff continues the piano accompaniment. The key signature has two sharps (F# and C#).

The third system consists of two staves with intricate piano accompaniment. The upper staff has a complex melodic line with many slurs and ties. The lower staff features a rhythmic accompaniment with chords and moving lines. There are several dynamic markings and slurs throughout the system.

The fourth system consists of two staves. The piano accompaniment is characterized by dense chords and slurs. The dynamics "diminuendo" and "ritardando" are clearly marked in the lower staff. The system concludes with a final chord in the lower staff.

The fifth system consists of two staves. The upper staff begins with the tempo marking "a tempo". The piano accompaniment continues with chords and moving lines. The dynamic marking "p" appears twice in the lower staff. The system ends with a final chord in the lower staff.

Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music features a series of eighth-note runs in the right hand, often beamed together and marked with accents. The left hand provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the right hand. The melodic lines in both hands are more complex, with some notes marked with accents and slurs.

The third system features a *diminuendo* (diminishing) instruction in the right hand, indicating a gradual decrease in volume. The right hand has a more intricate melodic line with many slurs and accents.

The fourth system shows dynamic markings of *p* (piano) in the right hand and *mp* (mezzo-piano) in the left hand. The right hand has a more active melodic line, while the left hand has a more rhythmic accompaniment.

The fifth system concludes the piece with a *diminuendo* instruction in the right hand and a *p* (piano) marking in the left hand. The right hand's melodic line becomes more sparse and expressive, ending with a final chord.

СОЧИНЕНИЯ А. АРЕНСКАГО.

		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. Tanejew	3 —	19140	" № 2. Péons	40
6471/76	5. Six pièces pour Piano	2 —	19141	" № 3. Ioniques	30
6471	" № 1. Ноктюрнъ. <i>Nocturne</i>	— 40	19142	" № 4. Sâri	40
6472	" № 2. Интермеццо. <i>Intermezzo</i>	— 50	19143	" № 5 Strophe alcéenne.	30
6473	" № 3. Романсъ. <i>Romance</i>	— 40	19144	" № 6. Strophe sapphique	40
6474	" № 4. Вальсъ. <i>Valse</i>	— 50		30. Quatre morceaux pour Violon et piano.	
6475	" № 5. Basso ostinato	— 80	19168	№ 1. Prélude	80
6476	" № 6. Этюдъ. <i>Etude</i>	— 60	19167	" № 2. Sérénade	50
14095	11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>	1 —	19188	" № 3. Berceuse	60
14096	" " " " <i>Parties.</i>	2 —	19169	" № 4. Scherzo	80
14097	" " " " Arr. pour Piano à 4 mains		19224	" 32. Trio. Pour piano, Violon et Violoncelle	5 —
	par H. Pachulski	2 —	19238	33. 3-me Suite, pour 2 pianos à 2/ms	2 50
14098 ^a	" " " " Andante, tiré du Quatuor	— 40		№ 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршь. 4. Менуэтъ. 5. Гавотъ. 6. Сърццо. 7. Похоронный маршь. 8. Дюкюркъ. 9. Польскій.	
13386	12. № 1. Petite Ballade. Pour Violoncelle et Piano.	— 50	19251/58	34. 6 pièces enfantines pour Piano à 4 mains.	2 —
13387	" № 2. Danse capricieuse. Pour V-celle et Piano.	1 —	19310	35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>	1 50
17302	13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>	1 —		<i>Parties.</i>	3 —
17303	" " " " <i>Parties.</i>	1 50	19312	" " " " " pour Piano à 4/ms.	—
17504	" " " " arr. p. Piano à 2/ms par l'auteur.	— 40	19593/664	36. 24 morceaux pour piano.	5 —
17505	" " " " arr. p. Piano à 4/ms par l'auteur.	— 50		" " " " " Sèparèment. Отдèльно всè №№ отъ 40—80 к.	
	Trois morceaux pour Piano:		19637/42	37. Рафаэль. Музыкальныя сцены. Для пѣнія съ фортепиано.	3 —
14348	19. № 1. Etude H-moll.	— 50	14347	Сонъ на Волгѣ. Полная опера для фортепиано.	3 —
14349	" № 2. Prélude E-moll	— 50	14710	" " " " " пѣнія съ фортеп.	6 —
14350	" № 3. Mazurka As-dur.	— 50	14708	" " " " " Увертюра для оркестра. <i>Партитура.</i>	2 —
	23. Silhouettes, pour Orchestre. <i>Partition.</i>		14709	" " " " " <i>Голоса.</i>	3 —
	" " " " <i>Parties.</i>		14710	" " " " " для фортепиано	50
17674	" " " " pour deux Pianos à 4 mains.	2 —	14347	" " " " " № 9. Трèнакъ и хоръ для фортепиано.	40
17675	" " " " pour Piano à 4 mains	2 —	14188	" " " " " Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитцгенгенемъ.	50
14487	24. Trois Esquisses. № 1. F-dur. № 2. As-dur		14288	" " " " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25
	№ 3. F-moll	1 50	14289	" " " " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50
18916	25. № 1. Impromptu.	— 40		Теоретическія сочиненія.	
18917	" № 2. Réverie.	— 40		Сборникъ задачъ (1000) для практическаго изученія гармоніи	2 —
18918	" № 3. Etude	— 80		Братское руководство въ практич. изученію гармоніи.	1 50
18919	" № 4. Scherzino	— 40		Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Вмѣстѣ	1 50
19135	26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтіе Священнаго Коронованія Имъ Императорскихъ Величествъ. <i>Партитура.</i>	2 —			
19136	" " " " <i>Оркестровые голоса.</i>	—			
19137	" " " " <i>Хоровые голоса.</i>	— 80			
19138	" " " " <i>Клавирауциуть.</i>	— 80			



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 Неглинный провъдъ 14. Тальштрассе 19.
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№ 3.

Andante sostenuto.

PIANO.

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante sostenuto.' at the beginning. The first system starts with a dynamic marking of *mp*. The second system includes a *crescendo* marking and a dynamic of *f*. The third system features a *poco rit.* marking and a dynamic of *p*, followed by a return to *a tempo*. The fourth system begins with a dynamic of *mp*. The music is characterized by flowing, melodic lines in the right hand and harmonic accompaniment in the left hand, with various phrasing slurs and articulation marks.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics include *crescendo*, *f*, and *p*.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. The left hand has a steady accompaniment. Dynamics include *mf*.

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *p* and *crescendo*. The word *cre - scen - do* is written across the system.

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *a tempo*, *pp*, and *mf*.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *p* and *ritenuto*. The word *cre - scen - do* is written across the system.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *mf* (mezzo-forte). Performance instructions include *poco ritenuto* (slightly ritardando) and *ac* (accanto).

Second system of a piano score. The right hand continues the melodic line, and the left hand features a more active bass line. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). Performance instructions include *ritardando* (ritardando) and the vocal line *- ce - le - ran - do*.

Third system of a piano score. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. Dynamics include *mp* (mezzo-piano).

Fourth system of a piano score. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. Dynamics include *crescendo* (crescendo) and *f* (forte).

Fifth system of a piano score. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. Dynamics include *poco rit.* (poco ritardando) and *a tempo* (a tempo).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *p* and *pp*. A fermata is present over the final note of the first staff.

Second system of musical notation, continuing the piece with similar notation and dynamics. It features a fermata over the final note of the first staff.

Third system of musical notation, including the instruction *a tempo* and *p rit.* (poco ritardando). It features a fermata over the final note of the first staff.

Fourth system of musical notation, continuing the piece with similar notation and dynamics. It features a fermata over the final note of the first staff.

Fifth system of musical notation, including the instruction *poco rit.* and dynamic markings *p*, *pp*, and *ppp*. It features a fermata over the final note of the first staff.

СОЧИНЕНИЯ А. АРЕНСКАГО.

	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	3	№ 1. Logaèdes	50
6471/78 " 5. Six pièces pour Piano	2	№ 2. Péons	40
6471 " " № 1. Ноктюрнъ. <i>Nocturne</i>	40	№ 3. Ioniques	30
6472 " " № 2. Интермеццо. <i>Intermezzo</i>	50	№ 4. Séri	40
6473 " " № 3. Романсъ. <i>Romance</i>	40	№ 5. Strophe alcéenne.	30
6474 " " № 4. Вальсъ. <i>Valse</i>	50	№ 6. Strophe sapphique	40
6475 " " № 5. Basso ostinato.	30	№ 30. Quatre morceaux pour Violon et piano.	—
6476 " " № 6. Этюдъ. <i>Etude</i>	60	№ 1. Prélude	80
14095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>	1	№ 2. Sérénade	50
14096 " " " " " " " " <i>Parties.</i>	2	№ 3. Berceuse	60
14097 " " " " Arr. pour Piano à 4 mains par H. Pachulski	2	№ 4. Scherzo	80
14098* " " " " " " " " <i>Parties.</i>	—	Op. 32. Trio. Pour piano, Violon et Violoncelle	5
13386 " 12. № 1. Petite Ballade. <i>Pour Violoncelle et Piano.</i>	40	Op. 33. 3-me Suite, pour 2 pianos à 2/ms	2 60
13387 " " № 2. Danse capricieuse. <i>Pour V-celle et Piano.</i>	1	№ 1. Диалогъ, 2. Вальсъ, 3. Торжествен. маршъ, 4. Менуэтъ, 5. Тавотъ, 6. Скерцо, 7. Похоронный маршъ, 8. Концертъ, 9. Польскій.	—
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>	1	Op. 34. 6 pièces enfantines pour Piano à 4 mains.	2
17503 " " " " " " " " <i>Parties.</i>	1 50	Op. 35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>	1 50
17504 " " " " " " " " arr. p. Piano à 2/ms par l'auteur.	40	" " " " " " " " <i>Parties.</i>	8
17505 " " " " " " " " arr. p. Piano à 4/ms par l'auteur.	50	" " " " " " " " pour Piano à 4/ms.	—
		Op. 36. 24 morceaux pour piano.	5
		" " " " " " " " Sèparément. Отдѣльно всѣ №№ отъ 40—80 к.	—
		Op. 37. Рафаэль. Музыкальные сценки. <i>Для пѣнія съ фортепиано.</i>	3
14348 " 19. № 1. Etude H-moll.	50	Op. 38. Сонъ на Волгѣ. Полная опера для фортепиано.	3
14349 " " № 2. Prélude E-moll	50	Op. 39. " " " " " " " " пѣнія съ фортен.	6
14350 " " № 3. Mazurka As-dur.	50	Op. 40. " " " " " " " " Увертюра для оркестра. <i>Партитура.</i>	2
		" " " " " " " " " " " " " " <i>Голоса</i>	3
		" " " " " " " " " " " " " " для фортепиано	50
17674 " " " " " " " " " " " " " " pour deux Pianos à 4 mains.	2	" " " " " " " " " " " " " " № 9. Трениакъ и хоръ для фортепиано.	40
17675 " " " " " " " " " " " " " " pour Piano à 4 mains	2	" " " " " " " " " " " " " " Кольбельная пѣсня, arr. для виолонч. съ фортен. В. Фитценгагенъ.	60
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur № 3. F-moll	1 50	" " " " " " " " " " " " " " Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1 25
18916 " 25. № 1. Impromptu.	40	" " " " " " " " " " " " " " Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1 50
18917 " " № 2. Réverie.	40		
18918 " " № 3. Etude	80		
18919 " " № 4. Scherzino	40		
19125 " 26. Кантата для голосаъ соло, хора и оркестра на 10-лѣтне Священнаго Коронованія Имъ Императорскимъ Величествомъ. <i>Партитура.</i>	2		
19126 " " " " " " " " <i>Оркестровые голоса.</i>	—		
19127 " " " " " " " " <i>Хорошие голоса.</i>	80		
19128 " " " " " " " " <i>Клавираускуъ.</i>	80		
		Теоретическія сочиненія.	
		Сборникъ задачъ (1000) для практическаго изученія гармоніи	2
		Краткое руководство къ практич. изученію гармоніи.	1 50
		Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Вмѣстѣ	1 50



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С.-Петербургъ, у І. Юргенсона. | Варшава у Г. Сенневальда.

Oeuvres de



A. Arensky

pour Piano.

	R.	C.
Op. 5. Six morceaux	2.	—
No. 1. Nocturne. Es-moll	—	40
" 2. Intermezzo. E-dur	—	50
" " doigté par Wilschau	—	50
" 3. Romance. As-dur	—	40
" " doigté par F. Czerny	—	40
" 4. Valse. F-dur	—	50
" 5. Basso ostinato. D-dur	—	30
" " revu et doigté par		
" " A. Siloti	—	50
" 6. Etude. C-dur	—	60
Op. 19. Trois morceaux:		
No. 1. Etude. H-moll	—	50
No. 2. Prélude. E-moll	—	50
" 3. Mazurka. As-dur	—	50
Op. 24. Trois esquisses: No. 1. F-dur.		
No. 2. As-dur. No. 3. F-moll	1.50	
d-to, NNo. 1—3, séparément à	—	60
Op. 25. Quatre morceaux:		
No. 1. Impromptu. H-dur	—	40
" " doigté par F. Czerny	—	40
" 2. Réverie. A-moll	—	40
" 3. Etude (Thème chinoise). Ges-		
dur	—	80
" " doigté par F. Czerny	—	80
" 4. Scherzino. C-dur	—	40
Op. 28. Essais sur des rythmes oubliés:		
No. 1. Logaèdes. C-dur	—	50
" " revu et doigté par		
" " A. Siloti	—	50
" 2. Péons. A-moll	—	40
" " doigté par Wilschau	—	40
" " revu et doigté par		
" " A. Siloti	—	50
" 3. Ioniques. Des-dur	—	30
" 4. Sari. B-moll	—	40
" " doigté par Wilschau	—	40
" 5. Strophe alcéenne. D-dur	—	30
" 6. Strophe sapphique. H-moll	—	40
Op. 36. 24 morceaux	5.	—
No. 1. Prélude. C-dur	—	40
" 2. La toupie. C-moll	—	60
" 3. Nocturne. Des-dur	—	40
" " doigté par Wilschau	—	40
" 4. Petite ballade. Cis-moll	—	40
" 5. Consolation. D-dur	—	40
" " revu et doigté par		
" " A. Siloti	—	50

	R.	C.
Op. 36.		
No. 6. Duo. D-moll	—	40
" 7. Valse. Es-dur	—	50
" 8. In modo antico. Es-moll	—	40
" 9. Papillon. E-dur	—	40
" 10. Ne m'oubliez pas. E-moll	—	40
" " doigté par Wilschau	—	40
" 11. Barcarolle. F-dur	—	40
" " doigté par F. Czerny	—	40
" 12. Intermezzo. F-moll	—	50
" 13. Etude. Fis-dur	—	50
" " doigté par F. Czerny	—	50
" 14. Scherzino. Fis-moll	—	40
" 15. Le ruisseau dans la forêt.		
G-dur	—	80
" 16. Elégie. G-moll	—	40
" 17. Le rêve. As-dur	—	50
" 18. Inquiétude. Gis-moll	—	50
" 19. Réverie du printemps. A-dur	—	40
" 20. Mazurka. A-moll	—	40
" 21. Marche. B-dur	—	40
" 22. Tarantella. B-moll	—	50
" " doigté par Wilschau	—	50
" 23. Andante con variazioni.		
H-dur	—	60
" 24. Aux champs. H-moll	—	40
Op. 41. Quatre études.	1.20	
Séparément: NNo. 1. Es-dur.		
2. Fis-dur. 3. Es-moll.		
4. A-moll. Chaque No.	—	40
No. 1. Etude. Es-dur, revu et doigté		
par A. Siloti	—	50
" 2. " Fis-dur, revu et doigté	—	50
Op. 42. Trois morceaux:		
No. 1. Prélude. F-moll	—	40
" 2. Romance. As-dur	—	40
" 3. Etude. F-dur	—	40
Op. 43. Six Caprices:		
NNo. 1. A-moll. 2. A-dur. 3. C-dur.		
4. G-dur. 5. D-dur. 6. H-dur. à	—	40
NNo. 1—6. Compl.	1.50	
" " revidiert, mit Fingersatz		
und Pedalbezeichnungen		
versehen von A. Siloti.		
Compl.	1.50	

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Op. 43.		
NNo. 1—6. Einzeln (A. Siloti) .. à	—	40
No. 4. Caprice. G-dur, doigté par		
Wilschau	—	40
Op. 48. Fantaisie sur des chants		
épiques russes (Riabinine),		
p. Piano avec accomp.		
d'un 2 ^d piano	1.50	
Op. 52. „Près de la mer.“ Six		
esquisses	2.	—
No. 1. Andante sostenuto	—	40
" 2. Allegro vivace	—	60
" 3. Moderato	—	35
" 4. Allegro moderato	—	40
" 5. Allegretto	—	40
" 6. Presto	—	75
Op. 53. Six pièces	1.50	
No. 1. Prélude. E-moll	—	45
" 2. Scherzo. E-dur	—	45
" " doigté par Wilschau	—	45
" 3. Elégie. G-moll	—	45
" 4. Mazurka. G-dur	—	45
" 5. Romance. F-dur	—	45
" " doigté par Wilschau	—	45
" 6. Etude. F-dur	—	45
Op. 63. 12 Préludes. Cah. I, II. . . à 1.—		
Séparément: No. 1. 40 c. No. 2—5		
à 20 c. No. 6. 30 c.		
No. 7. 20 c. No. 8. 20 c.		
No. 9. 30 c. No. 10. 30 c.		
No. 11. 20 c. No. 12. 30 c.		
No. 1. Prélude, rédigé par A. Siloti	—	50
Op. 67. Arabesques. Suite en 6 NNo. 1.—		
Op. 69. No. 7. Gavotte	—	30
Op. 74. Douze études:		
Cah. I. NNo. 1. C-dur. 2. C-moll.		
3. Des-dur. 4. Cis-moll.		
5. D-dur. 6. D-moll . . . à	—	50
Cah. II. NNo. 7. Es-dur. 8. Es-moll.		
9. E-moll. 10. Fis-dur.		
11. As-dur. 12. Gis-moll à	—	50
d-to. Cah. I, II. Compl.	à 1.50	
Fughetta. F-moll	—	40
Valse. As-dur	—	60
" " doigté par Wilschau	—	60



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№ 4.

A. ARENSKY. Op. 43.

Allegro.

PIANO.

mp

f

di - mi - nu - en - do

mf *ritenuto* *a tempo*

First system of musical notation. The treble staff contains a melodic line with eighth-note patterns, and the bass staff provides a harmonic accompaniment. The dynamic marking *p* (piano) is present.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a tenuto mark (*ten.*) over a note, and a dynamic marking of *f* (forte) is indicated.

Third system of musical notation. The treble staff includes the lyrics "di - mi - nu - en - do" written below the notes. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff has a dynamic marking of *mp* (mezzo-piano). The bass staff includes markings for *ten.* (tenuto), *rit.* (ritardando), and *a tempo*.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a dynamic marking of *p* (piano).

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, including a trill. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues the melodic line with various rhythmic patterns. The left hand accompaniment includes chords and moving lines. A dynamic marking of *p* is present.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment includes chords and moving lines. A dynamic marking of *mf* is present.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment includes chords and moving lines. A dynamic marking of *f* is present.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment includes chords and moving lines. A dynamic marking of *ff* is present. The lyrics "di - mi - nu -" are written below the notes.

a tempo

- en - do *ritenuto* *mp*

poco rit. *a tempo* di -

mi - nu - en - do *p* *ritenuto* *p* *pp*

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Lissitzin, M. Op. 4. Quatre Préludes.	—75	Rébikoff, Wl. Op. 37. Tableaux pour enfants. Картинки для дѣтей.	—70
Lissowsky, L. Polka.	—45	" Op. 38. Une Fête. Suite. Празднество.	—75
" Valse.	—45	" Op. 41. Méloplastiques:	
Maykapar, S. Op. Novelletes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse. Cah. II. № 7—12.	1 —	" № 1. Le jeu à la balle.	—50
" Cah. III. № 13—18.	1 —	" " " 2. Matinée de printemps.	—50
Medtner, N. Op. 8. Zwei Märchen.	1 20	" " " 3. L'éscarpolette.	—25
" Op. 9. Drei Märchen. № 1.	—50	" " " 4. Satan se divertit.	—25
" " " " 2. 3.	à—40	" " " 5. L'ivresse.	—50
" Op. 10. Drei Dithyramben. № 1.	—50	" " " 6. Le Faune et la Nymphe.	—50
" " " " " 2.	—75	" " " 7. Bataille et Victoire.	—60
" " " " " 3.	—30	" " " 8. Le jeu au cache-cache.	—40
" Op. 11. Sonaten-Triade. № 1. As-dur.	1 20	" " " 9. Les campanules fleurissent.	—40
" " " " " 2. D-moll.	—80	" Album de pièces faciles pour la jeunesse.	—75
" " " " " 3. C-dur.	1 —	" Petite suite de ballet.	—80
" Op. 13. Zwei Märchen. № 1. F-moll.	—70	" Les Feux du Soir. Вечерние огни.	—80
" " " " " 2. E-moll.	—40	" Mouvements plastiques.	1 —
Meytschik, M. " Trois morceaux: № 1. Widmung. 2. Intermezzo. № 3. Prélude g-moll.	—40	" Visions du passé. Картинки прошлого.	—75
Miloradowitsch, M. Scherzo.	—40	Reutern, O. de. A Deux: № 1. Ils rêvaient. 2. Ils cheminaient. 3. Ils aimaient. 4. Ils causaient. 5. Ils pleuraient. 6. Au clair de lune.	—85
Némérowsky, A. Op. 49. Rêverie.	—25	" Presque-Valse.	—50
" Op. 50. Petite Suite orientale.	—50	" Le Soir.	—80
" Op. 51. Habanera.	—40	Riesemann, O. von. Op. 6. Praeludium.	—40
Nikolaïew, L. Op. 7. Barcarolle.	—75	" Op. 7. Drei lyrische Stücke.	—50
" " 8. Cinq Esquisses: № 1. C-moll. 2. Fis-moll. 3. D-dur. 4. B-moll. 5. D-dur.	1 25	" Op. 10. Drei Elegien.	—40
Pachulski, H. Op. 22. Trois pièces. № 1. Moment musical. 2. Prélude. 3. Valse-Caprice.	1 —	" Op. 16. Trois Préludes № 1, 2, 3.	à—30
" Op. 23. Album pour la jeunesse. Cah. I.	1 50	Roubetz, A. Trois Préludes.	—50
" № 1. Dans la chapelle. 2. Fugue à deux voix. 3. Morceau canonique. 4. Un peu de rêves. 5. Aveu intime. 6. Chant des moissonneuses. 7. Petite étude. 8. Scherzino.	—	Rubinstein, N. Nocturne (oeuvre posth.)	—40
" Op. 24. № 1. Esquisse.	—60	Sabanéïew, B. Op. 2. Rêverie.	—50
" " 2. Valse mélancolique.	—75	Sabanéïew, L. Op. 2. Quatre Préludes.	1 —
" Op. 26. Kanonische Studien.	1 50	" Op. 4. Deux Préludes.	—60
Pantschenko, S. Op. 39. Dix pièces intimes. Cah. I. № 1. Prélude. 2. Cavatine. 3. Elegia. 4. Valse. 5. Scherzo.	—75	Sadowsky, B. № 1. Chanson sans paroles.	—25
" Cah. II. № 6. Allegretto. 7. Helos. 8. Improvisation. 9. Canzonaccia. 10. Étude.	—75	" " 2. Impromptu.	—45
" Op. 43. Trois Sonnets. (№ 10, 11, 12).	—40	" " 3. Plainte.	—35
" Op. 49. Trois Sonnets. (№ 13, 14, 15).	—50	" " 4. Prélude.	—25
" Op. 51. Trois Sonnets. (№ 16, 17, 18).	—50	Schischkin, N. Composit. № 4. Deuxième Etude.	—60
" Op. 56. № 1. Improvisation.	—40	" " " 5. Deuxième Méditation.	—80
" " " 2. Nocturne.	—30	" " " 6. Fantaisie romantique.	—50
" " " 3. Mosaïque.	—30	Srebdolsky, S. Op. 10. Sonate.	2 —
" Op. 57. № 1. Prélude.	—80	" Op. 13. 2-me Sonate.	2 —
" " 2. Prélude.	—30	Tschafkowsky, P. Thème et Variations. (Oeuvre posthume).	1 75
" Op. 58. 20 Etudes mélodiques. Cah. I, II, III, IV.	à—80	Tschernoff, M. Op. 1. Les fleurs. 12 Morceaux. Цветы. 12 пьесъ.	2 —
" Op. 59. Cinq Arabesques № 1, 2, 3, 4, 5.	à—40	" № 1. Trêfle. Трилистникъ. 2. Myosotis. Невабудка. 3. Campanule. Колокольчикъ. 4. Violette. Лиловая фиалка. 5. Les bluets dans le blé. Васильки во ржи. 6. Camomille. Ромашка. 7. Mélanthure. Иванъ да Марья. 8. Dent-de-Non. Одуванчикъ. 9. Mugnets. Ландыши. 10. Perce-neige. Подснежникъ. 11. Nénuphar. Водяная лилия. 12. Houblon. Хмель.	
Petrow-Boyarinow, P. Op. 3. Deux Esquisses.	—40	Tschesnokoff, A. Op. 2. Trois Préludes.	—60
" Op. 5. Quatre Esquisses.	—85	" Op. 4. Variations sur le thème du chant russe „Korobotschka“.	1 50
Pokroschinsky, M. Op. 2. L'Aveu. Sérénade.	—50	" Op. 6. № 1. Moment mélancolique.	—40
" Op. 7. Marche funèbre.	—50	" " 2. Valse.	—50
" Op. 8. Berceuse.	—50	" " 3. Nocturne.	—60
" Op. 10. Polonaise.	—75	" " 4. Impromptu.	—60
Pokrowsky, J. Op. 12. Quatre pièces naïves.	—50	" " 5. Mazurka.	—40
" № 1. Prélude. 2. Valse. 3. Moment musical. 4. Bergerette.		" " 6. Étude.	—50
Rébikoff, Wl. Op. 35. Parmi eux. Среди нихъ.	—70	Zatayewitsch, A. Op. 6. Trois moments musicaux:	
" Op. 36. Conte de la Princesse et du Roi des grenouilles. Сказка о Принцессѣ и Королѣ лягушекъ.	—70	" № 1. Epitaphe. Эпитафия.	—40
		" " 2. Fusée. Ракета.	—40
		" " 3. En chemin de fer. Въ поѣздѣ.	—40

Oeuvres de



A. Arensky

pour Piano.

	R.	C.
Op. 5. Six morceaux	2.	—
No. 1. Nocturne. Es-moll	—	40
" 2. Intermezzo. E-dur	—	50
" " <i>doigté par Wilschau</i>	—	50
" 3. Romance. As-dur	—	40
" " <i>doigté par F. Czerny</i>	—	40
" 4. Valse. F-dur	—	50
" 5. Basso ostinato. D-dur	—	30
" " <i>revu et doigté par</i>		
" " <i>A. Siloti</i>	—	50
" 6. Etude. C-dur	—	60
Op. 19. Trois morceaux:		
No. 1. Etude. H-moll	—	50
" 2. Prélude. E-moll	—	50
" 3. Mazurka. As-dur	—	50
Op. 24. Troisesquisses: No. 1. F-dur.		
No. 2. As-dur. No. 3. F-moll	1.50	
d-to, NNo. 1—3, séparément à	—	60
Op. 25. Quatre morceaux:		
No. 1. Impromptu. H-dur	—	40
" " <i>doigté par F. Czerny</i>	—	40
" 2. Réverie. A-moll	—	40
" 3. Etude (Thème chinoise). Ges-		
dur	—	80
" " <i>doigté par F. Czerny</i>	—	80
" 4. Scherzino. C-dur	—	40
Op. 28. Essais sur des rythmes oubliés:		
No. 1. Logaèdes. C-dur	—	50
" " <i>revu et doigté par</i>		
" " <i>A. Siloti</i>	—	50
" 2. Péons. A-moll	—	40
" " <i>doigté par Wilschau</i>	—	40
" " <i>revu et doigté par</i>		
" " <i>A. Siloti</i>	—	50
" 3. Ioniques. Des-dur	—	30
" 4. Sarl. B-moll	—	40
" " <i>doigté par Wilschau</i>	—	40
" 5. Strophe alcéenne. D-dur	—	30
" 6. Strophe sapphique. H-moll	—	40
Op. 36. 24 morceaux	5.	—
No. 1. Prélude. C-dur	—	40
" 2. La toupie. C-moll	—	60
" 3. Nocturne. Des-dur	—	40
" " <i>doigté par Wilschau</i>	—	40
" 4. Petite ballade. Cis-moll	—	40
" 5. Consolation. D-dur	—	40
" " <i>revu et doigté par</i>		
" " <i>A. Siloti</i>	—	50

	R.	C.
Op. 36.		
No. 6. Duo. D-moll	—	40
" 7. Valse. Es-dur	—	50
" 8. In modo antico. Es-moll	—	40
" 9. Papillon. E-dur	—	40
" 10. Ne m'oubliez pas. E-moll	—	40
" " <i>doigté par Wilschau</i>	—	40
" 11. Barcarolle. F-dur	—	40
" " <i>doigté par F. Czerny</i>	—	40
" 12. Intermezzo. F-moll	—	50
" 13. Etude. Fis-dur	—	50
" " <i>doigté par F. Czerny</i>	—	50
" 14. Scherzino. Fis-moll	—	40
" 15. Le ruisseau dans la forêt.		
G-dur	—	80
" 16. Elégie. G-moll	—	40
" 17. Le rêve. As-dur	—	50
" 18. Inquiétude. Gis-moll	—	50
" 19. Réverie du printemps. A-dur	—	40
" 20. Mazurka. A-moll	—	40
" 21. Marche. B-dur	—	40
" 22. Tarantella. B-moll	—	50
" " <i>doigté par Wilschau</i>	—	50
" 23. Andante con variazioni.		
H-dur	—	60
" 24. Aux champs. H-moll	—	40
Op. 41. Quatre études	1.20	
Séparément: NNo. 1. Es-dur.		
2. Fis-dur. 3. Es-moll.		
4. A-moll. Chaque No.	—	40
No. 1. Etude. Es-dur, <i>revu et doigté</i>		
<i>par A. Siloti</i>	—	50
" 2. " Fis-dur, <i>revu et doigté</i>		
.....	—	50
Op. 42. Trois morceaux:		
No. 1. Prélude. F-moll	—	40
" 2. Romance. As-dur	—	40
" 3. Etude. F-dur	—	40
Op. 43. Six Caprices:		
NNo. 1. A-moll. 2. A-dur. 3. C-dur.		
4. G-dur. 5. D-dur. 6. H-dur. à	—	40
NNo. 1—6. Compl.	1.50	
" " <i>revidiert, mit Fingersatz</i>		
<i>und Pedalbezeichnungen</i>		
<i>versehen von A. Siloti.</i>		
Compl.	1.50	

	R.	C.
Op. 43.		
NNo. 1—6. Einzeln (<i>A. Siloti</i>)	—	40
No. 4. Caprice. G-dur, <i>doigté par</i>		
<i>Wilschau</i>	—	40
Op. 48. Fantaisie sur des chants		
épiques russes (Riabine),		
<i>p. Piano avec accomp.</i>		
<i>d'un 2^d piano</i>	1.50	
Op. 52. „Près de la mer.“ Six		
esquisses	2.	—
No. 1. Andante sostenuto	—	40
" 2. Allegro vivace	—	60
" 3. Moderato	—	35
" 4. Allegro moderato	—	40
" 5. Allegretto	—	40
" 6. Presto	—	75
Op. 53. Six pièces	1.50	
No. 1. Prélude. E-moll	—	45
" 2. Scherzo. E-dur	—	45
" " <i>doigté par Wilschau</i>	—	45
" 3. Elégie. G-moll	—	45
" 4. Mazurka. G-dur	—	45
" 5. Romance. F-dur	—	45
" " <i>doigté par Wilschau</i>	—	45
" 6. Etude. F-dur	—	45
Op. 63. 12 Préludes. Cah. I, II. ... à 1.		
Séparément: No. 1. 40 c. No. 2—5		
à 20 c. No. 6. 30 c.		
No. 7. 20 c. No. 8. 20 c.		
No. 9. 30 c. No. 10. 30 c.		
No. 11. 20 c. No. 12. 30 c.		
No. 1. Prélude, <i>rédigé par A. Siloti</i>	—	50
Op. 67. Arabesques. Suite en 6 NNo. 1.		
Op. 69. No. 7. Gavotte	—	30
Op. 74. Douze études:		
Cah. I. NNo. 1. C-dur. 2. C-moll.		
3. Des-dur. 4. Cis-moll.		
5. D-dur. 6. D-moll ... à	—	50
Cah. II. NNo. 7. Es-dur. 8. Es-moll.		
9. E-moll. 10. Fis-dur.		
11. As-dur. 12. Gis-moll à	—	50
d-to. Cah. I, II. Compl. à 1.50		
Fughetta. F-moll	—	40
Valse. As-dur	—	60
" " <i>doigté par Wilschau</i>	—	60

Propriété de l'éditeur

P. JURGENSON

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

MOSCOU
Neglinny pr., 14.

LEIPZIG
Thalstraße, 19.

St. Petersburg, chez J. Jurgenson. — Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski.

No 5.

Andantino.

A. ARENSKY, Op. 43.

PIANO.

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has two sharps (F# and C#). The music features a melody in the treble clef with a long slur over the first two measures. The bass clef provides accompaniment. Dynamics include *p* (piano) and *m.s.m.d.* (mezzo-soprano mezzo-dolce).

The second system continues the piece. The treble clef melody has a slur over the first two measures. The bass clef accompaniment continues. Dynamics include *m.s.m.d.* and *mf* (mezzo-forte). The word *dimi* (diminuendo) is written under the final measure.

The third system features vocal-like lyrics: *- nu - en - do*. The treble clef melody has a slur over the first two measures. The bass clef accompaniment continues. Dynamics include *p* (piano).

The fourth system continues the piece. The treble clef melody has a slur over the first two measures. The bass clef accompaniment continues. Dynamics include *mf* (mezzo-forte).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, connected by long, sweeping slurs. A *diminuendo* marking is present in the right hand.

Second system of musical notation, continuing the sixteenth-note passages. A *mf* (mezzo-forte) dynamic marking is placed in the right hand.

Third system of musical notation, showing the continuation of the intricate sixteenth-note texture.

Fourth system of musical notation, featuring a change in texture. The right hand has a more melodic line with notes marked *cre*, *scen*, and *do*. The left hand continues with sixteenth-note patterns.

Fifth system of musical notation, starting with a *f* (forte) dynamic marking. The right hand plays chords and moving lines, while the left hand maintains the sixteenth-note accompaniment.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with a slur and a dynamic marking of *p* (piano). The bass line provides harmonic support with chords and moving lines.

Second system of musical notation. It continues the piece with a grand staff. The treble staff has a dynamic marking of *pp* (pianissimo) and a *cresc.* (crescendo) marking. The bass line continues with harmonic accompaniment.

Third system of musical notation. This system is more complex, featuring a grand staff with a treble clef and a bass clef. The treble staff has a dynamic marking of *ff* (fortissimo) and a *p* (piano) marking. The bass line has a dynamic marking of *f* (forte). The system includes a *ritenuto* (ritardando) marking and a *p* (piano) marking. The music features a dense texture with many notes in the treble staff.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a melodic line in the treble with a slur and a dynamic marking of *mp* (mezzo-piano). The bass line provides harmonic support with chords and moving lines. The tempo is marked *a tempo*.

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a melodic line in the treble with a slur and a dynamic marking of *mp* (mezzo-piano). The bass line provides harmonic support with chords and moving lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various notes, rests, and dynamic markings such as *f* and *mp*.

Second system of musical notation, continuing the piece with similar melodic and bass line structures. It includes dynamic markings like *mp*.

Third system of musical notation, showing further development of the musical themes. It features a mix of eighth and sixteenth notes with dynamic markings such as *f*.

Fourth system of musical notation, characterized by a prominent piano (*p*) dynamic marking. The system contains complex rhythmic patterns and dynamic markings like *f*.

Fifth system of musical notation, concluding the page with a piano (*pp*) dynamic marking. It includes a final cadence with a double bar line and fermatas over the notes.

Compositions russes pour Piano à 2 mains.

	R. C.
Kosloff, H. Op. 3. Valse mélancolique	—80
Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1—	
" " " " " " II. 1—	
Lissowsky, L. Trois morceaux:	
" N° 1. Prélude D-dur	—30
" " 2. Scherzo B-dur.	—50
" " 3. Scherzo C-dur (pour la main droite)	—80
Malichewsky, W. Op. 4. N° 1. Mélancolie	—20
" " " 2. Prélude	—80
" " " 3. Scherzo	—40
" " " 4. Morceau de ballet.	—80
" " " 5. Menuetto	—80
" " " 6. Au Salon	—40
" " Op. 5 N° 1. Elégie	—40
" " " 2. Fantaisie	—60
" " " 3. In modo classico	—40
" " " 4. 5 Variations	—60
Maykapar, S. Op. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur.</i>	
" N° 1. Prélude et Fuguetto	—40
" " 2. Arietta	—40
" " 3. Gavotte	—30
" " 4. Tarentelle	—50
" Op. 8. Novellettes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse (<i>doigtés et pédalisés par l'auteur</i>):	
" Index: N° 1. Toccatina. 2. Mélodie. 3. Pastorale. 4. Petit conte. 5. Chez le forgeron. 6. Berceuse. —60	
Medtner, N. Op. 2. Trois improvisations:	
" N° 1. Nixe	—80
" " 2. Eine Ball-Reminiscenz	—50
" " 3. Scherzo infernale	—60
" Op. 4. Quatre morceaux:	
" N° 1. Etude	—40
" " 2. Caprice	—40
" " 3. Moment musical	—40
" " 4. Prélude	—40
" Op. 7. Drei Arabesken:	
" N° 1. Eine Idylle	—80
" " 2. Tragœdie-Fragment (A-moll)	—40
" " 3. Tragœdie-Fragment (G-moll)	—60
Náprawnik, E. Op. 72. Marche militaire, <i>arr. par l'auteur</i>	—80
Némérowsky, A. Op. 43. Mazurka mélancolique	—80
" " Op. 44. Mazurka	—80
" " 45. Trois Esquisses	—80
Novikoff, S. Neun Albumblätter	175
Pachulski, H. Op. 20. Deux pièces:	
" N° 1. Thème varié	1—
" " 2. Pastorale à l'antique	—50
" Op. 21. Quatre préludes: N° 1. H-dur. N° 1. Fis-moll. N° 3. Cis-moll. N° 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40	
Pantchenko, S. Op. 85. Trois Sonnets (N° 7, 8, 9). —50	
Rébikoff, W. Op. 28. A la brune. N° 1. Lamentation. 2. Chant d'hiver. 3. Persuasion. 4. L'espérance. 5. Souvenir. 6. Prière. 7. Regret. 8. Il était une fois. 9. Solitude	—60
Op. 27. Dans leur pays. N° 1. Les géants dansent. 2. Il chante. 3. Les enfants dansent. 4. Elle danse. 5. Ils marchent. 6. Ronde. 7. Les vieilles femmes dansent. 8. Les vieillards dansent	—80

	R. C.
Rébikoff, W. Op. 28. Scènes bucoliques:	
" N° 1. Dans les Vignes. 2. Pastorale. 3. Danse des bergères. 4. Danse des bergers. 5. Ronde des Elfes	—80
" Op. 29. Feuilles d'automne. N° 1. Con tristezza. 2. Progando. 3. Con afflizione. 4. Con dolore. 5. Con tristezza e tonerezza. 6. Lugubre	—75
" Op. 30. Trois miniatures	—40
" Op. 31. „Silhouettes“. Tableaux enfantins.	
" N° 1. Les enfants patient. 2. Musiciens ambulants. 3. La mère près du berceau. 4. Jeu aux soldats. 5. Un soir dans la prairie. 6. La fée. 7. La fillette berçant sa poupée. 8. Le berger joue du chalumeau. 9. La sorcière boiteuse rôdant par la forêt	—80
Rentschitzky, P. Irma - Gavotte	—30
Riesemann, O. Op. 8. Drei Bagatellen	—60
Schischkin, N. Compositions: N° 1. Etude-Fantaisie. —45	
" " N° 2. Méditation	—45
" " 3. Etude	—45
Schulz-Evler, H. Etude pour les octaves. <i>Edition révisée par H. Pachulski</i>	—70
Séïvanoff, V. Op. 3. Trois petites pièces: N° 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto	40
Stcherbátcheff, A. Op. 4. Pénombres. Quatre pièces. —60	
" " 5. Six miniatures	—60
Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke</i>	1—
" " <i>Snegourotschka. Paraphrase de concert, arr. par K. Hanke</i>	—70
Tschelitcheff, A. Op. 2. Deux préludes	—30
Tschérépnine, N. Op. 18. Cinq morceaux:	
" N° 1. Mélodie	—30
" " 2. Improvisation	—40
" " 3. Prélude	—25
" " 4. Humoresque	—30
" " 5. Modo religioso	—30
" Op. 24. Trois pièces:	
" N° 1. Rêverie. Es-moll	—50
" " 2. Etude. G-moll	—80
" " 3. Idylle. Des-dur	—60
Tschereschnew, G. Op. 1. Cinq morceaux	125
" N° 1. Impromptu	—30
" " 2. Chanson russe	—30
" " 3. Elégie	—30
" " 4. Chant sans paroles	—40
" " 5. Baccarello	—40
" Op. 4. Minuetto	—40
Zélenski, L. Op. 47. Suite de Danses Polonaises pour Orchestre. <i>Arr. pour Piano par H. Pachulski</i> : N° 1. Polonaise. N° 2. Cracovienne. N° 3. Masovienne	150
" " Op. 47. N° 1. Polonaise. <i>Nouvelle édition.</i> —70	
" " " 2. Cracovienne	—70
" " " 3. Masovienne	—70
Zientarski, V. Op. 88. Réminiscence d'un thème de la chanson d'Ukraine „Xyrovoun“ de Jedlika	—30
Zolotareff, B. Op. 14. Trois pièces faciles:	
" N° 1. Sonatine	—35
" " 2. Berceuse	—35
" " 3. Etude	—35
" Op. 18. Trois préludes: N° 1 in C	—50
" " " 2 in B	—30
" " " 3 in c	—30
Zoubanoff, A. Etude	—35

Moscou. Edition P. Jurgenson. Leipzig.

Oeuvres de



A. Arensky

pour Piano.

	R. C.
Op. 5. Six morceaux	2.—
No. 1. Nocturne. Es-moll	—40
" 2. Intermezzo. E-dur	—50
" " doigté par Wilschau	—50
" 3. Romance. As-dur	—40
" " doigté par F. Czerny	—40
" 4. Valse. F-dur	—50
" 5. Basso ostinato. D-dur	—30
" " revu et doigté par	
" " A. Siloti	—50
" 6. Etude. C-dur	—60
Op. 19. Trois morceaux:	
No. 1. Etude. H-moll	—50
" 2. Prélude. E-moll	—50
" 3. Mazurka. As-dur	—50
Op. 24. Troisesquisses: No. 1. F-dur.	
No. 2. As-dur. No. 3. F-moll	1.50
d-to, NNo. 1—3, séparément à	—60
Op. 25. Quatre morceaux:	
No. 1. Impromptu. H-dur	—40
" " doigté par F. Czerny	—40
" 2. Réverie. A-moll	—40
" 3. Etude (Thème chitnoise). Ges-	
dur	—80
" " doigté par F. Czerny	—80
" 4. Scherzino. C-dur	—40
Op. 28. Essais sur des rythmes oubliés:	
No. 1. Logaèdes. C-dur	—50
" " revu et doigté par	
" " A. Siloti	—50
" 2. Péons. A-moll	—40
" " doigté par Wilschau	—40
" " revu et doigté par	
" " A. Siloti	—50
" 3. Ioniques. Des-dur	—30
" 4. Sarl. B-moll	—40
" " doigté par Wilschau	—40
" 5. Strophe alcéenne. D-dur	—30
" 6. Strophe sapphique. H-moll	—40
Op. 36. 24 morceaux	5.—
No. 1. Prélude. C-dur	—40
" 2. La toupie. C-moll	—60
" 3. Nocturne. Des-dur	—40
" " doigté par Wilschau	—40
" 4. Petite ballade. Cis-moll	—40
" 5. Consolation. D-dur	—40
" " revu et doigté par	
" " A. Siloti	—50

	R. C.
Op. 36.	
No. 6. Duo. D-moll	—40
" 7. Valse. Es-dur	—50
" 8. In modo antico. Es-moll	—40
" 9. Papillon. E-dur	—40
" 10. Ne m'oubliez pas. E-moll	—40
" " doigté par Wilschau	—40
" 11. Barcarolle. F-dur	—40
" " doigté par F. Czerny	—40
" 12. Intermezzo. F-moll	—50
" 13. Etude. Fis-dur	—50
" " doigté par F. Czerny	—50
" 14. Scherzino. Fis-moll	—40
" 15. Le ruisseau dans la forêt.	
G-dur	—80
" 16. Elégie. G-moll	—40
" 17. Le rêve. As-dur	—50
" 18. Inquiétude. Gis-moll	—50
" 19. Réverie du printemps. A-dur	—40
" 20. Mazurka. A-moll	—40
" 21. Marche. B-dur	—40
" 22. Tarantella. B-moll	—50
" " doigté par Wilschau	—50
" 23. Andante con variazioni.	
H-dur	—60
" 24. Aux champs. H-moll	—40
Op. 41. Quatre études	1.20
Séparément: NNo. 1. Es-dur.	
2. Fis-dur. 3. Es-moll.	
4. A-moll. Chaque No. ?	—40
No. 1. Etude. Es-dur, revu et doigté	
par A. Siloti	—50
" 2. " Fis-dur, revu et doigté	—50
Op. 42. Trois morceaux:	
No. 1. Prélude. F-moll	—40
" 2. Romance. As-dur	—40
" 3. Etude. F-dur	—40
Op. 43. Six Caprices:	
NNo. 1. A-moll. 2. A-dur. 3. C-dur.	
4. G-dur. 5. D-dur. 6. H-dur. à	—40
NNo. 1—6. Compl.	1.50
" " revidiert, mit Fingersatz	
und Pedalbezeichnungen	
versehen von A. Siloti.	
Compl.	1.50

	R. C.
Op. 43.	
NNo. 1—6. Einzeln (A. Siloti) .. à ..	—40
No. 4. Caprice. G-dur, doigté par	
Wilschau	—40
Op. 48. Fantaisie sur des chants	
épiques russes (Riabinine),	
p. Piano avec accomp.	
d'un 2 ^d piano	1.50
Op. 52. „Près de la mer.“ Six	
esquisses	2.—
No. 1. Andante sostenuto	—40
" 2. Allegro vivace	—60
" 3. Moderato	—35
" 4. Allegro moderato	—40
" 5. Allegretto	—40
" 6. Presto	—75
Op. 53. Six pièces	1.50
No. 1. Prélude. E-moll	—45
" 2. Scherzo. E-dur	—45
" " doigté par Wil chau	—45
" 3. Elégie. G-moll	—45
" 4. Mazurka. G-dur	—45
" 5. Romance. F-dur	—45
" " doigté par Wilschau	—45
" 6. Etude. F-dur	—45
Op. 63. 12 Préludes. Cah. I, II. .. à 1.—	
Séparément: No. 1. 40 c. No. 2—5	
à 20 c. No. 6. 30 c.	
No. 7. 20 c. No. 8. 20 c.	
No. 9. 30 c. No. 10. 30 c.	
No. 11. 20 c. No. 12. 30 c.	
No. 1. Prélude, rédigé par A. Siloti ..	—50
Op. 67. Arabesques. Suite en 6 NNo. 1.—	
Op. 69. No. 7. Gavotte	—30
Op. 74. Douze études:	
Cah. I. NNo. 1. C-dur. 2. C-moll.	
3. Des-dur. 4. Cis-moll.	
5. D-dur. 6. D-moll	à —50
Cah. II. NNo. 7. Es-dur. 8. Es-moll.	
9. E-moll. 10. Fis-dur.	
11. As-dur. 12. Gis-moll à	—50
d-to. Cah. I, II. Compl.	à 1.50
Fughetta. F-moll	—40
Valse. As-dur	—60
" " doigté par Wilschau	—60

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Kiew, chez L. Idzikowski.

Nº 6.

A. ARENSKY. Op.43.

Allegro moderato.

PIANO.

The first system of musical notation for piano. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The treble staff begins with a piano (*p*) dynamic marking and the tempo/style instruction *molto cantabile*. The bass staff begins with a mezzo-piano (*mp*) dynamic marking. Both staves feature a series of sixteenth-note chords with slurs and accents, creating a flowing, arpeggiated texture.

The second system of musical notation for piano, continuing the piece. It maintains the same key signature and time signature as the first system. The treble staff continues with the arpeggiated sixteenth-note chords, while the bass staff provides a steady accompaniment of eighth notes. The dynamics and articulation remain consistent with the first system.

The third system of musical notation for piano. The musical texture continues with the characteristic arpeggiated chords in the treble and accompaniment in the bass. The notation includes various slurs and accents to guide the performer's phrasing and dynamics.

The fourth system of musical notation for piano, concluding the page. The piece continues with the same musical language of arpeggiated chords and accompaniment. The final measures show a slight change in the bass line's rhythm, ending with a half note.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the treble clef with many beamed notes and slurs, and a supporting bass line in the bass clef. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, continuing the piece. It includes the instruction *crescendo* in the left hand. The notation is similar to the first system, with intricate melodic patterns and slurs.

Third system of musical notation, featuring dynamic markings *f* (forte) and *mp* (mezzo-piano). The melodic line continues with complex rhythmic figures and slurs.

Fourth system of musical notation, featuring the vocal line with the lyrics "cre - scen - do" written below the notes. The piano accompaniment continues with complex textures and slurs.

Fifth system of musical notation, featuring a dynamic marking *f* (forte) and a fermata over a note in the treble clef. The piece concludes with complex melodic and harmonic structures.

mp
cre -

This system contains the first three measures of the piece. The music is written for piano in a key with three sharps (F#, C#, G#). The first measure features a complex, multi-voice texture with overlapping lines. The second measure has a dynamic marking of *mp* and includes the syllable *cre -*. The third measure continues the melodic and harmonic development.

- scen - do
f

This system contains the next three measures. The first measure includes the syllables *- scen -*. The second measure has the syllable *do*. The third measure features a dynamic marking of *f* and includes a fermata over a note. The piano accompaniment continues with complex textures.

This system contains three measures of piano accompaniment. The first two measures feature a melodic line with a fermata and a dynamic marking of *f*. The third measure continues the accompaniment with a melodic line and a dynamic marking of *f*.

pp

This system contains three measures of piano accompaniment. The first measure has a dynamic marking of *pp*. The second and third measures continue the melodic and harmonic development.

cre - scen - do

This system contains the final three measures of the piece. The first measure includes the syllable *cre -*. The second measure includes the syllable *scen -*. The third measure includes the syllable *do*. The piano accompaniment continues with complex textures.

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 sharps (F#, C#, G#). The music features a series of ascending and descending eighth-note patterns. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with pianissimo (*pp*). The notes are connected by slurs, and there are some ties between measures.

The second 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 sharps. The music features a series of ascending and descending eighth-note patterns. The first measure is marked with mezzo-forte (*mf*), the second with piano (*p*), the third with fortissimo (*ff*), and the fourth with forte (*f*). The notes are connected by slurs, and there are some ties between measures.

The third 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 sharps. The music features a series of ascending and descending eighth-note patterns. The first measure is marked with *diminuendo e ritenuto*, and the second measure is marked with *mp dimn.*. The notes are connected by slurs, and there are some ties between measures.

The fourth 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 sharps. The music features a series of ascending and descending eighth-note patterns. The notes are connected by slurs, and there are some ties between measures.

The fifth 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 sharps. The music features a series of ascending and descending eighth-note patterns. The first measure is marked with *crescendo*. The notes are connected by slurs, and there are some ties between measures.

First system of musical notation. The treble staff contains a vocal line with a melodic line and a piano accompaniment. The bass staff contains the piano accompaniment. The system is divided into four measures by bar lines. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. Similar to the first system, it features a vocal line in the treble and piano accompaniment in the bass. The system is divided into four measures. The key signature remains three sharps.

Third system of musical notation. The vocal line in the treble staff includes the lyrics "scen -" and "do". The piano accompaniment in the bass staff continues. The system is divided into four measures. The key signature remains three sharps.

Fourth system of musical notation. The vocal line in the treble staff includes the lyrics "f" and "p". The piano accompaniment in the bass staff continues. The system is divided into four measures. The key signature remains three sharps.

Fifth system of musical notation. The vocal line in the treble staff includes the lyrics "pp". The piano accompaniment in the bass staff continues. The system is divided into four measures. The key signature remains three sharps.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—40
№ 1. Cache-Cache	—50	" " " 2. Moment douloureux.	—40
" " " 2. Colin-Maillard	—50	" " " 3. Etude.	—40
Op. 35. Trois danses idylliques.	—70	Op. 38. Trois morceaux de Piano pour les pe-	
" " " 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
" " " № 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" " " " 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—75
" " " " 3. Danse de la fée.	—50	" " " 79. Trois mazurkas.	1 25
" " " " 4. Le crépuscule.	—40	Eigès, K. Op. 1. Nocturne	—40
" " " " 5. Le printemps.	—40	" " " 3. Deux pièces: № 1. Impromptu-Etude.	
" " " " 6. Sur l'eau.	—50	" " " " № 2. Fuga.	—40
" " " " 7. Echo du passé.	—40	" " " " 4. Barcarolle.	—40
" " " " 8. Les vagues joyeuses.	—60	" " " " 5. Deux préludes № 1. 2.	à—25
" " " " 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " " " 10. En plein air.	—40	" " " " № 2. Intermezzo.	—35
" " " " 11. La voix de la destinée.	—40	" " " " 3. Mazurka.	—85
" " " " 12. Le jardin endormi.	—40	Op. 21. № 1. Tristesse.	—20
Op. 42. Rêves étoilés.	—85	" " " 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" " " 3. Chagrin.	—20
" " " " Cah. II. № 7—12.	1 50	Op. 26. № 1. Prélude.	—40
" " " " " Séparément. № 1—12.	à—50	" " " 2. Prélude.	—40
Barmotine, S. Op. 9. Картинки из дѣтской жизни. Та-		" " " 3. Prélude.	—30
bleaux de la vie enfantine.	8 —	" " " 4. Chanson simple.	—30
Отдѣльно:		" " " 5. Mazurka.	—40
№ 1. Утренняя молитва. La prière du matin—25		" " " 6. Feuille d'album.	—40
" " 2. Мама. La maman.	—25	Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" " 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	—75
" " 4. Любимый мѣсяць май. Le beau mois		Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
" " " de mai.	—25	III. IV. V.	à 1 50
" " 5. Пѣснь нищихъ дѣтей. Chanson des		Op. 31. 12 pièces enfantines. (Moyenne difficulté).	
" " " enfants mendians.	—25	" " " № 1. Prélude. 2. Nocturne. 3. Ber-	
" " 6. Игра въ пятнашки. Jeu aux tappes. —40		" " " " ceuse. 4. Réverie. 5. Chanson popu-	
" " 7. Очарование новой куклой. Enchan-		" " " " laire. 6. Valse. 7. Romance. 8. Etude.	
" " " tement d'une nouvelle poupée.	—25	" " " " 9. Mazurka. 10. Chant oriental. 11.	
" " 8. Игра въ лошади. Jeu aux chevaux. —25		" " " " " Feuille d'album. 12. Air de ballet. à—30	
" " 9. Торжественный маршь. Marche so-		Op. 34. 24 pièces caractéristiques pour la jeu-	
" " " lennelle.	—40	" " " " neste. Cahier I. II. III. IV.	à 1 —
" " 10. Полька. Polka.	—25	Op. 40. Deux esquisses.	—50
" " 11. Вальсъ. Valse mélancolique.	—60	Op. 43. 8 pièces faciles: № 1. Prélude	—40
" " 12. Мазурка. Mazurka.	—60	" " " " № 2. Prière	—25
" " 13. Жалоба. La plainte.	—25	" " " " 3. Mazurka	—25
" " 14. Катанье на лодкѣ. Promenade en		" " " " 4. Le matin.	—25
" " " bateau.	—40	" " " " 5. Le soir.	—25
" " 15. Безпокойство. L'inquiétude.	—40	" " " " 6. Rondo.	—25
" " 16. Игра въ скакалку. Jeu à la corde. —25		" " " " 7. Arietta.	—35
" " 17. Грѣзы. Les rêves.	—25	" " " " 8. Marche miniature	—25
" " 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
" " " lard.	—25	" " " " misterioso. 3. Lento non troppo. 4. Molto	
" " 19. Капризы. Les caprices.	—40	" " " " " tempestuoso.	1 —
" " 20. Осенняя пѣснь. Chant d'automne. —25		Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" " 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 8. Cinq morceaux: № 1. Mélodie. 2.	
" " 22. Въ лѣсу. Au bois.	—40	" " " " Petite Valse. 3. Chanson. 4. La gracieuse.	
Op. 10. Ballade.	2 —	" " " " 5. Sarabande.	—60
Bogoliouboff, U. Quatre morceaux en forme d'études. —75		Kaschpérow, L. Au sein de la nature. (Среди природы)	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	" " " " № I. Deux roses. Двѣ розы. № 1. F-dur.	
" " " 2. Mélancolie.	—40	" " " " " № 2. A-dur.	—50
Butzow, W. Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		" " " " " II. Deux feuilles d'automne. (Два осеннихъ	
" " " conte la forêt. Cinq esquisses	1 —	" " " " " " " листа). № 1. G-dur. № 2. H-moll.	—50
" " " Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		" " " " " " " " III. Le murmure des blés. Рожь шумитъ.	—50
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" " " " " " " " " IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " " " 3.	—40	" " " " " " " " " Restaurirungen. Heft II. Изъ минувшихъ вѣ-	
" " " " Op. 34. Huit morceaux (Troisième série):		" " " " " " " " " " ковъ. Опытъ музык. реставрацiи. Тетр. II.	
" " " " " № 1. Marche.	—40	" " " " " " " " " " " № 4. Иудей. № 5. Эллада. № 6. На родивъ	
" " " " " " 2. Crépuscule.	—40	" " " " " " " " " " " " Ислама.	1 —
" " " " " " 3. Scherzino.	—40	Khvostchinsky, P. Op. 7. 1-re Sonate	3 —
" " " " " " 4. Romance	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" " " " " " 5. Babilage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" " " " " " 6. Menuet d'antan.	—40	" " " " " " " № 2. L'Espiegle	—25
" " " " " " 7. Capriccioso.	—40	" " " " " " " " 3. Gavotte	—25
" " " " " " 8. Polonaise	—40	" " " " " " " " " 4. Petite Valse	—25
		" " " " " " " " " " 5. A № Mazurka.	—25