

К. ЭЙГЕС

K. EIGES

Op. 23

ЭТЮДЫ-ФАНТАЗИИ

ETUDES-FANTAISIES

ТЕТРАДЬ II. НЕФТ

- | | |
|--|-------------------------|
| 1. Пролог. Prologue | 3. Новелла. Novellette |
| 2. Охотничья фанфара.
Fanfare de chasse | 4. Прелюдия. Prélude |
| | 5. Токкатина. Toccatine |

6. Сказка. Conte

для фортепиано

pour Piano

МУЗСЕКТОР ГОСИЗДАТА
MUSIKSEKTION DES STAATSVERLAGES

МОСКВА * MOSKAU * ВЕНА



УНИВЕРСАЛЬНОЕ ИЗДА-ВО
UNIVERSAL EDITION A. G.

WIEN * ЛЕЙПЦИГ * LEIPZIG

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1927

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Пролог, №1. Prologue.

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К. ЭЙГЕС.
K. EIGES. Op 23

Moderato.

Piano.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Piano' (p) and 'Moderato'. The second system has a dynamic marking of 'f'. The third system has a dynamic marking of 'f'. The fourth system has a dynamic marking of 'p'. The fifth system has no dynamic marking. The score features various musical notations including slurs, ties, and fingerings.

3

System 1: Treble and bass clefs. Treble clef starts with a *tr* (trill) on a dotted quarter note. Dynamics include *cresc.*, *p*, *f*, *mf*, and *mf*. A fermata is placed over a measure in the treble clef.

a tempo

System 2: Treble and bass clefs. Dynamics include *mp*, *molto rit.*, *p*, *pp*, and *p*. A fermata is placed over a measure in the treble clef.

System 3: Treble and bass clefs. Dynamics include *mf* and *pp*. A fermata is placed over a measure in the treble clef.

System 4: Treble and bass clefs. Dynamics include *cresc.*, *sf*, *m.g.*, *p*, and *p*. A fermata is placed over a measure in the treble clef.

System 5: Treble and bass clefs. Dynamics include *m.d.*, *p*, *rit*, and *pp*. A fermata is placed over a measure in the treble clef.

Охотничья фанфара. №2. Fanfare de chasse.

Allegro. *Alla vivace.*

The musical score is written for piano in a key with two flats (B-flat major or D minor) and a common time signature. It is divided into two main sections: *Allegro* and *Alla vivace*. The *Allegro* section begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The *Alla vivace* section starts with a piano (*p*) dynamic and is characterized by a more rapid, melodic line with many slurs and ornaments. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *p*, and *cresc*. There are also some handwritten-style markings in Cyrillic script, possibly indicating fingerings or performance instructions. The piece concludes with a final forte (*f*) chord.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth-note patterns and slurs, marked with fingerings 8, 3, 2, 8, 2, 8, 3. The lower staff (bass clef) contains a bass line with chords and slurs, marked with fingerings 8, 2, 5. A dynamic marking *ff* is present in the lower staff.

Second system of musical notation. The upper staff (treble clef) continues the melodic line with slurs and fingerings 2, 5, 2, 2, 4, 1. The lower staff (bass clef) features a bass line with slurs and fingerings 4, 2, 1, 5, 3. Dynamic markings *f* and *f* are present.

Third system of musical notation. The upper staff (treble clef) has a melodic line with slurs and fingerings 2, 2, 1, 5, 3. The lower staff (bass clef) has a bass line with slurs and fingerings 8, 2, 5. A dynamic marking *ff* is present.

Fourth system of musical notation. The upper staff (treble clef) has a melodic line with slurs and fingerings 4, 5, 3, 4, 2, 3, 1, 3, 5, 2. The lower staff (bass clef) has a bass line with slurs and fingerings 4, 3, 5, 3. A dynamic marking *p* is present.

Fifth system of musical notation. The upper staff (treble clef) has a melodic line with slurs and fingerings 5, 2, 3, 3, 4. The lower staff (bass clef) has a bass line with slurs and fingerings 2, 5, 2, 2, 5, 2, 4, 2, 1, 3, 8. Dynamic markings *p*, *f*, *pp*, and *pp* are present.

Новелла. №3 Novellette.

Allegro moderato

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked *Allegro moderato*. The score begins with a dynamic marking of *mp* and includes fingerings 5, 4, and 3. The first system also features a *p* dynamic marking and triplet markings. The piece is characterized by flowing eighth-note patterns in the right hand and accompaniment in the left hand, with various articulations and dynamic changes throughout.

First system of musical notation. Treble and bass clefs. Key signature: three flats. The system contains two staves. The right-hand staff features a melodic line with slurs and ties. The left-hand staff provides harmonic accompaniment. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation. Treble and bass clefs. Key signature: three flats. The system contains two staves. The right-hand staff features a melodic line with slurs and ties. The left-hand staff provides harmonic accompaniment. *mf* and *p* dynamic markings are present in the right-hand staff.

Third system of musical notation. Treble and bass clefs. Key signature: three flats. The system contains two staves. The right-hand staff features a melodic line with slurs and ties. The left-hand staff provides harmonic accompaniment. *mf* and *cresc.* dynamic markings are present in the right-hand staff.

Fourth system of musical notation. Treble and bass clefs. Key signature: three flats. The system contains two staves. The right-hand staff features a melodic line with slurs and ties. The left-hand staff provides harmonic accompaniment. A *f* dynamic marking is present in the right-hand staff.

Fifth system of musical notation. Treble and bass clefs. Key signature: three flats. The system contains two staves. The right-hand staff features a melodic line with slurs and ties. The left-hand staff provides harmonic accompaniment. A *f* dynamic marking is present in the right-hand staff.

Sixth system of musical notation. Treble and bass clefs. Key signature: three flats. The system contains two staves. The right-hand staff features a melodic line with slurs and ties. The left-hand staff provides harmonic accompaniment. *dim.*, *p*, and *riten. p* dynamic markings are present in the right-hand staff. A measure number '16' is indicated in the left-hand staff.

Meno mosso.

pp

pp melodia bene marcato

pp *mf* *pp* *mf*

pp *p* *pp* *p*

mf

rit. *pp* *p*

pp *mf* *sf* *mp* *pp*

Tempo I.

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. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex melodic line in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand.

The second system continues the musical piece. It features similar melodic and accompanimental patterns as the first system, with various articulations and phrasing.

The third system shows further development of the musical themes. The right hand has more intricate melodic passages, while the left hand provides a steady accompaniment.

The fourth system includes a change in the bass clef staff, which switches to a treble clef for the second half of the system. This system also contains dynamic markings such as *mf* and *f*.

The fifth system continues with the musical composition, showing a mix of melodic and harmonic textures. Dynamic markings like *mf* are present.

The sixth system concludes the page's musical content. It features a variety of musical textures and includes dynamic markings such as *f* and *mf*.

p *m.g.* 2 3

m.g.

cresc. *f*

p *riten.* *ff* *a tempo* *ff* 1

piu mosso *sf* *ff* *ff* *al fine*

ff *mp*

Прелюдия. № 4. Prélude.

Andantino.

p *legatissimo*
con Fl.

mf *molto riten.* *a tempo* *p* *cresc.*

sf *mf*

riten. *con passione* *f* *rit.* *p*

tranquillo molto *Adagio molto* *ppp* *p* *pp* *riten.* *pp* *rit.* *ppp*

Токкатина. № 5. Toccatine.

Allegretto.

p leggiero

pp

poco rit. a tempo

Pa.

The musical score is written for piano in 3/8 time, featuring a treble and bass clef. It consists of six systems of music. The first system begins with a treble clef and a bass clef, with a tempo marking of 'Allegretto'. The first system includes a dynamic marking of *p leggiero*. The second system includes a dynamic marking of *pp*. The third system includes a dynamic marking of *poco rit. a tempo*. The fourth system includes a dynamic marking of *poco rit. a tempo*. The fifth system includes a dynamic marking of *poco rit. a tempo*. The sixth system includes a dynamic marking of *poco rit. a tempo*. The score includes various musical notations such as notes, rests, and fingerings.

Meno mosso.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with slurs and a fermata. The lower staff has a bass clef and contains a bass line with slurs and a fermata. Dynamic markings include *rit.* (ritardando) in the middle of the first staff, *pp rit.* (pianissimo ritardando) in the second staff, and *p* (piano) in the third staff. A *mf* (mezzo-forte) marking is placed above the first measure of the third staff.

The second system continues the piece. The upper staff has a treble clef and contains a melodic line with slurs and a fermata. The lower staff has a bass clef and contains a bass line with slurs and a fermata. Fingerings are indicated: '1' and '2' in the upper staff, and '5', '2', and '3' in the lower staff.

The third system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and a fermata. The lower staff has a bass clef and contains a bass line with slurs and a fermata. A *mf* (mezzo-forte) dynamic marking is placed above the first measure of the upper staff.

The fourth system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and a fermata. The lower staff has a bass clef and contains a bass line with slurs and a fermata. A *cresc.* (crescendo) dynamic marking is placed in the middle of the system. Fingerings are indicated: '2' and '4' in the upper staff, and '5', '3', '2', '1', and '2' in the lower staff.

The fifth system consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and a fermata. The lower staff has a bass clef and contains a bass line with slurs and a fermata. A *p* (piano) dynamic marking is placed in the middle of the system. Fingerings are indicated: '5' and '5' in the lower staff.

First system of musical notation. The upper staff contains a melodic line with various ornaments and fingerings (e.g., 2, 1, 3, 1, 4, 2, 3, 1, 3). The lower staff provides harmonic accompaniment with fingerings (e.g., 1, 3, 2, 4, 1, 3, 2, 4, 1, 2). Dynamics include *ff*, *dim.*, and *pp*. A *rit.* marking is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with ornaments and fingerings (e.g., 2, 3, 3, 4, 2, 5, 4, 5). The lower staff has accompaniment with fingerings (e.g., 3, 4, 2, 5, 4, 5). Dynamics include *p*, *mp*, and *mf*.

Third system of musical notation. The upper staff features a melodic line with ornaments and fingerings (e.g., 4, 2, 1, 3, 5, 3, 1, 2, 1, 4, 3, 2, 1, 2). The lower staff has accompaniment with fingerings (e.g., 2, 3, 2, 1, 2). Dynamics include *rit.*, *p*, and *a tempo*. A *posch.* marking is present above the upper staff.

Fourth system of musical notation. The upper staff contains a melodic line with ornaments and fingerings (e.g., 3, 5, 3, 1, 5, 4, 1, 3, 4, 3, 2). The lower staff has accompaniment with fingerings (e.g., 2, 1, 4, 1). Dynamics include *pp*.

Fifth system of musical notation. The upper staff features a melodic line with ornaments and fingerings (e.g., 1, 5, 2, 3, 1, 2, 3, 5, 3, 1, 3, 5, 2, 1, 2, 5, 3, 4, 5, 3). The lower staff has accompaniment with fingerings (e.g., 4, 2). Dynamics include *p*, *crescendo*, *poco a*, and *poco mf*. A *rit.* marking is present in the lower staff.

2 9
2 3
1 2 3
1 5 2 4 1
1

f
m.g.

5 2 1 3
2 1 4 3
1 4
1

sf
sf

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

m.g.
mp dim.

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

rit.
pp rit.

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

pp *mf* *rit.* *p*

Ped. * *Ped.*

Сказка. № 6. Conte.

Andante.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The first system includes dynamics 'pp tranquillo' and 'mp con Pedale', along with fingering numbers 1, 5, 4, 4, 2, 1, 4, 3. The second system continues the melodic lines. The third system features a 'pp' dynamic. The fourth system includes 'pp', 'rit.', and 'poch.' markings. The fifth system features 'mp' and 'dolcissimo' markings, with additional fingering numbers 1, 3, #, 5, 1, #, 5, 1, 5, 5.

pp

mp pp

f cresc.

più mosso mp

p rit. molto rit. pp

a tempo

pp Pedale

cres

f ff

rit. p

meno mosso

tranquillo

rit.

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (p) dynamic and a tempo marking of *meno mosso*. The music is marked *tranquillo*. A dotted line indicates a connection between the end of the first staff and the beginning of the second. The second staff starts with a *rit.* (ritardando) marking. Fingerings are indicated with numbers 1-5 above the notes.

a tempo

pp

This system contains the third and fourth staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (pp) dynamic and a tempo marking of *a tempo*. The music consists of a series of eighth notes in the upper staff and a single note in the lower staff.

pp

This system contains the fifth and sixth staves. The upper staff is in treble clef and the lower in bass clef. It features a series of slurred eighth notes in the upper staff. Dynamics include *pp*. Fingerings are indicated with numbers 1-5.

pp

pp

This system contains the seventh and eighth staves. The upper staff is in treble clef and the lower in bass clef. It features a series of slurred eighth notes in the upper staff. Dynamics include *pp*. Fingerings are indicated with numbers 1-5.

pp

pp

pp

pp

This system contains the ninth and tenth staves. The upper staff is in treble clef and the lower in bass clef. It features a series of slurred eighth notes in the upper staff. Dynamics include *pp*. Fingerings are indicated with numbers 1-5. The system concludes with a final chord in the bass clef.

Москва 1925

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. Mouédzhine.
- 16. Danse orientale.
- 17. 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. Langér).

Médtner, 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

Balakirow, 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. Elégie. 10. Mélodie. 11. Berceuse. 12. Scherzo.
- Cah. III. 13. Regret. 14. Inquiétude. 15. Moment lyrique. 16. Conte. 17. Orientale. 18. Esquisse.
- Cah. IV. 19. Réverie. 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.

Lobatsch f. Gr. Op. 20. Sieben Lieder verschiedener Völker.

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

— Op. 18. „N° 5.“

Rimsky-Korssakow, 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 Vorgeschr. (Secundo) progressiv eingerichtet. Revidirt von A. Siloti: Hft 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. 2. Quintuor (2 V-n, Alto, V-celle et Piano).

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

Ewssefiew, 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) Parti-

tion.

Kowalow, P. Op. 33. Quatuor N° 2 (2 V-n, Alto, V-celle)

Partition in 16°. Parties in 4°

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

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

Krein, Gr. Op. 18. Quatuor (2 V-n, Alto, V-celle) Partition

in 16° et Parties in 4°

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

et Piano).

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

Roslavetz, Nik. 3-me Trio

Sabanejew, L. Op. 4. Trio-Improptu (" " ")

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.

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

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

— Op. 12. Chanson.

— Op. 24. Humoresque.

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

Gretschaninow, A. Op. 81. In modo antico. Suite (1. Prélude.

2. Gavotte. 4. Aria. 5. Gigue).

Krein, Alexandre. Op. 24. Caprice hébraïque.

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

— Op. 25. Poème.

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

Roslavetz, Nic. 4-me Sonate.

Zolotarew, W. Op. 40. Sonate.

Alto et Piano.

Schirinsky, W. Op. 4. Sonate.

Wassilenko, S. Op. 46. Sonate.

Zolotarew, B. Op. 38. Eclogue.

Violoncelle et Piano.

Alexandrow, Anatole. Op. 17. Andante patetico

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

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

Goedicke, A. Op. 27. Drei Improvisationen.

Gretschaninow, A. Op. 86. Nocturne.

Krein, A. Op. 10. Poème F dur.

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

Roslavetz, Nik. Sonate N° 1.

Divers instruments à vent et Piano.

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

— N° 2. Valse.

— N° 3. Chanson. Hautbois et Piano.

— N° 4. Andante.

— N° 5. Romance. Clarinette et Piano.

— N° 7. Valse triste

— N° 8. Humoresque. Basson et Piano.

— N° 9. Impromptu

— N° 10. Nocturne. Cor et Piano.

— N° 11. Intermezzo

Goedicke, A. Op. 28. Zwei Stücke f. Klarinette u. Klavier:

N° 1. Nocturne. N° 2. Etude.

Nikolsky, A. Concerto. Flûte avec piano.

Tschérépnine, N. Op. 45. Esquisses:

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

— 2. Prélude (Op. 17, N° 2).

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

Hautbois et Piano.

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

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

— 6. Andantino capriccioso

— 7. Moderato commodo. 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 MODÈLES RUSSSES POUR PIANO

- Abramsky, A.** Sonata lacrimale.
- Alberg, J.** Op. 13. Vier Klavierstücke: 1. Præludium 2. Poème Arabesque 3. Verwallung 4. Zerkn.
- Alexandrow, Anatol.** Op. 4. Zwei Klavierstücke: № 1. Notturmo. № 2. Walzer.
- Op. 4. Märchen-Sonate.
- Op. 6. Frühere Eingebung. Vier Fragmente: 1. Sehnsucht 2. Ethé 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.
- Déchévow, Wl.** Op. 3. Méditations. 7 morceaux.
- Dianow, A.** Op. 13. Drei Klavierstücke: 3. Walzer.
- Eaufortes. 5 morceaux.
- Drozow, A.** Op. 4. Deux danses: 1. Danse funèbre. 2. 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.
- Eigès, 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.
- Glière 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. H.
- Op. 32. 40 leichte melodische Etüden für vorgeschrittene Schüler, progressiv geordnet. Heft I. H.
- Grétschaninow, A.** Op. 98. Kinderalbum. 15 leichte Klavierstücke.
- Grudin, W.** Op. 4. Sonate.
- Iwanow-Boretzky, M.** Op. 19. Sechs Præludien.
- Kortschmareff, K.** Præludium, f. die linke Hand.
- Märchen.
- Frühlingslied.
- Improvisation.
- Kossenko, B.** Op. 8. Deux Etudes (B, fis).
- Op. 12. Deux Poèmes (c, es).
- Krasséff, 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 Haseln. 5. Zerbrochener Bleisoldaten Parade. 6. Entelein—Wachsfigürchen. 7. Komische Polka.
- Krein, Alexandre.** Op. 13. № 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 Rêverie.
- Op. 19. Deux Mazurkas (Es, gi).
- Op. 27. Sonate № 2.
- Krein, Julien.** 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.

- Melnic, O.** Op. Sonate-Nocturne.
- Op. 11. Sonate № 1.
- Medtner, N.** Op. 1. Acht Stimmorgelbilder.
- Op. 2. Trois improvisations: № 1. Nixe. № 2. Eine Ball-Reminiscenz. № 3. Scherzo infernale.
- Op. 4. Quatre morceaux: 1. Etude. 2. Caprice. 3. Moment musical. 4. Prélude.
- Op. 7. Drei Arabesken: 1. Eine Idylle. 2. Tragoedie-Fragment, a-moll. 3. Tragoedie-Fragment, g-moll.
- Op. 8. Drei Mädchen (f, c, g).
- Op. 10. Drei Dithyramben (D, Es, E).
- Op. 11. Sonaten-Triade (As, d).
- Op. 14. Zwei Märchen (f, c).
- Märchen, d-moll.
- Miaskowsky, N.** Op. 6. Sonate № 1 (d).
- Op. 13. Sonate № 2 (fis).
- Op. 19. Sonate № 3 (c).
- Nétschaléw, W.** Op. 2. Prélude et Novellette.
- Op. 3. Deux Esquisses.
- Pawlow, E.** Op. 1. Lyrische Stücke. Heft I. Neun Præludien.
- Op. 2. Scherzo, cis-moll.
- Op. 3. Das Meer. Impressionistische Studie.
- Op. 5. Heroische Sonate.
- Op. 8. Zweite Sonate.
- Walzer, dem Andenken Skriabin's gewidmet.
- Polewinkin, L.** Op. 1. Sonate № 1.
- Op. 2. № 3. Mazurka.
- Op. 5. Evénements (Evénements). 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 Evénement.
- 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.
- Sabatjew, L.** Op. 12. Trois morceaux: 1. Feuille d'album. 2. Etude. 3. Prélude.
- Op. 14. Cinq Esquisses.
- Op. 15. Sonate.
- Op. 16. Etude-Nocturne.
- Schaposchnikow, A.** Drei Klavierstücke: 1. Märchen. 2. Der weiten Prinzessin. 3. Menuett.
- Gavotte.
- Sonatine.
- Schébaline, W.** Rondeau.
- Schechter, B.** Op. 1. Sonate.
- Schenschin, A.** Op. 3. Sieben Præludien.
- Op. 10. Neun Præludien.
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