

COMPOSITIONS

pour PIANO de

S. Pantsehenko.

	Rb. Cop.
Op. 1. № 1. Romance	— 20
” ” ” 2. Mazurka	— 30
” 2. Trois Sonnets (№№ 1, 2, 3)	— 30
” 3. Quatre arabesques:	
№ 1. Canzonetta	— 20
” 2. Valse.	— 20
” 3. Romance	— 20
” 4. Etude	— 30
” 6. Trois Sonnets (№№ 4, 5, 6)	— 40
” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélós	— 60
” 8. Deux morceaux: № 1. Improvisation. № 2. Genre	— 50
” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta	— 70
” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude	— 75
” 35. Trois Sonnets (№№ 7, 8, 9)	— 50
” 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo	— 75
” ” ” ” <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8. Impro- visation. № 9. Canzonaccia. № 10. Etude	— 75
” 43. Trois Sonnets (№№ 10, 11, 12)	— 40
” 49. Trois Sonnets (№№ 13, 14, 15)	— 50
” 51. Trois Sonnets (№№ 16, 17, 18)	— 50
” 56. № 1. Improvisation	— 40
” ” ” 2. Nocturne	— 30
” ” ” 3. Mosaïque	— 30
” 57. № 1. Prélude. № 2. Prélude	à — 30
” 58. 20 Etudes mélodiques en 4 cahiers I, II, III, IV	à — 80
” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5	à — 40



Propriété de l'éditeur

P. Jurgenson à Moscou,

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

MOSCOU. † **LEIPZIG.**

Neglinny pr. 14. † Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

CINQ ARABESQUES.

I.

S. PANTSCHENKO. Op. 59, N° 1.

Andantino elegiace.

Piano.

mf

The first system of the musical score is in 5/4 time and D major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth notes with a slur over them. The bass line consists of a series of eighth notes with a slur over them. The dynamic marking is *mf*.

p

The second system of the musical score continues the melody and bass line. The dynamic marking changes to *p* (piano).

poco f

The third system of the musical score continues the melody and bass line. The dynamic marking changes to *poco f* (poco forte).

f mf

f

The fourth system of the musical score concludes the piece. The dynamic markings are *f* (forte) and *mf* (mezzo-forte).

mp ————— >————— *più f* <————— *più f espressivo e crescendo*

This system contains the first three measures of the piece. The key signature is three sharps (F#, C#, G#). The first measure is marked *mp*. The second measure is marked *più f*. The third measure is marked *più f espressivo e crescendo*. The music features a complex texture with many beamed sixteenth notes in both hands.

mf *più f*

This system contains measures 4, 5, and 6. Measure 4 is marked *mf*. Measure 5 is marked *più f*. The time signature changes from 4/4 to 5/4 at the start of measure 5. The music continues with intricate sixteenth-note patterns.

f *mp*

This system contains measures 7, 8, and 9. Measure 7 is marked *f*. Measure 8 is marked *mp*. The music features a mix of sixteenth-note runs and block chords.

f sempre *marcato*

This system contains measures 10, 11, and 12. Measure 10 is marked *f sempre*. Measure 11 is marked *marcato*. The time signature changes from 5/4 to 6/4 at the start of measure 11, and back to 5/4 at the start of measure 12. The music is characterized by heavy, accented sixteenth-note passages.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 5/4 time signature. The music consists of two staves with various notes and rests. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation, continuing the piece with two staves. The notation includes various note values and rests, with a dynamic marking of *mf* in the first measure.

Third system of musical notation, continuing the piece with two staves. The notation includes various note values and rests, with a dynamic marking of *p* in the first measure.

Fourth system of musical notation, concluding the piece with two staves. The notation includes various note values and rests, with dynamic markings of *poco f* and *mp*. The system ends with a double bar line and repeat signs.

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” 2. Trois Sonnets (№№ 1, 2, 3)	— 30
” 3. Quatre arabesques:	
№ 1. Canzonetta	— 20
” 2. Valse	— 20
” 3. Romance	— 20
” 4. Etude	— 30
” 6. Trois Sonnets (№№ 4, 5, 6)	— 40
” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélos	— 60
” 8. Deux morceaux: № 1. Improvisation. № 2. Genre	— 50
” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta	— 70
” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude	— 75
” 35. Trois Sonnets (№№ 7, 8, 9)	— 50
” 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo	— 75
” ” ” ” <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8. Impro- visation. № 9. Canzonaccia. № 10. Etude	— 75
” 43. Trois Sonnets (№№ 10, 11, 12)	— 40
” 49. Trois Sonnets (№№ 13, 14, 15)	— 50
” 51. Trois Sonnets (№№ 16, 17, 18)	— 50
” 56. № 1. Improvisation	— 40
” ” ” 2. Nocturne	— 30
” ” ” 3. Mosaïque	— 30
” 57. № 1. Prélude. № 2. Prélude	à — 30
” 58. 20 Etudes mélodiques en 4 cahiers I, II, III, IV	à — 80
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11/12

II.

S. PANTSCHENKO. Op. 59, №2.

Allegro vivace.

Piano.

mf *cresc*

scendo

p *p*

crescendo

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff contains a series of chords with a *crescendo* marking. The lower staff continues the accompaniment. A dynamic marking of *f* is present at the beginning.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with a *poco f* marking. The lower staff features a bass line with a *mf espressivo* marking. The system concludes with a double bar line.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff provides a rhythmic accompaniment with slurs and accents.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes and rests. A dynamic marking *mf* is placed between the staves.

Second system of musical notation. The treble clef staff features a series of chords and some notes marked with an asterisk (*). The bass clef staff continues with eighth notes. A dynamic marking *crescendo* is placed between the staves.

Third system of musical notation. The treble clef staff has a melodic line with some notes marked with an asterisk (*). The bass clef staff has a bass line with eighth notes and rests. A dynamic marking *p* is placed between the staves.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and rests. The bass clef staff has a bass line with eighth notes and rests. A dynamic marking *p* is placed between the staves, and the word *cre -* is written at the end of the system.

Fifth system of musical notation. The treble clef staff has a series of chords. The bass clef staff has a bass line with eighth notes and rests. A dynamic marking *scendo sempre* is placed between the staves.

poco f *non f*

p

mancando *poco p* *mp*

Compositions russes pour Piano à 2 mains.

	R. C.
Kosloff, H. Op. 3. Valse mélancolique	—30
Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1—	—
” ” ” ” ” II. 1—	—
Lissowsky, L. Trois morceaux:	
” N ^o 1. Prélude D-dur	—30
” ” 2. Scherzo B-dur.	—50
” ” 3. Scherzo C-dur (pour la main droite)	—30
Malichewsky, W. Op. 4. N ^o 1. Mélancolie	—20
” ” ” 2. Prélude	—30
” ” ” 3. Scherzo	—40
” ” ” 4. Morceau de ballet. —30	—30
” ” ” 5. Menuetto	—30
” ” ” 6. Au Salon.	—40
” ” ” Op. 5 N ^o 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 ^o 1. Prélude et Fuguettes	—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 ^o 1. Toccata, 2. Mélodie, 3. Pastorale, 4. Petit conte, 5. Chez le forgeron, 6. Berceuse.—60	
Medtner, N. Op. 2. Trois improvisations:	
” N ^o 1. Nixe	—80
” ” 2. Eine Ball-Reminiscenz	—50
” ” 3. Scherzo infernale	—60
” Op. 4. Quatre morceaux:	
” N ^o 1. Etude	—40
” ” 2. Caprice	—40
” ” 3. Moment musical	—40
” ” 4. Prélude	—40
” Op. 7. Drei Arabesken:	
” N ^o 1. Eine Idylle	—30
” ” 2. Tragoedie-Fragment (A-moll)	—40
” ” 3. Tragoedie-Fragment (G-moll)	—60
Náprawnik, E. Op. 72. Marche militaire, <i>arr. par l'auteur</i>	—30
Némérowsky, A. Op. 43. Mazurka mélancolique	—30
” Op. 44. Mazurka	—30
” ” 45. Trois Esquisses	—30
Novikoff, S. Neun Albumblätter	175
Pachulski, H. Op. 20. Deux pièces:	
” N ^o 1. Thème varié	1—
” ” 2. Pastorale à l'antique	—50
” Op. 21. Quatre préludes: N ^o 1. H-dur. N ^o 2. Fis-moll. N ^o 3. Cis-moll. N ^o 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40	—40
Pantchenko, S. Op. 35. Trois Sonnets (N ^o 7, 8, 9). —50	—50
Rébikoff, W. Op. 23. A la brune. N ^o 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 ^o 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 ^o 1. Dans les Vignes. 2. Pastorale. 3. Danse des bergerettes. 4. Danse des bergers. 5. Ronde des Elfes	—80
” Op. 29. Feuilles d'automne. N ^o 1. Con tristezza. 2. Pregando. 3. Con afflizione. 4. Con dolore. 5. Con tristezza e tenerezza. 6. Lugubre	—75
” Op. 30. Trois miniatures	—40
” Op. 31. „Silhouettes“. Tableaux enfants.	
N ^o 1. Les enfants patinent. 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 ^o 1. Etude-Fantaisie.—45	—45
” N ^o 2. Méditation.	—45
” ” 3. Etude	—45
Schulz-Evler, H. Etude pour les octaves. <i>Edition redigée par H. Pachulski</i>	—70
Sélibanoff, V. Op. 3. Trois petites pièces: N ^o 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto	—40
Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.—60	—60
” ” 5. Six miniatures.	—60
Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hunke</i>	1—
” Snegourotschka. Paraphrase de concert, <i>arr. par R. Hocnika</i>	—70
Tschelistcheff, A. Op. 2. Deux préludes.	—30
Tschérépnine, N. Op. 18. Cinq morceaux:	
” N ^o 1. Mélodie	—30
” ” 2. Improvisation	—40
” ” 3. Prélude	—25
” ” 4. Humoresque.	—30
” ” 5. Modo religioso	—30
” Op. 24. Trois pièces:	
” N ^o 1. Rêverie. Es-moll	—50
” ” 2. Etude. C-moll	—80
” ” 3. Idylle. Des-dur	—60
Tschereschnew, G. Op. 1. Cinq morceaux	125
” N ^o 1. Impromptu	—30
” ” 2. Chanson russe	—20
” ” 3. Elégie	—30
” ” 4. Chant sans paroles	—40
” ” 5. Barcarolle	—40
” Op. 4. Minuetto	—40
Zélenski, L. Op. 47. Suite de Danses Polonaises pour Orchestre. <i>Arr. pour Piano par H. Pachulski</i> : N ^o 1. Polonaise. N ^o 2. Cracovienne. N ^o 3. Masovienne	150
” Op. 47. N ^o 1. Polonaise. <i>Nouvelle édition.</i> —70	—70
” ” 2. Cracovienne.	—70
” ” 3. Masovienne	—70
Zientarski, V. Op. 88. Réminiscence d'un thème de la chanson d'Ukraina „Хусточка“ <i>de Jedlizka</i>	—30
Zolotareff, B. Op. 14. Trois pièces faciles:	
” N ^o 1. Sonatine	—35
” ” 2. Berceuse	—35
” ” 3. Etude.	—35
” Op. 18. Trois préludes: N ^o 1 in C	—50
” ” ” 2 in B	—30
” ” ” 3 in c	—30
Zoubanoff, A. Etude	—35

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” 3. Quatre arabesques:	
№ 1. Canzonetta	— 20
” 2. Valse	— 20
” 3. Romance	— 20
” 4. Etude	— 30
” 6. Trois Sonnets (№№ 4, 5, 6)	— 40
” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélos	— 60
” 8. Deux morceaux: № 1. Improvisation. № 2. Genre	— 50
” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta	— 70
” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude	— 75
” 35. Trois Sonnets (№№ 7, 8, 9)	— 50
” 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo	— 75
” ” ” ” <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8. Impro- visation. № 9. Canzonaccia. № 10. Etude	— 75
” 43. Trois Sonnets (№№ 10, 11, 12)	— 40
” 49. Trois Sonnets (№№ 13, 14, 15)	— 50
” 51. Trois Sonnets (№№ 16, 17, 18)	— 50
” 56. № 1. Improvisation	— 40
” ” ” 2. Nocturne	— 30
” ” ” 3. Mosaïque	— 30
” 57. № 1. Prélude. № 2. Prélude	à — 30
” 58. 20 Etudes mélodiques en 4 cahiers I, II, III, IV	à — 80
” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5	à — 40



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III.

S. PANTSCHENKO. Op. 59, № 3.

Allegro.

Piano.

poco f *f*

poco f *f*

mf *f*

mp *p* *mf*

First system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The upper staff begins with a dynamic marking of *mp* and features a crescendo hairpin leading to a dynamic marking of *p*. The lower staff begins with a dynamic marking of *poco f* and features a decrescendo hairpin. The music is primarily composed of chords and short melodic fragments.

Second system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The upper staff begins with a dynamic marking of *f* and features a decrescendo hairpin. The lower staff begins with a dynamic marking of *f* and features a decrescendo hairpin. The music is primarily composed of chords and short melodic fragments.

Third system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The upper staff begins with a dynamic marking of *poco f* and features a decrescendo hairpin. The lower staff begins with a dynamic marking of *mf* and features a decrescendo hairpin. The music is primarily composed of chords and short melodic fragments.

Fourth system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The upper staff begins with a dynamic marking of *f* and features a decrescendo hairpin. The lower staff begins with a dynamic marking of *mp* and features a decrescendo hairpin. The music is primarily composed of chords and short melodic fragments.

mp espressivo *più espressivo poco crescendo*

poco f

mp espressivo *p* *poco f*

f

f *p*

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” 2. Trois Sonnets (№№ 1, 2, 3)	—	30
” 3. Quatre arabesques:		
№ 1. Canzonetta	—	20
” 2. Valse	—	20
” 3. Romance	—	20
” 4. Etude	—	30
” 6. Trois Sonnets (№№ 4, 5, 6)	—	40
” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélос	—	60
” 8. Deux morceaux: № 1. Improvisation. № 2. Genre	—	50
” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta	—	70
” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude	—	75
” 35. Trois Sonnets (№№ 7, 8, 9)	—	50
” 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo	—	75
” ” ” ” <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8. Impro- visation. № 9. Canzonaccia. № 10. Etude	—	75
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” 51. Trois Sonnets (№№ 16, 17, 18)	—	50
” 56. № 1. Improvisation	—	40
” ” ” 2. Nocturne	—	30
” ” ” 3. Mosaïque	—	30
” 57. № 1. Prélude. № 2. Prélude	à	30
” 58. 20 Etudes mélodiques en 4 cahiers I, II, III, IV	à	80
” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5	à	40



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IV.

S. PANTSCHENKO. Op. 59, № 4.

Allegro moderato.

Piano.

mf cantabile

mf

First system of musical notation. Treble clef, bass clef. Dynamics include *f* (forte) in both staves. The piece is in a key with one sharp (F#).

Second system of musical notation. Treble clef, bass clef. Dynamics include *f* (forte) and *mf cantabile* (mezzo-forte cantabile). The piece is in a key with two sharps (F#, C#).

Third system of musical notation. Treble clef, bass clef. Dynamics include *f* (forte) and *mf cantabile* (mezzo-forte cantabile). The piece is in a key with two sharps (F#, C#).

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f* (forte). The piece is in a key with one flat (Bb).

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *sempre diminuendo* (always diminishing), *p* (piano), and *mf* (mezzo-forte). The piece is in a key with one flat (Bb).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and a bass line with arpeggiated chords.

Second system of musical notation, continuing the piece. It includes a *triumph* marking above the treble staff in the final measure.

Third system of musical notation, featuring a *mf* (mezzo-forte) dynamic marking at the beginning of the system.

Fourth system of musical notation, featuring a *poco f* (poco fortissimo) dynamic marking. The system concludes with a series of complex chordal structures.

Fifth system of musical notation, featuring a *mp* (mezzo-piano) dynamic marking. The system ends with a double bar line.

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” 3. Quatre arabesques:		
№ 1. Canzonetta	—	20
” 2. Valse	—	20
” 3. Romance	—	20
” 4. Etude	—	30
” 6. Trois Sonnets (№№ 4, 5, 6)	—	40
” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélos	—	60
” 8. Deux morceaux: № 1. Improvisation. № 2. Genre	—	50
” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta	—	70
” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude	—	75
” 35. Trois Sonnets (№№ 7, 8, 9)	—	50
” 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo	—	75
” ” ” ” <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8. Impro- visation. № 9. Canzonaccia. № 10. Etude	—	75
” 43. Trois Sonnets (№№ 10, 11, 12)	—	40
” 49. Trois Sonnets (№№ 13, 14, 15)	—	50
” 51. Trois Sonnets (№№ 16, 17, 18)	—	50
” 56. № 1. Improvisation	—	40
” ” ” 2. Nocturne	—	30
” ” ” 3. Mosaïque	—	30
” 57. № 1. Prélude. № 2. Prélude	à	30
” 58. 20 Etudes mélodiques en 4 cahiers I, II, III, IV	à	80
” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5	à	40



Propriété de l'éditeur

P. Jurgenson à Moscou,

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

MOSCOU. * **LEIPZIG.**

Neglinny pr. 14. * Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

11 2

V.

S. PANTSCHENKO. Op. 59, № 5.

Animato.

Piano. *f sempre*

più f *poco f*
poco mf

f *ff sempre*

tr tr

mp

This system consists of two staves. The treble staff contains a melodic line with two trills marked 'tr'. The bass staff provides harmonic accompaniment with chords and moving lines. The dynamic is marked *mp*.

mp leggiero *mf*

tr tr

This system continues the piece. The treble staff features a rapid, light passage marked *mp leggiero*. The bass staff has a more active line. A *mf* dynamic is introduced in the second half. Trills are present in the treble staff.

mp leggiero

This system shows further development of the musical themes. The treble staff has a melodic line with some chromaticism. The bass staff continues with accompaniment. The dynamic remains *mp leggiero*.

mp *poco f* *poco f*

This system concludes the page. The treble staff has a melodic line with some chromaticism. The bass staff features a more active line with some chromaticism. Dynamics include *mp* and *poco f*.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of A major (three sharps). The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking changes to *f* *sempre* towards the end of the system.

The second system continues the piece with rhythmic patterns. The upper staff has a series of eighth-note chords and single notes, while the lower staff has a steady eighth-note accompaniment. The key signature remains A major.

The third system shows more complex chordal structures in the upper staff, including some chromatic movement. The lower staff continues with a consistent eighth-note accompaniment. The key signature remains A major.

The fourth system concludes the piece. The upper staff has a final melodic phrase, and the lower staff has a final accompaniment line. The dynamic marking is *non f*. The system ends with a double bar line.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Kosloff, H. Op. 3. Valse mélancolique	—30	Rébikoff, W. Op. 28. Scènes bucoliques:	
Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1—		№№: 1. Dans les Vignes. 2. Pastorale. 3. Danse des	
" " " " " " II. 1—		bergerettes. 4. Danse des bergers. 5. Ronde	
Lissowsky, L. Trois morceaux:		des Elfes	—80
" № 1. Prélude D-dur	—30	" Op. 29. Feuilles d'automne. №№: 1. Con	
" " 2. Scherzo B-dur.	—50	tristezza. 2. Pregando. 3. Con afflizione.	
" " 3. Scherzo C-dur (pour la main		4. Con dolore. 5. Con tristezza e te-	
droite)	—30	nerezza. 6. Lugubre	—75
Malichewsky, W. Op. 4. № 1. Mélancolie	—20	" Op. 30. Trois miniatures	—40
" " " 2. Prélude	—30	" Op. 31. „Silhouettes“. Tableaux en-	
" " " 3. Scherzo	—40	fantins.	
" " " 4. Morceau de ballet. —30		№№: 1. Les enfants patinent. 2. Musiciens ambu-	
" " " 5. Menuetto	—30	lants. 3. La mère près du berceau. 4. Jeu	
" " " 6. Au Salon.	—40	aux soldats. 5. Un soir dans la prairie. 6.	
" " " Op. 5 № 1. Elégie	—40	La fée. 7. La fillette berçant sa poupée. 8.	
" " " 2. Fantaisie	—60	Le berger joue du chalumeau. 9. La sor-	
" " " 3. In modo classico	—40	cière boiteuse rôdant par la forêt	—80
" " " 4. 5 Variations	—60	Rentschitzky, P. Irma - Gavotte.	—30
Maykapar, S. Op. 6. Petite Suite en style classi-		Riesemann, O. Op. 8. Drei Bagatellen	—60
que (Fa-majeur) <i>doigtée et pédalisée</i>		Schischkin, N. Compositions: № 1. Etude-Fantaisie.—45	
<i>par l'auteur.</i>		" № 2. Méditation.	—45
" № 1. Prélude et Fugnette	—40	" " 3. Etude	—45
" " 2. Arietta.	—40	Schulz-Evler, H. Etude pour les octaves. <i>Edition re-</i>	
" " 3. Gavotte	—30	<i>digée par H. Pachulski</i>	—70
" " 4. Tarentelle	—50	Séivanoff, V. Op. 3. Trois petites pièces: №№ 1.	
" Op. 8. Novellettes mignonnes. Mor-		L'enfant s'amuse. 2. Une petite mé-	
ceaux faciles pour Piano à l'usage		lodie lyrique. 3. Scherzetto	—40
de la jeunesse (<i>doigtés et pédalisés</i>		Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.—60	
<i>par l'auteur</i>):		" " 5. Six miniatures.	—60
Index: №№ 1. Toccata, 2. Mélodie. 3. Pastorale. 4.		Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr.</i>	
Petit conte. 5. Chez le forgeron. 6. Berceuse.—60		<i>de Concert par H. Hanke</i>	1—
Medtner, N. Op. 2. Trois improvisations:		" <i>Snegourtschka</i> . Paraphrase de concert,	
" № 1. Nixe	—80	<i>arr. par R. Hoenika</i>	—70
" " 2. Eine Ball-Reminiscenz	—50	Tschelistcheff, A. Op. 2. Deux préludes.	—30
" " 3. Scherzo infernale	—60	Tschérépnine, N. Op. 18. Cinq morceaux:	
" Op. 4. Quatre morceaux:		" № 1. Mélodie	—30
" № 1. Etude	—40	" " 2. Improvisation	—40
" " 2. Caprice	—40	" " 3. Prélude	—25
" " 3. Moment musical	—40	" " 4. Humoresque.	—30
" " 4. Prélude	—40	" " 5. Modo religioso.	—30
" Op. 7. Drei Arabesken:		" Op. 24. Trois pièces:	
" № 1. Eine Idylle	—30	" № 1. Rêverie. Es-moll	—50
" " 2. Tragoedie-Fragment (A-moll)	—40	" " 2. Etude. C-moll	—80
" " 3. Tragoedie-Fragment (G-moll)	—60	" " 3. Idylle. Des-dur	—60
Náprawnik, E. Op. 72. Marche militaire, <i>arr. par</i>		Tschereschnew, G. Op. 1. Cinq morceaux	1 25
<i>l'auteur</i>	—30	" № 1. Impromptu	—30
Némérowsky, A. Op. 43. Mazurka mélancolique	—30	" " 2. Chanson russe	—30
" Op. 44. Mazurka	—30	" " 3. Elégie	—30
" " 45. Trois Esquisses	—30	" " 4. Chant sans paroles	—40
Novikoff, S. Neun Albumblätter	1 75	" " 5. Barcarolle	—40
Pachulski, H. Op. 20. Deux pièces:		" Op. 4. Minuetto	—40
" № 1. Thème varié	1—	Zélenski, L. Op. 47. Suite de Danses Polonaises	
" " 2. Pastorale à l'antique	—50	pour Orchestre. <i>Arr. pour Piano par</i>	
" Op. 21. Quatre préludes: № 1. H-dur.		<i>H. Pachulski</i> : № 1. Polonaise. № 2.	
№ 1. Fis-moll. № 3. Cis-moll. № 4.		Cracovienne. № 3. Masovienne	1 50
As-dur. Complet 1 Rbl. <i>Séparées à</i>		" Op. 47. № 1. Polonaise. <i>Nouvelle édition</i> .—70	
<i>—40</i>		" " 2. Cracovienne.	—70
Pantchenko, S. Op. 35. Trois Sonnets (№ 7, 8, 9). —50		" " 3. Masovienne	—70
Rébikoff, W. Op. 23. A la brune. №№: 1. Lamenta-		Zientarski, V. Op. 88. Réminiscence d'un thème	
tion. 2. Chant d'hiver. 3. Persuasion.		de la chanson d'Ukraine „Хусточка“	
4. L'espérance. 5. Souvenir. 6. Prière.		<i>de Jedlitzka</i>	—30
7. Regret. 8. Il était une fois. 9. Soli-		Zolotareff, B. Op. 14. Trois pièces faciles:	
tude	—60	" № 1. Sonatine	—35
" Op. 27. Dans leur pays. №№: 1. Les gé-		" " 2. Berceuse.	—35
ants dansent. 2. Il chante. 3. Les en-		" " 3. Etude.	—35
fants dansent. 4. Elle danse. 5. Ils		" Op. 18. Trois préludes: № 1 in C	—50
marchent. 6. Ronde. 7. Les vieilles		" " " 2 in B	—30
femmes dansent. 8. Les vieillards dan-		" " " 3 in c	—30
sent	—80	Zoubanoff, A. Etude	—35