

# COMPOSITIONS

## POUR PIANO

par

# S. Pantschenko.

	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. 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: Cah. I. № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo. . . . .	— 75
„ „ „ „ Cah. II. № 6. Allegretto. № 7. Helos. № 8. Improvisation. № 9. Canzonaccia. № 10. Etude. . . . .	— 75
„ <u>43. Trois Sonnets (№№ 10, 11, 12)</u> . . . . .	<u>— 40</u>

1890. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

1896

Propriété de l'éditeur

**P. JURGENSON,**

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

**MOSCOU,** Neglinny pr., 14. **LEIPZIG,** Thalstrasse. 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

# Sonnet N° 10.

S. PANTSCHENKO. Op. 43, N° 1.

**Piano.** *pp* **Andante.**

*p* *ben marcato il canto*

*ritardando* *mf a tempo*

*p* *poco crescendo ed*

accelerando

*a tempo cantabile*

This system contains two staves of music. The upper staff begins with a series of chords and eighth notes, marked *accelerando*. The lower staff has a few notes. The tempo then changes to *a tempo cantabile*, with the upper staff playing a melodic line and the lower staff providing harmonic support.

*p*

This system continues the piece. The upper staff features a melodic line with some grace notes and slurs. The lower staff has a steady accompaniment. A dynamic marking of *p* (piano) is present in the lower staff.

*rit.*

*pp a tempo*

*pp rit.*

*ppp*

This system shows a variety of dynamics and tempo markings. It starts with *rit.* (ritardando), followed by *pp a tempo* (pianissimo at tempo), then *pp rit.* (pianissimo with ritardando), and ends with *ppp* (pianississimo).

*a tempo*

*tr*

*ppp*

*pppp*

The final system begins with *a tempo*. It includes a trill marked *tr* in the upper staff. The dynamics reach *ppp* and *pppp* (pianississimo) in the lower staff.

# Sonnet N° 11.

S. PANTSCHENKO. Op. 43, N° 2.

Moderato ma non tanto.

Piano. *p*

Moderato poco più che prima.

*e diminuendo* *p*

*f* *p morendo rit.*

Ed. \* Ed.

# Sonnet N°12.

S. PANTSCHENKO. Op. 43, N° 3.

**Piano.**

*Moderato assai.*  
*con un dito*

*marcato*

*con un dito*

*diminuendo*

*rallentando*

*a tempo marcato*

*diminuendo*

*rallentando*

*f*

First system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of three chords marked with a '3'. The key signature is three flats (B-flat, E-flat, A-flat).

Un poco più mosso.

Second system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The dynamic marking *ff* is present in the bass staff. The key signature is three flats.

Third system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The dynamic marking *raddolcendo* is present in the bass staff. The key signature is three flats.

Fourth system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The dynamic marking *mf* is present in the bass staff, and *crescendo* is written in the treble staff. The key signature is three flats.

First system of musical notation. The upper staff (treble clef) contains a series of chords, with a bracket and the number '4' underneath. The lower staff (bass clef) contains a melodic line with a bracket and the number '4' underneath. The system concludes with a *f* *leggero* marking.

Second system of musical notation. The upper staff (treble clef) contains a series of chords, with a bracket and the number '4' underneath. The lower staff (bass clef) contains a melodic line with a bracket and the number '4' underneath.

Come prima.

Third system of musical notation. The upper staff (treble clef) contains a series of chords, with a bracket and the number '4' underneath. The lower staff (bass clef) contains a melodic line with a bracket and the number '4' underneath. The system begins with the marking *mf con leggerezza*.

Fourth system of musical notation. The upper staff (treble clef) contains a series of chords, with a bracket and the number '4' underneath. The lower staff (bass clef) contains a melodic line with a bracket and the number '4' underneath.

# Compositions russes pour Piano à 2 mains.

	R. C.
<b>Aklmenko, Th.</b> Op. 28. Cinq Préludes:	
"    "    N <sup>o</sup> 1. Conte fantastique . . . . .	—40
"    "    "    2. Berceuse . . . . .	—80
"    "    "    3. Songe d'enfant . . . . .	—80
"    "    "    4. Songe d'une mère . . . . .	—20
"    "    "    5. Le réveil . . . . .	—40
"    "    Op. 26. Réminiscence. Mazurka . . . . .	—50
"    "    "    27: N <sup>o</sup> 1. Caprice de la mer . . . . .	—60
"    "    "    "    2. Marionnette . . . . .	—20
"    "    "    "    3. Rêverie . . . . .	—40
"    "    "    28: N <sup>o</sup> 1. Berceuse . . . . .	—20
"    "    "    "    2. Rêverie . . . . .	—80
"    "    "    "    3. Petite valse . . . . .	—80
"    "    "    "    28 <sup>bis</sup> . Elégie . . . . .	—80
<b>Amani, N.</b> Op. 15. Album pour la jeunesse. 12 pièces (moyenne difficulté):	
Index: N <sup>o</sup> 1. Dans les rêves. 2. Petite valse. 3. Chan-	
sonnette. 4. En automne. 5. A la leçon de piano	
6. Impromptu. 7. Marche des marionnettes	
8. Scherzino. 9. Prière d'enfant. 10. Ancien	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50	
<b>Arensky, A.</b> Op. 67. Arabesques (Suite en 6 N <sup>o</sup> N <sup>o</sup> ). 1 —	
"    "    69. Der Blumengarten: N <sup>o</sup> 7. Gavotte. —80	
<b>Bubeck, Th.</b> Op. 14. Deux morceaux:	
"    "    N <sup>o</sup> 1. Méditation . . . . .	—40
"    "    "    2. Intermezzo . . . . .	—80
"    "    Op. 15. Deux miniatures . . . . .	—40
<b>Bubeck, Th.</b> Op. 17. Zwei Klavierstücke:	
"    "    "    N <sup>o</sup> 1. Albumblatt . . . . .	—20
"    "    "    "    2. Moment musical . . . . .	—40
<b>Bukke, E.</b> Op. 4. Trois morceaux:	
"    "    "    N <sup>o</sup> 2. Berceuse . . . . .	—80
"    "    "    "    3. Un épisode lyrique . . . . .	—40
"    "    "    Collection de pièces faciles sur des motifs favorits, tirés des opéras et ballets russes.	
N <sup>o</sup> N <sup>o</sup> : 1. Eugène Onéguine. 2. Les Maccabées. 3. La pucelle d'Orléans. 4. La Vigne. 5. Le lac des cygnes. 6. Feramors. 8. Néron. 9. Mazeppa. 10. Marchand Kalaschnikoff. 11. Nijegorodzi. 12. Les caprices d'Oxane. 13. Marie de Bour- gogne. 14. Harold. 15. La Charmeuse. 16. Les enfants des steppes. 17. Songe sur le Volga. 18. L'infortunée. 19. La belle au bois dormant. 20. La Dame de Pique. 21. Ruth. 22. Snégou- rotschka. 23. Yolande. 24. Casse-Noisette. 25. Chant de l'amour triomphant. 26. Raphaël. 27. Doubrowsky. 28. La princesse lointaine. 30. Francesca da Rimini. 33. Rolla. 34. Paradis perdu. 35. La tour de Babel . . . . . à —40	
<b>Conus, G.</b> Op. 19. „Stimmungsbilder“ . . . . .	—40
"    "    "    25. Huit morceaux pour piano (diffi- culté moyenne).	
"    "    "    N <sup>o</sup> 1. Prélude. H-moll . . . . .	—25
"    "    "    "    2. Chanson simple. E-dur . . . . .	—25
"    "    "    "    3. Mélodie. C-dur . . . . .	—25
"    "    "    "    4. Regret. F-dur . . . . .	—25
"    "    "    "    5. Impatience. D-moll . . . . .	—25
"    "    "    "    6. Consolation. D-dur . . . . .	—25
"    "    "    "    7. Printemps. B-dur . . . . .	—25
"    "    "    "    8. Valse. Fis-dur . . . . .	—25
"    "    Op. 31. Huit morceaux: N <sup>o</sup> 1. Harpe éolienne . . . . .	—30
"    "    "    "    N <sup>o</sup> 2. Compassion . . . . .	—80
"    "    "    "    "    3. En rêve . . . . .	—80
"    "    "    "    "    4. Feuillet d'album . . . . .	—80

	R. C.
<b>Conus, G.</b> Op. 31. Huit morceaux:	
"    "    "    "    "    N <sup>o</sup> 5. Berceuse . . . . .	—30
"    "    "    "    "    "    6. Jeu de course . . . . .	—30
"    "    "    "    "    "    7. Mélodie . . . . .	—30
"    "    "    "    "    "    8. Regrets . . . . .	—80
<b>Cui, C.</b> Op. 64. 25 Préludes . . . . .	8 50
<b>Czerny, Ch.</b> Op. 92. Toccate. <i>Edition redigée par</i> <i>H. Pachulski</i> . . . . .	—50
<b>Gilaieff, N.</b> Op. 1. Deux morceaux: N <sup>o</sup> 1. Prélude. N <sup>o</sup> 2. Andante . . . . .	—50
"    Op. 3. Trois mélodies élégiaques: N <sup>o</sup> 1. C-moll. N <sup>o</sup> 2. G-moll. N <sup>o</sup> 3. Fis-dur. . . . .	—50
<b>Glière, R.</b> Op. 15. Scherzo . . . . .	—80
"    "    "    16. Deux morceaux: N <sup>o</sup> 1. Prélude. —30	
"    "    "    "    2. Romance —40	
"    "    "    "    17. Cinq Esquisses. N <sup>o</sup> 1. B-dur. N <sup>o</sup> 2. Es-moll. N <sup>o</sup> 3. A-dur. N <sup>o</sup> 4. C-dur. N <sup>o</sup> 5. Fis-dur . . . . .	1 —
<b>Hanke, H.</b> Op. 1 N <sup>o</sup> 1. Etourdi. Pièce de salon . . . . .	—30
<b>Hartmann, Th.</b> Op. 4. Trois morceaux: N <sup>o</sup> 1. Pré- lude (Fis-moll) . . . . .	—30
"    "    "    N <sup>o</sup> 2. Mazurka (E-moll) . . . . .	—30
"    "    "    "    3. Impromptu (Des-dur) . . . . .	—50
<b>Ilynsky, A.</b> Op. 17. Six morceaux:	
"    "    "    N <sup>o</sup> 1. Prélude . . . . .	—30
"    "    "    "    2. Récit intéressant . . . . .	—20
"    "    "    "    "    3. Rêverie . . . . .	—50
"    "    "    "    "    4. Menuet . . . . .	—80
"    "    "    "    "    5. Chanson pastorale . . . . .	—30
"    "    "    "    "    6. Mazurka . . . . .	—50
"    Op. 18. Trois morceaux:	
"    "    "    N <sup>o</sup> 1. Romance . . . . .	—60
"    "    "    "    "    2. Valse . . . . .	—50
"    "    "    "    "    3. Nocturne . . . . .	—50
"    Op. 19. La journée d'une petite fille. 24 morceaux pour Piano (difficulté moy- enne) à l'usage de la jeunesse.	
Cah. I.	
N <sup>o</sup> N <sup>o</sup> : 1. Le réveil joyeux. 2. Valse. 3. La Troupe. 4. Polka. 5. Mazurka. 6. La tabatière . . . . .	1 20
Cah. II.	
N <sup>o</sup> N <sup>o</sup> : 7. Marche des mirlitons. 8. Promenade joy- euse. 9. Le Coucou. 10. Enterrement de l'oiseau. 11. Le Berger joue. 12. Papillon . . . . .	1 20
Cah. III.	
N <sup>o</sup> N <sup>o</sup> : 13. Chanson russe. 14. Le jeu de course. 15. L'orage. 16. Les caprices. 17. Punition. 18. Le Pardon . . . . .	1 50
Cah. IV.	
N <sup>o</sup> N <sup>o</sup> : 19. Rêverie. 20. La vieille bonne. 21. Conte. 22. Prière. 23. Berceuse. 24. Sommeil . . . . .	1 50
<b>Junker, W.</b> Op. 30. Première Sonate (Fa-mineur). 1 50	
"    "    "    39. Impromptu . . . . .	—30
<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Heft I . . . . .	
Inhalt: N <sup>o</sup> 1. China. N <sup>o</sup> 2. Indien. N <sup>o</sup> 3. Aegypten. 1 —	
<b>Kopylow, A.</b> Op. 53. 14 Tableaux musicaux de la vie enfantine . . . . .	2 —
<b>Korestchenko, A.</b> Op. 40. 7 Morceaux caractéristi- ques:	
"    "    "    "    "    N <sup>o</sup> 1. Prélude . . . . .	—20
"    "    "    "    "    "    2. Intermezzo . . . . .	—40
"    "    "    "    "    "    3. Aveu . . . . .	—30
"    "    "    "    "    "    4. Barcarolle . . . . .	—40
"    "    "    "    "    "    5. Une page de mes mémoires. —30	
"    "    "    "    "    "    6. Question douloureuse . . . . .	—30
"    "    "    "    "    "    7. Impromptu . . . . .	—80