

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 $\frac{40 \text{ cop.}}{90 \text{ pf.}}$



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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 *di - mi -*

nu - en - do f

cre - scu - do f

p

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the piano accompaniment with a mezzo-forte (mf) dynamic and the vocal line starting with the lyrics "di - mi -". The second system continues the piano accompaniment and the vocal line with the lyrics "nu - en - do", marked with a forte (f) dynamic. The third system features a mezzo-piano (mp) dynamic for the piano accompaniment and the vocal line with the lyrics "cre - scu - do", marked with a forte (f) dynamic. The fourth system continues the piano accompaniment with a forte (f) dynamic. The fifth system shows the piano accompaniment with a piano (p) dynamic. The score includes various musical notations such as treble and bass clefs, notes, rests, slurs, and dynamic markings.

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 fermata 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 in the third measure.

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 in the first three measures. A dynamic marking of *pp* is placed at the beginning of the fourth measure. The instruction "poco ritenuto" is written above the upper staff in the fourth measure.

a tempo

mf *f*

f

mp *ff* *di*

mf *ff* *me nu en*

mf *ff* *do*

СОЧИНЕНИЯ А. АРЕНСКАГО.

	P.	K.		P.	K.
8168 Op. 4. Symphonie № 1. H-moll pour Orchestre.					
6170 " " " " Arr. pour Piano à 4 mains			19139		
par S. Tanéjew	3	—	19140		
6471/76 " 5. Six pièces pour Piano	2	—	19141		
6471 " № 1. Ноктюрнъ. <i>Nocturne</i>	—	40	19142		
6472 " № 2. Интермеццо. <i>Intermezzo</i>	—	50	19143		
6473 " № 3. Романсъ. <i>Romance</i>	—	40	19144		
6474 " № 4. Вальсъ. <i>Valse</i>	—	50	19186		
6475 " № 5. Basso ostinato	—	30	19167		
6476 " № 6. Этюдъ. <i>Etude</i>	—	60	19188		
14095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition</i> .	1	—	10169		
14096 " " " " " <i>Parties</i> .	2	—	19224		
14097 " " " " " Arr. pour Piano à 4 mains			19238		
par H. Pachulski	2	—			
14098 ^a " " " " " <i>Parties</i> .	—	40			
13386 " 12. № 1. Petite Ballade. <i>Pour Violoncelle et Piano</i> .	—	50	19251/58		
13387 " № 2. Danse capricieuse. <i>Pour V-celle et Piano</i> .	1	—	19310		
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition</i> .	1	—	19311		
17503 " " " " " <i>Parties</i> .	1	50	19312		
17504 " " " " " arr. p. Piano à 2/ms par l'auteur.	—	40	19339/364		
17505 " " " " " arr. p. Piano à 4/ms par l'auteur.	—	50			
Trois morceaux pour Piano:			19637/42		
14548 " 19. № 1. Etude H-moll	—	50	14547		
14349 " № 2. Prélude E-moll	—	50	14710		
14350 " № 3. Mazurka As-dur.	—	50	14708		
23. Silhouettes, pour Orchestre. <i>Partition</i> .	—	—	14709		
" " " " " <i>Parties</i> .	—	—	14710		
17674 " " " " " pour deux Pianos à 4 mains.	2	—	14347		
17675 " " " " " pour Piano à 4 mains	2	—	14188		
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur					
№ 3. F-moll	1	50	14288		
18916 " 25. № 1. Impromptu	—	40	14289		
18917 " № 2. Réverie	—	40			
18918 " № 3. Etude	—	80			
18919 " № 4. Scherzino	—	40			
19185 " 26. Кантата для голосаъ соло, хора и оркестра на 10-лѣтiе Священнаго Коронованiя Имъ Императорскихъ Величествъ. <i>Партитура</i> .	2	—			
19126 " " " " " <i>Оркестровые голоса</i> .	—	—			
19137 " " " " " <i>Хоровые голоса</i> .	—	80			
19138 " " " " " <i>Клавираусчуть</i> .	—	80			
Op. 28. Essais sur des rythmes oubllés. Six pièces pour piano à 2 mains.					
№ 1. Logaèdes	—	50			
№ 2. Péons	—	40			
№ 3. Ioniques	—	30			
№ 4. Sâri	—	40			
№ 5 Strophe alcéenne.	—	80			
№ 6. Strophe sapphique	—	40			
30. Quatre morceaux pour Violon et piano.					
№ 1. Prélude	—	80			
№ 2. Sérénade	—	50			
№ 3. Berceuse	—	80			
№ 4. Scherzo.	—	80			
32. Trio. Pour piano, Violon et Violoncelle	5	—			
33. 3-me Suite, pour 2 pianos à 2/ms	2	50			
№ 1. Дiалогъ. 2. Вальсъ. 3. Торжеств. маршь. 4. Менуэтъ. 5. Гавотъ. 6. Смерцо. 7. Похоронный маршь. 8. Контъртъ. 9. Полькнй.					
34. 6 pièces enfantines pour Piano à 4 mains.	2	—			
35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition</i> .	1	50			
" " " " " <i>Parties</i> .	3	—			
" " " " " pour Piano à 4/ms.	—	—			
36. 24 morceaux pour piano.	5	—			
" " " " " Sèparèment. Отдèльно всè №№ отъ 40—80 к.					
37. Рафаэль. Музыкальные сцены. <i>Для пiанiа съ фортепиано</i>	3	—			
Сонъ на Волгѣ. Полная опера для фортепиано	3	—			
" " " " " пiанiа съ фортеп.	6	—			
" " " " " Увертюра для оркестра. <i>Партитура</i> .	2	—			
" " " " " <i>Голоса</i>	3	—			
" " " " " для фортепиано	—	50			
№ 9. Трениакъ и хоръ для фортепиано.	—	40			
Колыбельная пiсня, arr. для виолонч. съ фортеп. В. Фитценгагенемъ.	—	50			
Попурри для фортепиано въ 2 руки arr. Э. Лангеромъ	1	25			
Попурри для фортепиано въ 4 руки arr. Э. Лангеромъ	1	50			
Теоретическiя сочиненiя.					
Сборникъ задачъ (1000) для практическаго изученiя гармонiи	2	—			
Краткое руководство къ практич. изученiю гармонiи.	1	50			
Руководство къ изученiю формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Вмѣстѣ	1	50			



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МОСКВА,

Неглинный проездъ 14.

ЛЕЙПЦИГЪ,

Тальштрассе 19.

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

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N^o 1. *A-moll.* N^o 2. *A-dur.* N^o 3. *C-dur.*
N^o 4. *G-dur.* N^o 5. *D-dur.* N^o 6. *F-dur.*

N^o 22077.

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No 2.

A. ARENSKY, Op. 43.

Vivace.

PIANO. *p*

Meno mosso.

mf

ritard.

a tempo

ritard. *p*

Vivace.

Meno mosso.

mf

p **ritard.** *a tempo*

Vivace.

p

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, with a dynamic marking of *p* (piano) appearing in the second measure.

Second system of musical notation, including vocal lines. The vocal melody is written in the upper treble clef, with lyrics "cre - - scen - - do" positioned below it. The piano accompaniment continues in the grand staff below.

Third system of musical notation, showing a continuation of the piano accompaniment with intricate sixteenth-note patterns and some rests in the vocal line.

Fourth system of musical notation, featuring dynamic markings *diminuendo* and *ritardando*. The piano part shows a gradual decrease in volume and a slowing of tempo.

Fifth system of musical notation, starting with the tempo marking *a tempo*. It includes dynamic markings of *p* (piano) and concludes the page with a final cadence.

Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

The second system continues the piece. It features similar melodic and harmonic patterns. A dynamic marking of *mf* (mezzo-forte) is placed in the lower staff. The notation includes various articulations and phrasing slurs.

The third system shows a continuation of the musical themes. A *diminuendo* marking is present in the lower staff, indicating a gradual decrease in volume. The melodic line in the upper staff remains active with intricate rhythmic patterns.

The fourth system introduces dynamic contrast with a *p* (piano) marking in the lower staff. It also includes a *mp* (mezzo-piano) marking. The musical texture is maintained with consistent phrasing and articulation.

The fifth and final system on the page concludes the piece. It features a *diminuendo* marking in the lower staff and a final *p* (piano) dynamic. The notation ends with a double bar line and repeat signs.

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. Сърцо. 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. Тренакъ и хоръ для фортепиано.	40
17675	" " " " pour Piano à 4 mains	2 —	14188	" " " " " Колебельная 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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№ 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'. The first system begins with a mezzo-piano (*mp*) dynamic. The second system features a *crescendo* marking and reaches a forte (*f*) dynamic. The third system includes a *poco rit.* (slightly ritardando) marking and a *a tempo* instruction. The fourth system returns to a mezzo-piano (*mp*) dynamic. The piece concludes with a final cadence in the bass staff.

First system of musical notation. The upper staff features a melodic line with a *crescendo* marking and a dynamic of *f*. The lower staff provides harmonic accompaniment. A *p* dynamic marking is visible at the end of the system.

Second system of musical notation. The upper staff continues the melodic line with a *mf* dynamic. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff includes the lyrics "cre - scen - do" and a *riten.* marking. The lower staff continues the accompaniment with a *p* dynamic marking.

Fourth system of musical notation. The upper staff includes the tempo marking *a tempo* and a *pp* dynamic. The lower staff continues the accompaniment with a *mf* dynamic.

Fifth system of musical notation. The upper staff includes the lyrics "cre - scen - do" and a *ritenuto* marking. The lower staff continues the accompaniment with a *p* dynamic.

First system of a musical score in G major (one sharp). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the second measure.

Second system of the musical score. The right hand continues the melodic line. The left hand has the lyrics "cre - - - - - scen - - - - - do" written below it. A piano (*p*) dynamic marking is present in the second measure.

Third system of the musical score. The right hand features a melodic line with slurs and ties. The left hand has a bass clef and contains a forte (*f*) dynamic marking in the second measure.

Fourth system of the musical score. The right hand features a melodic line with slurs and ties. The left hand has a bass clef and contains dynamic markings: *diminuendo* and *ritardando*.

Fifth system of the musical score. The right hand features a melodic line with slurs and ties. The left hand has a bass clef and contains dynamic markings: *a tempo* and *p*.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and an accent (>) over the final note. The left hand (bass clef) provides harmonic support with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand has a more active role with eighth-note patterns.

Third system of musical notation. The right hand has a long slur. The left hand has a section marked *p rit.* (piano, ritardando). The tempo marking *a tempo* appears above the right hand.

Fourth system of musical notation. The right hand has a slur and an accent (>) over the final note. The left hand has a section marked *poco rit.* (poco ritardando).

Fifth system of musical notation. The right hand has a slur and an accent (>) over the final note. The left hand has a section marked *poco rit.* (poco ritardando) and dynamic markings *p*, *pp*, and *ppp* (pianissimo).

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

	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 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		—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



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.

№ 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 harmonic support. Dynamics include *p* (piano).

Second system of musical notation. The treble staff continues the melodic line. Dynamics include *f* (forte) and *ten.* (tenuto).

Third system of musical notation. The treble staff contains the lyrics "di - mi - nu - en - do" under the notes. The bass staff provides harmonic support.

Fourth system of musical notation. The treble staff continues the melodic line. Dynamics include *mp* (mezzo-piano), *rit.* (ritardando), and *a tempo*.

Fifth system of musical notation. The treble staff continues the melodic line. Dynamics include *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 (F#). The right hand continues the melodic line with eighth notes. The left hand accompaniment includes chords and single notes. A dynamic marking of *p* is present.

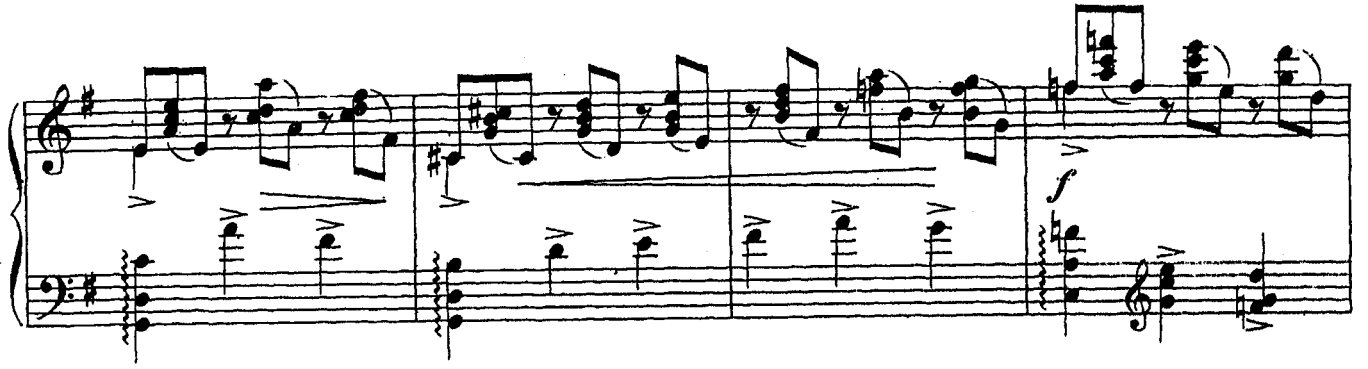
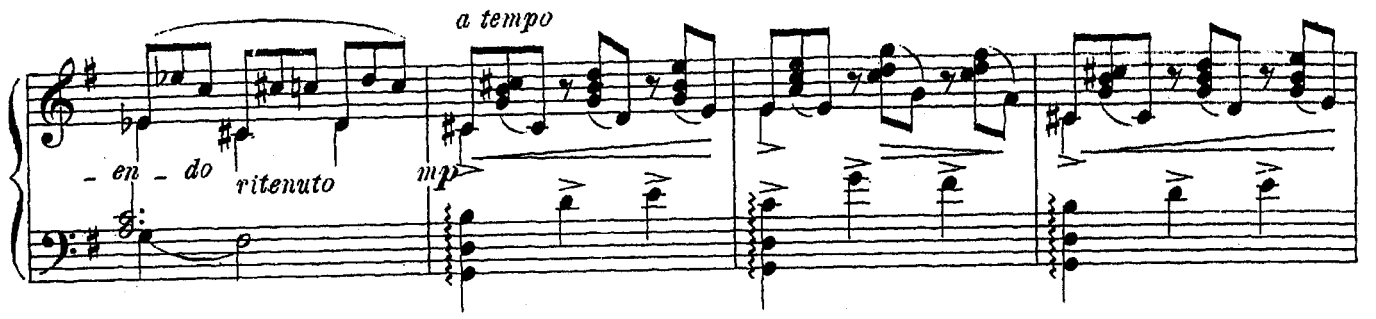
Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment includes chords and single notes. A dynamic marking of *mf* is present.

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

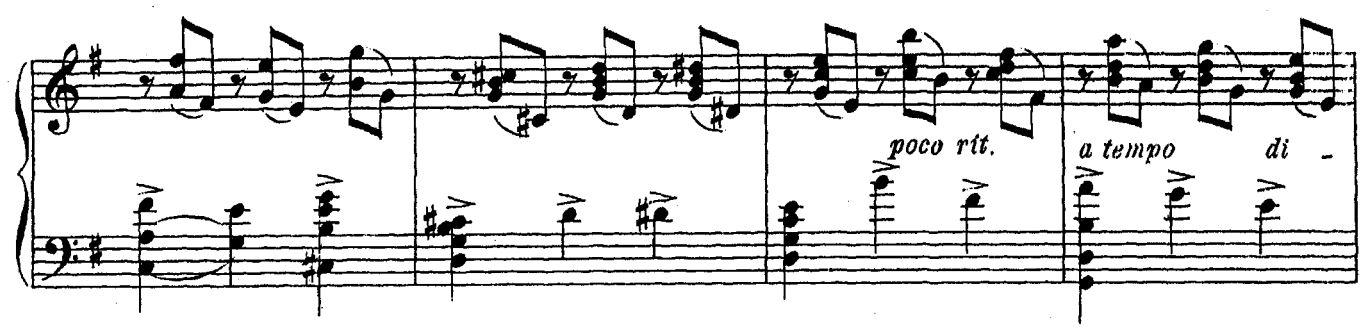
Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment includes chords and single notes. A dynamic marking of *ff* is present. The lyrics "di - mi - nu -" are written below the notes.

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. Hélos. 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	Sredolsky, 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. Etude.	—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>)	à	—
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. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur over the first two measures, marked *m.s.m.d.* (mezzo-soprano mezzo-dolce). The left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The right hand has a slur over the first two measures, marked *m.s.m.d.*. The third measure is marked *mf* (mezzo-forte). The system concludes with a *dimi* (diminuendo) marking over the final two measures.

The third system features vocal-like lyrics: *- nu - en - do*. The right hand has a slur over the first two measures. The dynamic is *p* (piano). The left hand continues with its accompaniment.

The fourth system continues the piano accompaniment. The right hand has a slur over the first two measures, marked *mf* (mezzo-forte). The left hand maintains the harmonic support.

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 slurs, while the left hand continues with sixteenth-note patterns. The lyrics "cre", "scen", and "do" are written below the right-hand staff.

Fifth system of musical notation, featuring a *f* (forte) dynamic marking. The right hand has a more melodic line, and the left hand continues with sixteenth-note patterns.

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 dynamic marking of *pp* (pianissimo) in the first measure and *cresc.* (crescendo) in the last measure. The melodic line in the treble is characterized by slurs and a steady upward motion.

Third system of musical notation. This system is divided into three measures by vertical dashed lines. The first measure has a dynamic marking of *ff* (fortissimo). The second measure has a dynamic marking of *f* (forte). The third measure has a dynamic marking of *p* (piano) and is marked *ritenuto* (ritardando). The treble staff shows a complex, rapid melodic passage.

Fourth system of musical notation. It begins with the tempo marking *a tempo* and a dynamic marking of *mp* (mezzo-piano). The music features a melodic line in the treble with slurs and a dynamic marking of *mp* in the first measure.

Fifth system of musical notation. This system continues the melodic development in the treble staff with slurs and a dynamic marking of *mp* in the first measure. The bass line continues to provide harmonic support.

The first system of musical notation consists of two staves, treble and bass. The key signature has two sharps (F# and C#). The music features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the middle of the system. A fermata is placed over a note in the treble staff towards the end of the system.

The second system continues the musical piece. It features similar complex textures with sixteenth and thirty-second notes. A dynamic marking of *mp* (mezzo-piano) is visible in the middle of the system. The notation includes various articulations and slurs.

The third system of musical notation shows further development of the piece. It contains complex textures with sixteenth and thirty-second notes. The notation includes various articulations and slurs.

The fourth system of musical notation features complex textures with sixteenth and thirty-second notes. A dynamic marking of *p* (piano) is present at the beginning of the system. The notation includes various articulations and slurs.

The fifth and final system of musical notation on this page. It features complex textures with sixteenth and thirty-second notes. A dynamic marking of *pp* (pianissimo) is present in the middle of the system. The system concludes with a double bar line and a fermata over the final notes. Below the staves, there are some handwritten markings, possibly indicating fingerings or performance instructions.

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 ^o 1. Prélude D-dur	—80
" 2. Scherzo B-dur.	—50
" 3. Scherzo C-dur (pour la main droite)	—80
Malichewsky, W. Op. 4. N ^o 1. Mélancolie	—20
" " " 2. Prélude	—80
" " " 3. Scherzo	—40
" " " 4. Morceau de ballet.	—80
" " " 5. Menuetto	—80
" " " 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. 8. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur.</i>	
N ^o 1. Prélude et Fuguetto	—40
" 2. Arietta	—40
" 3. Gavotte	—80
" 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. Toccatina, 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	—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 ^o 1. Thème varié	1—
" 2. Pastorale à l'antique	—50
" Op. 21. Quatre préludes: N ^o 1. H-dur. N ^o 1. Fis-moll. N ^o 3. Cis-moll. N ^o 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40	
Pantchenko, S. Op. 85. Trois Sonnets (N ^o 7, 8, 9). —50	
Rébikoff, W. Op. 28. 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 bergères, 4. Danse des bergers, 5. Ronde des Elfes	—80
" Op. 29. Feuilles d'automne. N ^o 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 ^o 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 ^o 1. Etude-Fantaisie. —45	
" N ^o 2. Méditation	—45
" N ^o 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 ^o 1. L'enfant s'amuse, 2. Une petite mélodie lyrique, 3. Scherzetto	—40
Stcherbâtcheff, A. Op. 4. Pénombres, Quatre pièces. —60	
" 5. Six miniatures	—60
Tschaïkowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke</i>	1—
" Snegourotschka. Paraphrase de concert, <i>arr. par K. Hanke</i>	—70
Tschelitcheff, A. Op. 2. Deux préludes	—80
Tschérépnine, N. Op. 18. Cinq morceaux:	
N ^o 1. Mélodie	—80
" 2. Improvisation	—40
" 3. Prélude	—25
" 4. Humoresque	—80
" 5. Modo religioso	—80
" Op. 24. Trois pièces:	
N ^o 1. Rôverie, Es-moll	—50
" 2. Etude, G-moll	—80
" 3. Idylle, Des-dur	—60
Tschereschnew, G. Op. 1. Cinq morceaux	125
N ^o 1. Impromptu	—80
" 2. Chanson russe	—80
" 3. Elégie	—80
" 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 ^o 1. Polonaise, N ^o 2. Cracovienne, N ^o 3. Masovienne	150
" Op. 47. N ^o 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	—80
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	—85

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
<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>revenu 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
<i>d-to, NNos. 1—3, séparément à</i>	—60
Op. 25. Quatre morceaux:	
No. 1. Impromptu. H-dur	—40
<i>doigté par F. Czerny</i>	—40
" 2. Rêverie. 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>revenu et doigté par</i>	
<i>" A. Siloti</i>	—50
" 2. Péons. A-moll	—40
<i>doigté par Wilschau</i>	—40
<i>revenu 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>revenu 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. Rêverie 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>revenu et doigté</i>	
<i>par A. Siloti</i>	—50
" 2. " Fis-dur. <i>revenu 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 (Riabinine),	
<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 Wil chau</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
<i>d-to. Cah. I, II. Compl.</i>	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.

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No 6.

A. ARENSKY. Op. 43.

Allegro moderato.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It features a melodic line with slurs and accents, marked with a piano (*p*) dynamic and the tempo instruction *molto cantabile*. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with slurs and accents, marked with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with slurs and accents, while the lower staff provides the accompaniment with slurs and accents.

The third system continues the musical piece with two staves. The upper staff maintains the melodic line with slurs and accents, while the lower staff provides the accompaniment with slurs and accents.

The fourth system continues the musical piece with two staves. The upper staff maintains the melodic line with slurs and accents, while the lower staff provides the accompaniment with slurs and accents.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, multi-measure melodic line in the treble clef, characterized by rapid sixteenth-note passages and slurs. The bass clef provides a steady accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. It includes the instruction *crescendo* in the left hand. The melodic line in the treble clef remains intricate, with various articulations and slurs. The bass clef accompaniment continues with rhythmic patterns.

Third system of musical notation, featuring dynamic markings *f* (forte) and *mp* (mezzo-piano). The melodic line in the treble clef shows a change in texture, with some notes marked with accents. The bass clef accompaniment includes some chords and rests.

Fourth system of musical notation, featuring the lyrics *cre - scen - do* written below the treble clef staff. The melodic line in the treble clef is more melodic and slower, corresponding to the lyrics. The bass clef accompaniment continues with rhythmic patterns.

Fifth system of musical notation, featuring a dynamic marking *f* (forte) and a fermata over a note in the treble clef. The melodic line in the treble clef is highly technical, with rapid sixteenth-note passages. The bass clef accompaniment includes some chords and rests.

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 syllable *- 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.

First system of musical notation, piano and bass staves. Dynamics include *p* and *pp*.

Second system of musical notation, piano and bass staves. Dynamics include *mf*, *p*, *ff*, and *f*. Includes a fermata over the first measure of the piano staff.

Third system of musical notation, piano and bass staves. Dynamics include *diminuendo e ritenuto*, *mp dimn.*, and *pp*.

Fourth system of musical notation, piano and bass staves. Features repeated rhythmic patterns with slurs.

Fifth system of musical notation, piano and bass staves. Dynamics include *crescendo*. Features repeated rhythmic patterns with slurs.

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, each with a large slur over the piano accompaniment.

Second system of musical notation. Similar to the first system, it consists of two staves. The vocal line in the treble staff has a note marked with a cross (x) in the third measure. The piano accompaniment in the bass staff is marked with a large slur.

Third system of musical notation. The vocal line in the treble staff has notes marked with a cross (x) in the second and third measures. The piano accompaniment in the bass staff is marked with a large slur. The word "scen" is written below the vocal line in the second measure, and "do" is written below it in the fourth measure.

Fourth system of musical notation. The vocal line in the treble staff has a melodic line. The piano accompaniment in the bass staff is marked with a large slur. The dynamic marking "f" is present in the second measure, and "p" is present in the third measure.

Fifth system of musical notation. The vocal line in the treble staff has a melodic line. The piano accompaniment in the bass staff is marked with a large slur. The dynamic marking "pp" is present in the third measure.

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