



А. ДИАНОВ

О Ф О Р Т Ы

ПЯТЬ ПЬЕС

для фортепиано

A. DIANOW

EAUFORTES

CINQ MORCEAUX

pour Piano

*Propriété de l'éditeur
Собственность издателя*

РСФСР & РСФСР
МУЗЫКАЛЬНЫЙ СЕКТОР ГОСУДАРСТВЕННОГО ИЗДАВА SECTION MUSICALE DES EDITIONS D'ETAT

МОСКВА, НЕГЛИННЫЙ ПР.14 MOSCOU, NEGLINNY PR.14

1926

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Офорты.

Eaufortes.

Посв. Елене Д.

Права исполнения автор оставляет за собой
Droits d'exécution réservés

№ 1.

А. ДИАНОВ.
A. DIANOW.

Narrativo

Piano.

con Ped.

The musical score is written for piano in a major key with three sharps (F#, C#, G#) and a common time signature (C). It consists of four systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and includes the instruction *con Ped.* (with pedal). The second system continues the piece. The third system features a mezzo-forte (*mf*) dynamic marking. The fourth system returns to a piano (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features several chords and melodic fragments, with some notes marked with a 'y'.

Second system of musical notation. It includes dynamic markings *p cresc. poco a poco* and *ff*. The instruction *con 8* is written below the bass staff.

Third system of musical notation. It features the marking *ritard.* and *mf*. There are some 'x' marks on the bass staff.

Fourth system of musical notation, starting with a *p* dynamic marking. It continues with chords and melodic lines.

Fifth system of musical notation. It includes markings *m.s.*, *m.d.*, *ritardando e diminuendo*, and *pp*. The system concludes with a double bar line and a final chord.

№ 2.

Allegretto.

The musical score is written for piano and consists of five systems of staves. The first system is in 3/8 time and features a melody in the right hand with a dynamic marking of *mf* and the instruction *sempre legato*. The second system continues the piece with a dynamic marking of *mp*. The third system shows a change in texture with more complex chordal structures. The fourth system features a dynamic marking of *pp* and a key signature change to two flats. The fifth system concludes the piece with a dynamic marking of *p* and a key signature change to three flats. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats. It includes dynamic markings *pp* and *a tempo*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *p* and *mf*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *sempre legato* and *cresc.*

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *p*.

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with a *cresc.* (crescendo) marking. The bass staff provides a rhythmic accompaniment.

Second system of musical notation, featuring treble and bass staves. The treble staff begins with the marking *Tempo I*. The bass staff includes dynamic markings *p* (piano), *poco a poco*, and *accelerando*.

Third system of musical notation, featuring treble and bass staves. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, featuring treble and bass staves. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring treble and bass staves. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the treble staff.

Георгий Эдуардович Конос.

№ 3.

Tempo rubato.

mf

12/8

8

cresc.

cre - scen - do

a tempo

rit.

p

cresc.

f

dim.

rit.

dan - do

Tempo I.

The first system of music shows a piano accompaniment. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line with chords. The key signature has two flats, and the time signature is 6/8.

The second system includes vocal lyrics: "cre - scen - do". The piano accompaniment continues with similar chordal textures and melodic patterns.

The third system is marked with a forte (*f*) dynamic. The piano accompaniment features more active melodic lines in both hands, with some triplets indicated by a '3' over the notes.

The fourth system is marked with fortissimo (*ff*) dynamic. It includes a first ending bracket labeled '8' and a second ending bracket labeled '12'. The piano accompaniment is highly rhythmic and energetic.

The fifth system starts with a fortissimo (*ff*) dynamic and ends with a *dim.* (diminuendo) marking. The piano accompaniment features complex rhythmic patterns and chordal textures.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. A *diminuendo* marking is placed over the final measures of the system.

The second system continues the piece with two staves. It begins with a piano (*p*) dynamic. The melodic line in the upper staff continues with similar rhythmic patterns, and the bass line provides a steady accompaniment.

The third system features a *ritenuito* marking, indicating a slight slowing of the tempo. The musical texture remains consistent with the previous systems, with a melodic line in the upper staff and accompaniment in the lower.

The fourth system includes two *ritenuito* markings. The second *ritenuito* is followed by *ritenuito e decrescendo*, indicating a gradual decrease in volume. The notation includes some fingerings, such as (b) in the bass line.

The fifth system concludes the piece with dynamics of *pp* (pianissimo) and *ppp* (pianississimo). The music ends with a final chord in the upper staff and a sustained bass line in the lower staff.

№ 4.

Con fuoco.

p sempre legato

crese poco a poco

f

p

8

6

6

6

Detailed description: The image shows a piano score for a piece titled '№ 4.' by Maria Moiseevna Mirzoeva. The score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The piece is marked 'Con fuoco.' The first system includes the instruction 'p sempre legato'. The second system includes 'crese poco a poco'. The third system includes 'f'. The fourth system includes 'p' and a fermata over an eighth note. The fifth system includes time signature changes to 9/8, 6/8, and 6/8. The score is printed in black ink on a white background.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 6/8 time and begins with a piano (*p*) dynamic marking. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It includes dynamic markings *poco a poco cresc.* indicating a gradual increase in volume. The melodic line in the right hand continues with eighth-note patterns.

Third system of musical notation, featuring a forte (*ff*) dynamic marking. An eighth-note triplet is indicated by a bracket and the number '8' above the notes. The right hand has a more complex melodic texture with triplets.

Fourth system of musical notation, continuing the melodic development. It features another eighth-note triplet marked with a bracket and the number '8'. The bass line remains active with rhythmic accompaniment.

Fifth system of musical notation, concluding the page. It features a large slur over the right-hand melodic line, which includes an eighth-note triplet. The piece ends with a final chord in the right hand.

№ 5.

Tempo rubato.

mp

p *cresc.*

p *cresc.*

p

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a mix of chords and moving lines in both hands, with some notes beamed together. A dynamic marking of *f* (forte) is present in the right hand.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the right hand, marked with a '3' and a slur. A dynamic marking of *f* is also present.

Third system of musical notation. It features a *dim.* (diminuendo) marking in the right hand, followed by two eighth notes marked with a '2' and a slur. The system concludes with a *poco acceler.* (poco accelerando) marking.

Fourth system of musical notation, showing further development of the musical themes with various chordal textures and melodic lines.

Fifth system of musical notation, the final system on the page. It features a dynamic marking of *ff* (fortissimo) in the right hand. The system ends with a fermata over a chord.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, some grouped with slurs and ties. The lower staff is in bass clef and features a more complex rhythmic pattern with some notes beamed together.

The second system of music includes performance instructions. The word "ritardando" is written in the lower left. "tim." appears below a specific note in the lower staff. "mp molto cantabile" is written in the middle of the system. The system concludes with a double bar line and a fermata over the final notes.

The third system of music features the dynamic marking "m.s." in the lower staff. It includes various note values, including eighth and sixteenth notes, and some rests. The notation is dense with many notes beamed together.

The fourth system of music includes the dynamic marking "p" (piano) in the lower staff. It also features "m.s." in the lower staff. The notation continues with intricate rhythmic patterns and slurs.

The fifth system of music shows complex rhythmic patterns with many notes beamed together in both staves. It includes various note values and rests, maintaining the intricate texture of the piece.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata. The left hand (bass clef) has a bass line with a slur and a fermata. Dynamics include *m.d.* (mezzo-dolce) and *rit.* (ritardando). A forte (*f*) dynamic is present in the right hand.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamics include *m.s.* (mezzo-soprano).

Third system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamics include *mp* (mezzo-piano).

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamics include *m.s.* (mezzo-soprano).

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. Dynamics include *m.s.* (mezzo-soprano) and *poco a poco* (gradually).

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 three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *cresc.* is placed in the lower staff, and a *f* marking is in the upper staff.

Second system of musical notation, continuing the grand staff from the first system. It features similar complex textures with beamed notes and slurs. A dynamic marking of *f* is present in the upper staff.

Third system of musical notation. It features a more melodic line in the upper staff. Dynamic markings include *ritar.* in the lower staff and *mf* in the upper staff. The tempo marking *calando* is written above the upper staff.

Fourth system of musical notation. The music continues with a mix of melodic and harmonic textures. A dynamic marking of *p* is visible in the upper staff.

Fifth system of musical notation, the final system on the page. It features a grand staff with a treble clef and a bass clef. The music concludes with a series of chords and a final cadence. Dynamic markings include *pp* in the lower staff and *ppp* in the upper staff. The tempo marking *ritardando* is written above the upper staff. A fermata is placed over the final chord in the upper staff.

COMPOSITIONS MODERNES RUSSES

I. Musique pour piano.

Deux Pianos à 8 mains

Gretschaninow, A. Op. 81. Deux pièces: 1. Sarabande, 2. Gavotte.

Deux Pianos à 4 mains

Bach, J. S. Concert, p. piano g-moll, arr. et red. par A. Goedicke.

Eiges, K. Op. 20. Suite-Pastorale.

Glière, R. Op. 41. N° 2. Valse triste.

— " N° 6. Mazurka.

— Op. 61. 24 Morceaux:

- 1. Prélude.
- 2. Six variations sur un thème original.
- 3. Ostinato.
- 4. Soirée d'été.
- 5. Chanson populaire.
- 6. Danse populaire.
- 7. Dans la forêt.
- 8. Les nymphes.
- 9. Nocturne.
- 10. Près du ruisseau.
- 11. Danse fantastique.
- 12. La chasse.
- 13. Prélude oriental.
- 14. Danse languide.
- 15. Mouédzhine.
- 16. Danse orientale.
- 18. Près de la mosquée.

Goedicke, A. Op. 11. Konzertstück f. Klavier mit Orchesterbegleitung. Klavierauszug vom Autor.

Gretschaninow, A. Op. 18. Deux morceaux: 1. Poème, 2. Cortège.

Ippolitow-Iwanow, M. Op. 10. "Esquisses Caucasiennes. Suite p. Orchestre N° 1. (E. Langer).

Médtnér, N. Op. 33. Concerto p. piano.

Prokofiew, S. Op. 10. Concerto p. piano, Des-dur.

Scriabine, A. Op. 20. Concerto p. piano, fis-moll (arr. par N. Gilaïew).

Tschérépnine, N. Op. 30. Concerto.

Piano à 4 mains

Balakirew, M. 30 chansons russes, en 1 volume.

Glière, R. Op. 38. 24 pièces faciles:

- " Cah. I. 1. Prélude. 2. Valse. 3. Impromptu. 4. Menuet. 5. Chanson populaire. 6. Mazurka.
- " Cah. II. 7. Feuillet d'album. 8. Moment musical. 9. Elégie. 10. Mélodie. 11. Berceuse. 12. Scherzo.
- " Cah. III. 13. Regret. 14. Inquiétude. 15. Moment lyrique. 16. Conte. 17. Orientale. 18. Esquisse.
- " Cah. IV. 19. Rêverie. 20. Arabesque. 21. Intermezzo. 22. Chanson. 23. Pensée triste. 24. Tarantella.

Gnessine, M. Op. 27. "Aux enfants". Petite suite de moyenne difficulté: 1. Chant du printemps. 2. Danse orientale I. 3. Danse orientale II. 4. Chanson d'un chevalier antique. 5. Berceuse. 6. Valse d'un ballet.

— Op. 40. Symphonisches Monument. (1905—1917) f. Orchester. Klavierauszug von M. Bichter.

Goedicke, A. Op. 12. Six morceaux:

- " 1. Valse D-dur.
- " 2. Barcarolle.
- " 3. Marche.
- " 4. Berceuse.
- " 5. Sérénade.
- " 6. Gavotte.

Gretschaninow, A. Op. 99. "Auf grüner Wiese", 10 leichte Stücke:

1. Auf grüner Wiese. 2. Mama's Liedchen. 3. Ballade.
4. Im Walde verirrt. 5. Spaziergang. 6. Frühlingmorgen.
7. Märchen. 8. Im Dorfe. 9. Im Gebirge. 10. Ständchen.

Lobatscheff, Gr. Op. 20. Sieben Lieder verschiedener Völker.

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

— Op. 18. " N° 5. (").

Rimsky-Korssakow, N. Suite aus der "Legende von der unsichtbaren Stadt Kitesch und von der Jungfrau Feronia", arr. von Lublinsky.

Zolotarew, B. Op. 15. 30 Klavierstücke (Klein-Russische Volkslieder). Die Ausführung ist für Anfänger (Primo) und für Vorgeschnittene (Secondo) progressiv eingerichtet. Revidirt von A. Siloti: Heft I und II.

II. Musique de chambre.

Quintuors, Quatuors et Trios.

Alexandrow, Anatole. Op. 7. Quatuor (2 V-ns, Alto et V-celle) Partition, in 16°, Parties, in 4°.

Catoire, G. Op. 23. Quintuor (2 V-ns, Alto, V-celle et Piano).

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

Ewsseïew, S. Op. 7. Poème héroïque. Trio G-dur (Piano, V-n, V-celle).

Gnessine, M. Op. 11. Requiem. Quintuor (Piano, 2 V-ns, Alto, V-celle).

Goedicke, A. Op. 14. Trio (Piano, V-n, V-celle).

— Op. 33. Quatuor (2 V-ns, Alto, V-celle) Partition et Partition, in 16° Parties, in 4°.

Iwanow-Boretzky, M. Op. 8. Trio (V-n, Alto, V-celle) Partition.

Kowalow, P. Op. 33. Quatuor N° 2 (2 V-ns, Alto, V-celle) Partition in 16° et Parties in 4°.

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

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

Krein, Gr. Op. 18. Quatuor (2 V-ns, Alto, V-celle) Partition in 16° et Parties in 4°.

— Op. 27. Prélude. Sextuor (2 V-ns, Alto, V-celle, Flûte et Piano).

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

Roslavetz, Nik. 3-me Trio (" " ").

Sabaneïew, L. Op. 4. Trio-Impromptu (" " ").

Schirinsky, W. Op. 2. Quatuor (2 V-ns, Alto, V-celle) Partition in 16° et Parties in 4°.

Violon et Piano.

Catoire, G. Op. 15. Sonate.

Dianow, A. Op. 10. Lyrische Stücke: 1. Orientalische Melodie. 2. An den Frühling. 3. Abendliedchen.

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

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

— Op. 12. Chanson.

— Op. 24. Humoresque.

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

Gretschaninow, A. Op. 81. In modo antico. Suite (1. Prélude. 2. Gavotte. 4. Aria. 5. Gigue).

Krein, Alexandre. Op. 24. Caprice hébraïque.

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

— Op. 25. Poème.

Olenine, A. Op. 26. "Echos des près". 2 Pièces.

Roslavetz, Nic. 4-me Sonate.

Zolotarew, W. Op. 40. Sonate.

Alto et Piano.

Schirinsky, W. Op. 4. Sonate.

Wassilenko, S. Op. 46. Sonate.

Zolotarew, B. Op. 38. Eclogue.

Violoncelle et Piano.

Alexandrow, Anatole. Op. 17. Andante patetico.

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

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

Goedicke, A. Op. 27. Drei Improvisationen.

Gretschaninow, A. Op. 86. Nocturne.

Krein, A. Op. 10. Poème F-dur.

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

Roslavetz, Nik. Sonate N° 1.

Divers instruments à vent et Piano.

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

— " N° 2. Valse.

— " N° 3. Chanson. Hautbois et Piano.

— " N° 4. Andante.

— " N° 5. Romance. Clarinette et Piano.

— " N° 7. Valse triste.

— " N° 8. Humoresque. Basson et Piano.

— " N° 9. Impromptu.

— " N° 10. Nocturne. Cor et Piano.

— " N° 11. Intermezzo.

Goedicke, A. Op. 28. Zwei Stücke f. Klarinette u. Klavier: N° 1. Nocturne. N° 2. Etude.

N'kolsky, A. Concerto. Flûte avec piano.

Tschérépnine, N. Op. 45. Esquisses:

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

— 2. Prélude (Op. 17, N° 2).

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

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

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

— 6. Andantino capriccioso.

— 7. Moderato comodo. Basson et Piano.

— 8. Molto adagio. Cor anglais et Piano.

— 9. Moderato assai. Cor et Piano.

— 10. Molto sostenuto et maestoso. Cor et Piano.

— 11. Molto sostenuto et pesante. Trompète et Piano.

— 12. Sostenuto assai. Trombone-tenor et Piano.

COMPOSITIONS MODERNES RUSSES POUR PIANO

- Abramsky, A.** Sonate laconique.
- Aisberg, J.** Op. 13. Vier Klavierstücke: 1. Præludium. 2. Poème-Arabeske. 3. Verzweiflung. 4. Zartheit.
- Alexandrow, Anatol.** Op. 3. Zwei Klavierstücke:
 № 1. Notturmo.
 № 2. Walzer.
- Op. 4. Märchen-Sonate.
 — Op. 6. Frühere Eingebung. Vier Fragmente: 1. Sehnsucht. 2. Etüde. 3. Eindruck. 4. Epilog.
 — Op. 9. Dichtung. Poème.
 — Op. 12. Zweite Sonate, d-moll.
 — Op. 16-a. Zwei Fragmente aus der Musik zu Maeterlinks Drama „Ariane und Blaubart“: 1. Amethysten. 2. Das verzauberte Schloss. Konzertbearbeitung (Autor).
 — Op. 18. Dritte Sonate, fis-moll.
 — Op. 19. Vierte Sonate, C-dur.
 — Op. 21. „Visions“. Cinq morceaux: 1. Des profondeurs de la mémoire. 2. Une idylle. 3. Visions de mer. 4. ...angoissée. 5. ...énigmatique.
 — Op. 26. Sechste Sonate.
- Blumenfeld, F.** Op. 50. Deux fragm.
 — Op. 51. Trois Nocturnes: 1. Fis-dur. 2. Vision, h-moll.
- Déchév. w, Wl.** Op. 3. Méditations. 7 morceaux.
- Dianow, A.** Op. 13. Drei Klavierstücke: 1. Légende. 2. Eauforte. 3. Walzer.
 — Eaufortes. 5 morceaux.
- Drozdow, A.** Op. 4. Deux danses: 1. Danse funèbre. 2. Danse pastorale.
 — Op. 5. Impressions: 1. Sirènes. 2. Mimoses.
 — Op. 9. Danse de consolation du mimodrame. „Alladine et Palomide“.
 — Op. 13. Frühlings-Sonate.
 — Op. 15. Sonate № 2.
 — Op. 17. Impressions du Midi: 1. Poème-nocturne. 2. Etude-fantasque. 3. Barcarola-ricordanza.
- Dzéguelénok, A.** Op. 3. Zwei Klavierstücke: 1. Marsch-Humoreske. 2. Humoreske.
 — Op. 5. Zwei Klavierstücke: 1. Poème. 2. Mazurka.
- Eigès, K.** Op. 14. Quatre Morceaux: 1. Etude. 2. Romance. 3. Poème. 4. Canzonetta.
 — Op. 15. Sonate-Poème.
 — Op. 19. Deux Poèmes (P-idylle et P. mystique).
- Ewsséjew, S.** Op. 2. Sonate, G-dur.
 — Op. 3. Deux Préludes.
 — Op. 5. Poème.
- Feinberg, S.** Op. 1. Sonate № 1, A-dur.
 — Op. 2. Sonate № 2, a-moll.
 — Op. 3. Sonate № 3, gis-moll.
 — Op. 5. Fantaisie № 1, Es-dur.
 — Op. 6. Sonate № 4, es-moll.
 — Op. 8. Quatre Préludes.
 — Op. 9. Fantaisie № 2, e-moll.
 — Op. 10. Sonate № 5, a-moll.
 — Op. 11. Suite. 4 morceaux en forme d'études.
- Glière R.** Op. 65. „Chrysis“. Ballet-pantomime. (Partition complète et №№ séparés).
- Goedicke, A.** Op. 9. № 1. Méditation.
 — Op. 13. Ballade.
 — Op. 22. Quatre études en octaves.
 — Op. 23. 50 Uebungen, Heft. I. II.
 — Op. 32. 40 leichte melodische Etüden für vorgeschrittene Schüler, progressiv geordnet. Heft I. II.
- Grétschaninow, A.** Op. 98. Kinderalbum. 15 leichte Klavierstücke.
- Grudin, W.** Op. 4. Sonate.
- Iwanow-Boretzky, M.** Op. 19. Sechs Præludien.
- Kortschmareff, K.** Præludium, f. die linke Hand.
 — Märchen.
 — Frühlingslied.
 — Improvisation.
- Kossenko, B.** Op. 8. Deux Etudes (B, fis).
 — Op. 12. Deux Poèmes (c, es).
- Krasseff, M.** Op. 2. Cinq Impromptus.
 — Kleine Suite aus dem Kinder-Ballet „Belebte Puppen“: Heft I: 1. Puppenwalzer. 2. Musikkästchen. Menuett. 3. Tanzendes Bärlein.
 Heft II: 4. Spielende Häslein. 5. Zerbrochener Bleisol-daten Parade. 6. Entelein—Wachsfingürchen. 7. Komische Polka.
- Krein, Alexandre.** Op. 18. № 2. Poème de la douceur.
 — Op. 30. № 1. Andante con anima. Petite poème.
 — Op. 34. Sonate.
- Krein, Grégoire.** Op. 15. Trois Mazurkas (b, h, Des).
 — Op. 16. Poème.
 — Op. 17. Vision et Réverie.
 — Op. 19. Deux Mazurkas (Es, gis).
 — Op. 27. Sonate № 2.
- Krein Julien.** Op. 7. Sonate.
- Kriukoff, W.** Op. 14. Sonate № 2.
- Krylow, P.** Thème et Variations, cis-moll.
- Liapunow, S.** Op. 65. Sonatine Des-dur.
 — Op. 70. 3-me Valse-Impromptu.
- Liatoschinsky, B.** Op. 13. Sonate.
- Maykapar, S.** Op. 22. Grande Sonatine.
 — Op. 23. Pensées fugitives. Suite de 5 esquisses (2-me série).
 — Op. 24. Wiegenmärchen. Suite aus drei kleinen Klavierstücken.
 — Op. 25. Deux billets doux.
- Meikich, D.** Op. Sonate-Nocturne.
 — Op. 11. Sonate № 2.
- Medtner, N.** Op. 1. Acht Stimmungsbilder.
 — Op. 2. Trois improvisations:
 № 1. Nixe.
 № 2. Eine Ball-Reminiscenz.
 № 3. Scherzo infernale.
- Op. 4. Quatre morceaux: 1. Etude. 2. Caprice. 3. Moment musical. 4. Prélude.
 — Op. 7. Drei Arabesken: 1. Eine Idylle. 2. Tragoedie-Fragment, a-moll. 3. Tragoedie-Fragment, g-moll.
 — Op. 9. Drei Märchen (f, c, g).
 — Op. 10. Drei Dithyramben (D, Es, E).
 — Op. 11. Sonaten-Triade (As, d).
 — Op. 14. Zwei Märchen (f, e).
 — Märchen, d-moll.
- Miaskowsky, N.** Op. 6. Sonate № 1 (d).
 — Op. 13. Sonate № 2 (fis).
 — Op. 19. Sonate № 3 (c).
- W. Op. 2. Prélude et Novellette.
 — a Esquisses.
 — Op. 1. Lyrische Stücke. Heft. I. Neun Præludien.
 — Op. 2. Scherzo, cis-moll.
 — Op. 3. Lyrische Stücke. Heft II. Drei Præludien.
 — Op. 4. Das Meer. Impressionistische Studie.
 — Op. 5. Heroische Sonate.
 — Op. 8. Zweite Sonate.
 — Walzer, dem Andenken Skriabin's gewidmet.
- Polowinkin, L.** Op. 1. Sonate № 1.
 — Op. 2. № 3. Mazurka.
 — Op. 5. Ereignisse (Evènements). Zwei Klavierstücke.
 — Op. 9. Drei Klavierstücke: 1. Elégie. 2. Elektrizität. 3. Aufdringliches.
 — Op. 15. Sonate № 3.
 — Op. 18. Sonate № 4.
 — Op. 20. № 1. Sérénade interrompue
 — 6-me Evènement
- Prokofiew, S.** Op. 1. Sonate, f-moll.
 — Op. 2. Quatre Etudes.
 — Op. 3. Conte. Badinage. Marche fantôme.
 — Op. 4. № 1. Reminiscences.
 — „ № 2. Elan.
 — „ № 3. Désespoir.
 — „ № 4. Suggestion diabolique.
 — Op. 11. Toccata.
 — Op. 12. № 1. Marche.
 — „ № 2. Gavotte.
 — „ № 3. Rigaudon.
 — „ № 4. Mazurka.
 — „ № 5. Capriccio.
 — „ № 6. Légende.
 — „ № 7. Prélude.
 — „ № 8. Allemande.
 — „ № 9. Scherzo humoristique (p. 4 bassons).
 — Op. 14. Sonate № 2.
 — Op. 17. Sarcasmes. Cinq morceaux.
- Protopopow, S.** Op. 1. Sonate.
- Roslawetz, Nic.** 5-me. Sonate.
- Sabanejew, L.** Op. 12. Trois morceaux: 1. Feuille d'album. 2. Etude. 3. Prélude.
 — Op. 14. Cinq Esquisses.
 — Op. 15. Sonate.
 — Op. 16. Etude-Nocturne.
- Schaposchnikow, A.** Drei Klavierstücke: 1. Märchen. 2. Der weiten Prinzessin. 3. Menuett.
 — Gavotte.
 — Sonatine.
- Schébaline, W.** Rondeau.
- Schechter, B.** Op. 1. Sonate.
- Schenschin, A.** Op. 3. Sieben Præludien.
 — Op. 10. Neun Præludien.
- Schostakowitsch, D.** Op. 5. Trois danses fantastiques.
- Schulgin, L.** Moment musical.
- Schwedow, K.** Op. 13. № 2. Valse.
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 — Op. 2. Allegro.
 — Trois préludes en forme de canons:
 1. Canon à 2 voix en renversement. C-dur.
 2. „ à 3 „ G-dur.
 3. „ à 4 „ A-dur.
 — Prélude.
 — Sonate.
 — Etude
- Steinberg, M.** Introduction au drame. „La princesse Maleine“ de Maeterlinck p. Orchestre (L. Nikolaiew).
- Strawinsky, I.** Op. 7. Quatre Etudes.
- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tietz, M.** Sonate.
- Tülin, J.** Op. 7. Fünf Klavierstücke: 1. Præludium. 2. Improvisation. 3. Der Traum. 4. Elegie. 5. Die versunkene Glocke.
- Vassilenko, S.** „Le beau Joseph“. Ballet-pantomime.
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 — Op. 5. Zweite Sonate.
- Zolotarew, W.** Op. 39. Zwei Klavierstücke: 1. Præludium. 2. Etude.