

# COMPOSITIONS

pour PIANO de

## S. Pantsehenko.



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



Propriété de l'éditeur

**P. Jurgenson à Moscou,**

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

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

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.  
Kiew, chez L. Idzikowski.

# Improvisation.

S. PANTSCHENKO. Op. 56, №1.

**Allegro moderato.**

Piano.

*p* *poco f*

*f sf sf meno f f sf*

*menof f sf sf*

*f p*

musical score system 1, featuring a treble and bass clef with a grand staff. The treble clef contains a melodic line with a slur and a '6' fingering. The bass clef contains a supporting line. A dynamic marking of *poco f* is present.

musical score system 2, featuring a treble and bass clef with a grand staff. The treble clef contains a melodic line with a slur and a '5' fingering. The bass clef contains a supporting line. Dynamic markings include *f*, *sf*, *sf meno f*, *f*, and *sf*.

musical score system 3, featuring a treble and bass clef with a grand staff. The treble clef contains a melodic line with a slur and an '8' fingering. The bass clef contains a supporting line. Dynamic markings include *meno f*, *f*, *sf*, and *sf*.

musical score system 4, featuring a treble and bass clef with a grand staff. The treble clef contains a melodic line with a slur and a '3' fingering. The bass clef contains a supporting line. Dynamic markings include *f*, *f*, *mp*, *p*, and *f sempre*.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords with a *crescendo* marking below it. The bass staff contains a melodic line with some notes marked with an 'x'.

Second system of musical notation. It consists of two staves. The treble staff contains a series of chords with a *crescendo* marking below it. The bass staff contains a melodic line that descends across the system.

Third system of musical notation. It consists of two staves. The top staff is a bass clef staff with a melodic line featuring triplets and a *mf espressivo* marking. The bottom staff contains chords. A *più f* marking appears towards the end of the system.

Fourth system of musical notation. It consists of two staves. The top staff is a bass clef staff with a melodic line featuring triplets and dynamic markings of *f*, *mf*, and *f*. The bottom staff contains chords.

Fifth system of musical notation. It consists of two staves. The top staff is a bass clef staff with a melodic line featuring triplets and a *mf* marking. The bottom staff contains chords and a *p* marking.

musical notation system 1, featuring treble and bass staves with dynamic markings *poco f* and fingerings 6 and 5.

musical notation system 2, featuring treble and bass staves with dynamic markings *f sf sf meno f f sf*.

musical notation system 3, featuring treble and bass staves with dynamic markings *meno f f sf sf f* and a circled section with an '8' above it.

musical notation system 4, featuring treble and bass staves with dynamic markings *crescendo f sempre* and a circled section with a '3' below it.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music consists of dense chords and arpeggiated patterns. The word *crescendo* is written below the first few measures of the upper staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (Bb). The music features a continuous flow of chords. The word *crescendo* is written below the middle of the system.

Third system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music includes a triplet of eighth notes. The word *espressivo* is written below the first measure, and *più f* is written below the last measure.

Fourth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a bass line in the lower staff. The dynamic markings *f* and *mf* are present.

First system of musical notation. The upper staff (treble clef) features a melodic line with a trill and a descending scale. The lower staff (bass clef) provides harmonic support with chords and a few notes. A dynamic marking of *p* (piano) is present in the lower staff.

Second system of musical notation. The upper staff contains a descending scale with fingerings 6 and 5 indicated. The lower staff has a similar descending line with a fingering of 6. A dynamic marking of *poco f* (poco forte) is shown with a hairpin crescendo.

Third system of musical notation. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff has a more rhythmic accompaniment. Dynamic markings include *f*, *sf*, and *meno f* (meno forte).

Fourth system of musical notation. The upper staff has a long melodic phrase with a fingering of 8. The lower staff features a descending line with a fingering of 3. A dynamic marking of *f crescendo* is present. The system concludes with a double bar line.

# Compositions russes pour Piano à 2 mains.

	R. C.
<b>Akimenko, Th.</b> Op. 23. Cinq Préludes:	
"    "    "    N <sup>o</sup> 1. Conte fantastique . . . . .	—40
"    "    "    "    "    2. Berceuse . . . . .	—30
"    "    "    "    "    3. Songe d'enfant . . . . .	—30
"    "    "    "    "    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 . . . . .	—30
"    "    "    "    "    3. Petite valse . . . . .	—30
"    "    "    28 <sup>bis</sup> . Elégie . . . . .	—30
<b>Amani, N.</b> Op. 15. Album pour la jeunesse. 12 pièces (moyenne difficulté):	
<b>Index:</b> N <sup>os</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>os</sup> ). 1 —	
"    "    "    69. Der Blumengarten: N <sup>o</sup> 7. Gavotte. —30	
<b>Bubeck, Th.</b> Op. 14. Deux morceaux:	
"    "    "    N <sup>o</sup> 1. Méditation . . . . .	—40
"    "    "    "    "    2. Intermezzo . . . . .	—30
"    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 . . . . .	—30
"    "    "    "    "    3. Un épisode lyrique . . . . .	—40
"    Collection de pièces faciles sur des motifs favorits, tirés des opéras et ballets russes.	
<b>N<sup>os</sup>:</b> 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 . . . . . —30	
"    "    "    "    "    3. En rêve . . . . . —30	
"    "    "    "    "    4. Feuillet d'album . . . . . —30	

	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 . . . . . —30	
<b>Cui, C.</b> Op. 64. 25 Préludes . . . . . 3 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 . . . . . —60	
"    "    "    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 . . . . . —30	
"    "    "    "    "    "    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.	
<b>Cah. I.</b>	
<b>N<sup>os</sup>:</b> 1. Le réveil joyeux. 2. Valse. 3. La Touple.	
4. Polka. 5. Mazurka. 6. La tabatière . . . . . 1 20	
<b>Cah. II.</b>	
<b>N<sup>os</sup>:</b> 7. Marche des mirlitons. 8. Promenade Joy-	
euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
11. Le Berger joue. 12. Papillon . . . . . 1 20	
<b>Cah. III.</b>	
<b>N<sup>os</sup>:</b> 13. Chanson russe. 14. Le jeu de course. 15.	
L'orage. 16. Les caprices. 17. Punition. 18. Le	
Pardon. . . . . 1 50	
<b>Cah. IV.</b>	
<b>N<sup>os</sup>:</b> 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 . . . . . —30	