

# 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 sf*

*menof f sf sf*

*f p*

First system of a piano score. The right hand features a melodic line with a slur and a '6' above it, followed by a slur with a '5' above it. The left hand provides harmonic accompaniment. A *poco f* dynamic marking is present.

Second system of a piano score. The right hand has a melodic line with a slur and a 'b' above it. The left hand has a bass line with a slur. Dynamics include *f*, *sf*, *sf meno f*, *f*, and *sf*.

Third system of a piano score. The right hand has a melodic line with a slur and an '8' above it. The left hand has a bass line with a slur. Dynamics include *meno f*, *f*, *sf*, and *sf*.

Fourth system of a piano score. The right hand has a melodic line with a slur and a '3' above it. The left hand has a bass line with a slur. Dynamics include *f*, *f*, *mp*, *p*, and *f sempre*.

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 upper staff contains a series of chords with a *crescendo* marking. The lower staff contains a melodic line with some notes marked with an 'x'.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb, Eb). The upper staff contains a series of chords with a *crescendo* marking. The lower staff contains a melodic line with a long slur.

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 upper staff contains a melodic line with a *mf espressivo* marking and a *più f* marking. The lower staff contains a series of chords.

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 upper staff contains a melodic line with a *f* marking and a *mf* marking. The lower staff contains a series of chords.

Fifth 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 upper staff contains a melodic line with a *mf* marking and a *p* marking. The lower staff contains a series of chords.

musical notation system 1

*poco f*

6

5

5

Detailed description: This system contains two staves of music. The upper staff features a melodic line with a slur over the first two measures, a trill-like figure in the third measure, and a descending scale in the fourth. Fingerings '6' and '5' are indicated. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *poco f* is present.

musical notation system 2

*f sf sf meno f*

*f sf*

Detailed description: This system continues the piece with two staves. The upper staff has a melodic line with a slur and a trill-like figure. The lower staff has a bass line with a slur. Dynamic markings include *f sf sf meno f* and *f sf*.

musical notation system 3

*meno f f sf sf f*

8

Detailed description: This system features two staves. The upper staff has a melodic line with a slur and a trill-like figure. The lower staff has a bass line with a slur. Dynamic markings include *meno f f sf sf f*. A fingering '8' is indicated.

musical notation system 4

*crescendo f sempre*

3

3

Detailed description: This system contains two staves. The upper staff has a melodic line with a slur and a trill-like figure. The lower staff has a bass line with a slur. Dynamic markings include *crescendo f sempre*. A triplet '3' is indicated in both staves.

First system of a musical score. 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, many of which are beamed together. The bass staff contains a melodic line with some grace notes. The word "crescendo" is written below the treble staff.

Second system of a musical score. 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. The bass staff contains a melodic line with a long slur. The word "crescendo" is written below the treble staff.

Third system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with slurs and a triplet. The bass staff contains a series of chords. The word "espressivo" is written below the treble staff, and "più f" is written below the bass staff.

Fourth system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with slurs and a triplet. The bass staff contains a series of chords. The word "f" is written below the treble staff, and "mf" is written below the bass staff.

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. This system is characterized by rapid sixteenth-note passages in both staves. Dynamic markings include *f*, *sf*, and *meno f* (meno forte), alternating between the two staves.

Fourth system of musical notation. The upper staff features a wide intervallic leap followed by a scale with an *8* (octave) marking. The lower staff includes triplet figures. A dynamic marking of *f crescendo* is present.

# Compositions russes pour Piano à 2 mains.

	R. C.
<b>Akimenko, Th.</b> Op. 23. Cinq Préludes:	
"    N° 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° 1. Caprice de la mer . . . . .	—60
"    "    "    2. Marionnette . . . . .	—20
"    "    "    3. Rêverie . . . . .	—40
"    "    28: N° 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):	
Index: N°N° 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°N°). 1 —	
"    "    69. Der Blumengarten: N° 7. Gavotte. —30	
<b>Bubeck, Th.</b> Op. 14. Deux morceaux:	
"    N° 1. Méditation . . . . .	—40
"    "    2. Intermezzo . . . . .	—30
"    Op. 15. Deux miniatures . . . . .	—40
<b>Bubeck, Th.</b> Op. 17. Zwei Klavierstücke:	
"    N° 1. Albumblatt. . . . .	—20
"    "    2. Moment musical . . . . .	—40
<b>Bukke, E.</b> Op. 4. Trois morceaux:	
"    N° 2. Berceuse . . . . .	—30
"    "    3. Un épisode lyrique . . . . .	—40
"    Collection de pièces faciles sur des motifs favorits, tirés des opéras et ballets russes.	
N°N°: 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° 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° 1. Harpe éolienne . . . . .	—30
"    "    N° 2. Compassion. . . . .	—30
"    "    "    3. En rêve . . . . .	—30
"    "    "    4. Feuillet d'album . . . . .	—30

	R. C.
<b>Conus, G.</b> Op. 31. Huit morceaux:	
"    "    "    N° 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° 1. Prélude. N° 2. Andante . . . . .	—50
"    Op. 3. Trois mélodies élégiaques: N° 1. C-moll. N° 2. G-moll. N° 3. Fis-dur. . . . .	—50
<b>Glière, R.</b> Op. 15. Scherzo . . . . .	—60
"    "    16. Deux morceaux: N° 1. Prélude. —30 "    "    "    2. Romance —40	
"    "    17. Cinq Esquisses. N° 1. B-dur. N° 2. Es-moll. N° 3. A-dur. N° 4. C-dur. N° 5. Fis-dur . . . . .	1 —
<b>Hanke, H.</b> Op. 1 N° 1. Etourdi. Pièce de salon . —30	
<b>Hartmann, Th.</b> Op. 4. Trois morceaux: N° 1. Pré- lude (Fis-moll) . . . . .	—30
"    "    N° 2. Mazurka (E-moll) . . . . .	—30
"    "    "    3. Impromptu (Des-dur). . . . .	—50
<b>Ilynsky, A.</b> Op. 17. Six morceaux:	
"    N° 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° 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>	
N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Touple. 4. Polka. 5. Mazurka. 6. La tabatière . . . . .	1 20
<b>Cah. II.</b>	
N°N°: 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>	
N°N°: 13. Chanson russe. 14. Le jeu de course. 15. L'orage. 16. Les caprices. 17. Puniton. 18. Le Pardon. . . . .	1 50
<b>Cah. IV.</b>	
N°N°: 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° 1. China. N° 2. Indien. N° 3. Aegypten. 1 —	
<b>Kopylow, A.</b> Op. 53. 14 Tableaux musicaux de la vie infantine . . . . .	2 —
<b>Korestchenko, A.</b> Op. 40. 7 Morceaux caractéristi- ques:	
"    N° 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