



С. МАЙКАПАР

Соч. 27

Соната для юношества

для фортепиано

S. MAUKAPAR

Op. 27

Sonate pour la jeunesse

pour Piano

*Propriété de l'éditeur
Собственность издателя*

РСФСР РСФСР SECTION MUSICALE
МУЗЫКАЛЬНЫЙ СЕКТОР ГОСУДАРСТВЕННОГО ИЗД-ВА DES EDITIONS D'ETAT
МОСКВА, НЕГЛИННЫЙ ПР14 MOSCOU, NEGLINNY PR.14

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ГОСУДАРСТВЕННОГО ИЗДАТЕЛЬСТВА
МОСКВА

1926

SECTION MUSICALE
DES EDITIONS D'ETAT
MOSCOU

Соната для юношества.

Sonate pour la jeunesse.

I.

Права исполнения автор оставляет за собой.
Droits d'exécution réservés.

С. МАЙКАПАР. Соч. 27.
S. MAUKAPAR. Op. 27.

Allegro moderato. мм ♩=92.

Piano.

p dolce e malinconico

The musical score consists of six systems of piano accompaniment. Each system contains two staves (treble and bass clef) connected by a brace. The music is written in 2/4 time and includes various dynamic markings and performance instructions:

- System 1:** Starts with *p dolce e malinconico*. Includes fingering numbers (1, 2, 3, 4) and a *rit.* marking with an asterisk.
- System 2:** Includes *p espressivo* and *rit.* markings with asterisks.
- System 3:** Includes *cresc.* and *rit.* markings with asterisks.
- System 4:** Includes *piu cresc.* and *f* markings, along with *rit.* markings with asterisks.
- System 5:** Includes *sempre cresc.*, *ff*, *pp*, and *p* markings, along with *rit.* markings with asterisks.

dolce e malinconico

Handwritten musical notation for the first system, including notes, rests, and fingerings. The tempo/mood is *dolce e malinconico*.

mf agitato

Handwritten musical notation for the second system, including notes, rests, and fingerings. The tempo/mood is *mf agitato*.

cresc. e più agitato *accelerando*

Handwritten musical notation for the third system, including notes, rests, and fingerings. The tempo/mood is *cresc. e più agitato* and *accelerando*.

f ben marcato *forte risoluto* *f marcatissimo*

Handwritten musical notation for the fourth system, including notes, rests, and fingerings. The tempo/mood is *f ben marcato*, *forte risoluto*, and *f marcatissimo*.

sempre staccato simile

Handwritten musical notation for the fifth system, including notes, rests, and fingerings. The tempo/mood is *sempre staccato simile*.

f

Handwritten musical notation for the sixth system, including notes, rests, and fingerings. The tempo/mood is *f*.

f ben marcato e risoluto

* *rit.* * *rit.* *

f *sfz*

rit. * *rit.* * *rit.* *rit.* *

agitato

rit. * *rit.* * *rit.* * *rit.* *

accelerando *sempre agitato ed accelerando*

rit. * *rit.* * *rit.* * *rit.* *

sempre crescendo *molto allegro ff*

rit. * *rit.* * *ff.* *rit.*

sfz
Ped. * Ped. * Ped. * Ped. *

marcatissimo e fortissimo sempre

(Tempo I)
p dolce e plaintivo

Ped. * Ped. * Ped. * Ped. * Ped. *

Meno mosso. (♩ = 76)

pp lugubre

o Ped. * o Ped. o Ped. o Ped. o Ped. o Ped. o Ped. *

pp e legatissimo

o Ped. o Ped. o Ped. * Ped. o Ped. * Ped. *

Quasi Cadenza.

ppp

pp tranquillo e fantastico

po-

Ped. * Ped. * Ped. *

2 1 1 2 3 5 2 1 2 1 2 1

- chissimo espressivo

Red. * * * * *

Tempo I. (♩ = 92)

p dolce e malinconico

Red. * * * * *

agitato subito

mf

* Red. * * * * *

sempre cresc. ed agi.

Red. * * * * *

tato

molto accelerando e crescendo

fff

Red. * * * * *

ff marcatissimo

ff ed agitato sempre

sempre staccato simile

f

più f e marcato

First system of music. Treble clef staff contains a series of sixteenth-note patterns with fingering numbers (5, 4, 5, 1) and downward bow strokes. Bass clef staff contains chords with fingering numbers (1, 5, 4, 1, 5, 4, 1, 5, 4, 1, 5, 4). Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff* *agitato* and *mg*.

Second system of music. Treble clef staff features a melodic line with slurs and fingering (1, 3, 4, 3, 2). Bass clef staff contains chords. Dynamics include *poco a poco dimin. sin'*. Pedal points are marked with 'Ped.' and asterisks.

Third system of music. Treble clef staff contains a melodic line with slurs and fingering (3, 2, 3, 2). Bass clef staff contains chords. Dynamics include *al fine*. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of music. Treble clef staff contains a melodic line with slurs and fingering (1, 3, 1, 3, 1, 3, 1, 3). Bass clef staff contains chords with fingering (1, 3, 1, 4, 1, 3, 1, 3). Pedal points are marked with 'Ped.' and asterisks.

Fifth system of music. Treble clef staff contains a melodic line with slurs and fingering (1, 3, 1, 3, 1, 3, 1, 3). Bass clef staff contains chords with fingering (1, 3, 1, 4, 1, 3, 1, 3). Dynamics include *pp quasi pizzicato*. Pedal points are marked with 'Ped.' and asterisks.

II.

Andantino, quasi Allegretto. M.M. ♩ = 72.

First system of the piano score. It consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The time signature is 12/8. The first measure is marked *p dolce espressivo*. The second measure is marked *pp*. The third measure is marked *p*. The fourth measure is marked *pp*. Below the staves, there are performance markings: *ped.* under the first measure, *ped. ped. ped. ped. ** under the second measure, and *ped. ped. ped. ped. ** under the fourth measure.

Second system of the piano score. It consists of two staves. The first measure is marked *p più espressivo*. The second measure is marked *pp*. The third measure is marked *p*. Below the staves, there are performance markings: *ped. ** under the first measure, *ped. ** under the second measure, *ped. ** under the third measure, and *ped. ped. ped.* under the fourth measure.

Third system of the piano score. It consists of two staves. The first measure is marked *p lusingando*. Below the staves, there are performance markings: ** ped.* under the first measure, ** ped.* under the second measure, ** ped.* under the third measure, ** ped.* under the fourth measure, and ** ped. ** under the fifth measure.

Fourth system of the piano score. It consists of two staves. The first measure is marked *f*. The second measure is marked *sfz*. The third measure is marked *p*. The fourth measure is marked *pp*. Below the staves, there are performance markings: *ped. ** under the first measure, *ped. ** under the second measure, *ped.* under the third measure, and *ped.* under the fourth measure.

Fifth system of the piano score. It consists of two staves. Below the staves, there are performance markings: *ped.* under the first measure, ** ped.* under the second measure, *ped.* under the third measure, ** ped.* under the fourth measure, *ped.* under the fifth measure, ** ped.* under the sixth measure, and *ped. ** under the seventh measure.

4 5

4

mp

marcato

1 1 1 1 3 2

ped. * *ped.* *ped.* * *ped.* *ped.* * *ped.*

3 5 4 3

4

cresc.

1 1

1 5

ped. * *ped.* * *ped.* *

4 5

5

dimin.

1 1

1 1

1 2

ped. * *ped.* * *ped.* * *ped.* * *ped.*

4 5 4 5

4 2 5 3 5 2 3

4 5 4 5

poco rit.

p

a tempo

1 1 1 1 2 2 2 2

5 5 5 5

ped. *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

4 5 5

5

espressivo

mp

1 2 3

1 2 1 2

ped. * *ped.* *

Musical notation system 1. Treble clef (top) and bass clef (bottom). Dynamics include *p*. Fingerings are indicated by numbers 1-5. There are some markings like *red.* and *** below the bass line.

Musical notation system 2. Treble clef (top) and bass clef (bottom). Fingerings are indicated by numbers 1-5. Markings include *red.* and *** below the bass line.

Musical notation system 3. Treble clef (top) and bass clef (bottom). Dynamics include *mf cantabile ed espressivo*. Fingerings are indicated by numbers 1-5. Markings include *red.* and *** below the bass line.

Musical notation system 4. Treble clef (top) and bass clef (bottom). Dynamics include *cresc.*. Fingerings are indicated by numbers 1-5. Markings include *red.* and *** below the bass line.

Musical notation system 5. Treble clef (top) and bass clef (bottom). Dynamics include *mf*. Fingerings are indicated by numbers 1-5. Markings include *red.* and *** below the bass line.

System 1: Treble and bass staves. Treble staff contains a melodic line with fingering numbers (5, 4, 8, 5, 4, 4, 2, 1, 4, 4, 1, 4, 2, 1, 4, 4, 2, 1). Bass staff contains accompaniment with notes marked *ped.* and asterisks. Dynamics include *cresc.*

System 2: Treble and bass staves. Treble staff continues the melodic line with fingering (3, 2, 1, 4, 2, 1, 5, 8, 1, 4, 2, 1, 4, 5, 4). Bass staff has notes marked *ped.* and asterisks. Dynamics include *f*.

System 3: Treble and bass staves. Treble staff has notes marked *ped.* and asterisks. Bass staff has notes marked *ped.* and asterisks. Dynamics include *sf*.

System 4: Treble and bass staves. Treble staff has notes marked *ped.* and asterisks. Bass staff has notes marked *ped.* and asterisks. Dynamics include *p dolce*, *sf*, and *dolce espressivo Quasi recitativo*.

System 5: Treble and bass staves. Treble staff has notes marked *ped.* and asterisks. Bass staff has notes marked *ped.* and asterisks. Dynamics include *pocchiss. calando*.

p molto dolce e tranq. *espressivo* *più espr.*

ped. *ped.* *ped.* *ped.* * *ped.* *ped.* * *ped.* *ped.* * *ped.* *ped.*

p molto dolce *calando* *p lusingando e poco agitato*

lunga **Più mosso.** ♩ = 138.

* *ped.* *ped.* * *ped.* * *ped.* *ped.* *ped.*

mp

* *ped.* *ped.* *ped.* * *ped.*

f *molto con moto*

ped. * *ped.* *ped.* *ped.*

sempre f e brillante *crescendo*

ped. *ped.* *ped.* *ped.* *ped.* *

f

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

ff

ff sempre con moto

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

f brillante e stringendo al Fine

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

f ben marcato e risoluto

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

ff

ff

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

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.

Elges, 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. Mouëdzhine.
- 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.

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

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

Prokoflew, 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. Réverie. 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.

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

— Op. 18. " N° 5. (").

Rimeky-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 Vorgeschriftene (Secondo) progressiv eingerichtet. Revidirt von A. Siloti: Heft I und II.

II. Musique de chambre.

Quintours, Quatuors et Trios.

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

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

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

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

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

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

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

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

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

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

— Op. 27. Prélude. Sextuor (2 V-n, 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-n, 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.

Forterre, 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, Nik. 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.

Drozdown, 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.

Mlaskowsky, 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.

Nikolsky, 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 commodo. 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.** Sonata laconique.
- Alsberg, J.** Op. 13. Vier Klavierstücke: 1. Praeludium. 2. Poème-Arabesque. 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 Maeterlincks 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 fragments dramatiques.
 — Op. 51. Trois Nocturnes: 1. Chant, d-moll. 2. Rêve, fis-dur. 3. Vision, h-moll.
- Déchève, W.** 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-fantastique. 3. Barcarola-ricordanza.
- Dzéguelénok, A.** Op. 3. Zwei Klavierstücke: 1. Marsch-Humoreske. 2. Humoreske.
 — Op. 5. Zwei Klavierstücke: 1. Poème. 2. Mazurka.
- Elgés, 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).
- Ewssélew, 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 Praeludien.
- Kortschmareff, K.** Praeludium, f. die linke Hand.
 — Märchen.
 — Frühlingslied.
 — Improvisation.
- Kossenko, B.** Op. 8. Deux Etudes (B, fis).
 — Op. 12. Deux Poèmes (c, es).
- Krassoff, 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 Bleisoldaten Parade. 6. Entelein—Wachsigürche. 7. Komische Polka.
- Kreïn, Alexandre.** Op. 18. № 2. Poème de la douceur.
 — Op. 30. № 1. Andante con anima. Petite poème.
 — Op. 34. Sonate.
- Kreïn, Grégoire.** Op. 15. Trois Mazurkas (b, h, Des).
 — Op. 16. Poème.
 — Op. 17. Vision et Réverie.
 — Op. 19. Deux Mazurkas (Es, ;).
 — Op. 27. Sonate № 2.
- Kreïn, Julien.** Op. 7. Sonate.
- Kriukoff, W.** Op. 14. Sonate № 2.
- Krylow, P.** Thème et Variations, cis-moll.
- Ljapunow, S.** Op. 65. Sonatine Des-dur.
 — Op. 70. 3-me Valse-Impromptu.
- Ljatoschinsky, 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.
- Melkich, 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).
- Nétschaïew, W.** Op. 2. Prélude et Novellette.
 — Op. 3. Deux Esquisses.
- Pawlow, E.** Op. 1. Lyrische Stücke. Heft I. Neun Praeludien.
 — Op. 2. Scherzo, cis-moll.
 — Op. 3. Lyrische Stücke. Heft II. Drei Praeludien.
 — 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. Evénements (Evénements). Zwei Klavierstücke.
 — Op. 9. Drei Klavierstücke: 1. Elégie. 2. Elektrifizierung. 3. Aufdringliches.
 — Op. 15. Sonate № 3.
 — Op. 18. Sonate № 4.
 — Op. 20. № 1. Sérénade interrompue
 — 6-me Evénement
- 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.
- Sabaneïew, 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 Praeludien.
 — Op. 10. Neun Praeludien.
- Schostakowitsch, D.** Op. 5. Trois danses fantastiques.
- Schulgün, L.** Moment musical.
- Schwedow, K.** Op. 13. № 2. Valse.
- Scriabine, A.** Oeuvres compl., revues et corrigées par une Commission spéciale (voir catalogue spécial).
- Stantchinsky, A.** Op. 1. Douze Esquisses.
 — 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. Nikolaïew).
- Strawinsky, I.** Op. 7. Quatre Etudes.
- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tietz, M.** Sonate.
- Tul'n, J.** Op. 7. Fünf Klavierstücke: 1. Praeludium. 2. Improvisation. 3. Der Traum. 4. Elegie. 5. Die versunkene Glocke.
- Wassilenko, S.** „Le beau Joseph“. Ballet-pantomime.
- Weprik, A.** Op. 3. Erste Sonate.
 — Op. 5. Zweite Sonate.
- Zolotarew, W.** Op. 39. Zwei Klavierstücke: 1. Praeludium. 2. Etude.