

COMPOSITIONS

pour PIANO de

S. Pantsehenko.

| | Rb. Cop. |
|--|----------|
| Op. 1. № 1. Romance | — 20 |
| ” ” ” 2. Mazurka | — 30 |
| ” 2. Trois Sonnets (№№ 1, 2, 3) | — 30 |
| ” 3. Quatre arabesques: | |
| № 1. Canzonetta | — 20 |
| ” 2. Valse | — 20 |
| ” 3. Romance | — 20 |
| ” 4. Etude | — 30 |
| ” 6. Trois Sonnets (№№ 4, 5, 6) | — 40 |
| ” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélós | — 60 |
| ” 8. Deux morceaux: № 1. Improvisation. № 2. Genre | — 50 |
| ” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta | — 70 |
| ” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude | — 75 |
| ” 35. Trois Sonnets (№№ 7, 8, 9) | — 50 |
| ” 39. Dix pièces intimes: <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. 20 Etudes mélodiques en 4 cahiers I, II, III, IV | à — 80 |
| ” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5 | à — 40 |



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^o.

Kiew, chez L. Idzikowski.

CINQ ARABESQUES.

I.

S. PANTSCHENKO. Op. 59, N° 1.

Andantino elegiaco.

Piano.

mf

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The music features a melodic line in the right hand with a series of eighth notes and a steady accompaniment in the left hand. A dynamic marking of *mf* is present.

p

The second system continues the piece. It features similar melodic and accompaniment patterns. A dynamic marking of *p* (piano) is introduced in the right hand.

poco f

The third system shows a change in dynamics. A dynamic marking of *poco f* (poco forte) is used. The right hand has a more active melodic line with some accents.

f mf

f

The fourth system concludes the piece. It features dynamic markings of *f* (forte) and *mf* (mezzo-forte). The right hand has a more complex melodic structure with some chords.

mp ————— > > *più f* << << *più f espressivo e crescendo*

This system contains the first three measures of the piece. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first measure starts with a piano dynamic of *mp*. The second measure begins with a crescendo hairpin leading to a dynamic of *più f*. The third measure continues with a further crescendo, marked *più f espressivo e crescendo*. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment.

mf *più f*

This system contains measures 4 through 6. Measure 4 continues the melodic and harmonic development. Measure 5 is marked with a dynamic of *mf*. Measure 6 is marked *più f*. The time signature changes to 5/4 at the beginning of measure 5 and returns to 4/4 at the start of measure 6. The musical texture remains consistent with the previous system.

f *mp*

This system contains measures 7 through 9. Measure 7 is marked with a dynamic of *f*. Measure 8 continues with the *f* dynamic. Measure 9 is marked *mp*. The melodic line in the right hand shows some chromatic movement. The left hand accompaniment is steady.

f sempre *marcato*

This system contains measures 10 through 12. Measure 10 is marked *f sempre*. Measure 11 is marked *marcato* and features a change in time signature to 6/4. Measure 12 returns to 5/4 time. The right hand has a more active melodic line, and the left hand features a complex rhythmic pattern with some notes marked with 'x'.

First system of musical notation, consisting of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The first measure is marked with a dynamic of *mf*. The music features a melodic line in the treble clef and a bass line in the bass clef, both with slurs and accents.

Second system of musical notation, consisting of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The music continues from the first system with similar melodic and bass lines.

Third system of musical notation, consisting of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The first measure is marked with a dynamic of *p*. The music continues with melodic and bass lines.

Fourth system of musical notation, consisting of two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The first measure is marked with a dynamic of *poco f* and a hairpin crescendo. The second measure is marked with a dynamic of *mp*. The system concludes with a double bar line and repeat signs.

Compositions russes pour Piano à 2 mains.

| | R. C. |
|--|-------|
| Kosloff, H. Op. 3. Valse mélancolique | —30 |
| Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1— | — |
| " " " " " II. 1— | — |
| Lissowsky, L. Trois morceaux: | |
| " N° 1. Prélude D-dur | —30 |
| " " 2. Scherzo B-dur. | —50 |
| " " 3. Scherzo C-dur (pour la main droite) | —30 |
| Malichewsky, W. Op. 4. N° 1. Mélancolie | —20 |
| " " " 2. Prélude | —30 |
| " " " 3. Scherzo | —40 |
| " " " 4. Morceau de ballet. —30 | —30 |
| " " " 5. Menuetto | —30 |
| " " " 6. Au Salon | —40 |
| " Op. 5 N° 1. Elégie | —40 |
| " " 2. Fantaisie | —60 |
| " " 3. In modo classico | —40 |
| " " 4. 5 Variations | —60 |
| Maykapar, S. Op. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalée par l'auteur.</i> | |
| " N° 1. Prélude et Fuguettes | —40 |
| " " 2. Arietta | —40 |
| " " 3. Gavotte | —30 |
| " " 4. Tarentelle | —50 |
| " Op. 8. Novellettes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse (<i>doigtés et pédalés par l'auteur</i>): | |
| " N° 1. Toccata, 2. Mélodie. 3. Pastorale. 4. Petit conte. 5. Chez le forgeron. 6. Berceuse.—60 | —60 |
| Medtner, N. Op. 2. Trois improvisations: | |
| " N° 1. Nixe | —80 |
| " " 2. Eine Ball-Reminiscenz | —50 |
| " " 3. Scherzo infernale | —60 |
| " Op. 4. Quatre morceaux: | |
| " N° 1. Etude | —40 |
| " " 2. Caprice | —40 |
| " " 3. Moment musical | —40 |
| " " 4. Prélude | —40 |
| " Op. 7. Drei Arabesken: | |
| " N° 1. Eine Idylle | —30 |
| " " 2. Tragoëdie-Fragment (A-moll) | —40 |
| " " 3. Tragoëdie-Fragment (G-moll) | —60 |
| Náprawnik, E. Op. 72. Marche militaire, <i>arr. par l'auteur</i> | —30 |
| Némérowsky, A. Op. 43. Mazurka mélancolique | —30 |
| " Op. 44. Mazurka | —30 |
| " " 45. Trois Esquisses | —30 |
| Novikoff, S. Neun Albumblätter | 175 |
| Pachulski, H. Op. 20. Deux pièces: | |
| " N° 1. Thème varié | 1— |
| " " 2. Pastorale à l'antique | —50 |
| " Op. 21. Quatre préludes: N° 1. H-dur. N° 1. Fis-moll. N° 3. Cis-moll. N° 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40 | —40 |
| Pantchenko, S. Op. 35. Trois Sonnets (N° 7, 8, 9). —50 | —50 |
| Rébikoff, W. Op. 23. A la brune. N° N°: 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° N°: 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° N°: 1. Dans les Vignes. 2. Pastorale. 3. Danse des bergerettes. 4. Danse des bergers. 5. Ronde des Elfes | —80 |
| " Op. 29. Feuilles d'automne. N° N°: 1. Con tristezza. 2. Pregando. 3. Con afflizione. 4. Con dolore. 5. Con tristezza e tenerezza. 6. Lugubre | —75 |
| " Op. 30. Trois miniatures | —40 |
| " Op. 31. „Silhouettes“. Tableaux enfantins. | |
| N° N°: 1. Les enfants patinent. 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° 1. Etude-Fantaisie.—45 | —45 |
| " N° 2. Méditation | —45 |
| " " 3. Etude | —45 |
| Schulz-Evler, H. Etude pour les octaves. <i>Edition redigée par H. Pachulski</i> | —70 |
| Sélimanoff, V. Op. 3. Trois petites pièces: N° N° 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto | —40 |
| Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.—60 | —60 |
| " " 5. Six miniatures | —60 |
| Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke</i> | 1— |
| " <i>Snegourtschka.</i> Paraphrase de concert, <i>arr. par R. Hecnika</i> | —70 |
| Tschelistcheff, A. Op. 2. Deux préludes. | —30 |
| Tschérépnine, N. Op. 18. Cinq morceaux: | |
| " N° 1. Mélodie | —30 |
| " " 2. Improvisation | —40 |
| " " 3. Prélude | —25 |
| " " 4. Humoresque | —30 |
| " " 5. Modo religioso | —30 |
| " Op. 24. Trois pièces: | |
| " N° 1. Rêverie. Es-moll | —50 |
| " " 2. Etude. C-moll | —80 |
| " " 3. Idylle. Des-dur | —60 |
| Tschereschnew, G. Op. 1. Cinq morceaux | 125 |
| " N° 1. Impromptu | —30 |
| " " 2. Chanson russe | —30 |
| " " 3. Elégie | —30 |
| " " 4. Chant sans paroles | —40 |
| " " 5. Barcarolle | —40 |
| " Op. 4. Minuetto | —40 |
| Zélenski, L. Op. 47. Suite de Danses Polonaises pour Orchestre. <i>Arr. pour Piano par H. Pachulski:</i> N° 1. Polonaise. N° 2. Cracovienne. N° 3. Masovienne | 150 |
| " Op. 47. N° 1. Polonaise. <i>Nouvelle édition.</i> —70 | —70 |
| " " " 2. Cracovienne | —70 |
| " " " 3. Masovienne | —70 |
| Zientarski, V. Op. 88. Réminiscence d'un thème de la chanson d'Ukraine „Хусточка“ <i>de Jedlizka</i> | —30 |
| Zolotareff, B. Op. 14. Trois pièces faciles: | |
| " N° 1. Sonatine | —35 |
| " " 2. Berceuse | —35 |
| " " 3. Etude | —35 |
| " Op. 18. Trois préludes: N° 1 in C | —50 |
| " " " 2 in B | —30 |
| " " " 3 in c | —30 |
| Zoubanoff, A. Etude | —35 |

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| Op. 1. № 1. Romance | — 20 |
| ” ” ” 2. Mazurka | — 30 |
| ” 2. Trois Sonnets (№№ 1, 2, 3) | — 30 |
| ” 3. Quatre arabesques: | |
| № 1. Canzonetta | — 20 |
| ” 2. Valse | — 20 |
| ” 3. Romance | — 20 |
| ” 4. Etude | — 30 |
| ” 6. Trois Sonnets (№№ 4, 5, 6) | — 40 |
| ” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélos | — 60 |
| ” 8. Deux morceaux: № 1. Improvisation. № 2. Genre | — 50 |
| ” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta | — 70 |
| ” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude | — 75 |
| ” 35. Trois Sonnets (№№ 7, 8, 9) | — 50 |
| ” 39. Dix pièces intimes: <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. 20 Etudes mélodiques en 4 cahiers I, II, III, IV | à — 80 |
| ” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5 | à — 40 |



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Kiew, chez L. Idzikowski.

11/12

II.

S. PANTSCHENKO. Op. 59, №2.

Allegro vivace.

Piano.

mf *cresc*

scendo

p *p*

crescendo

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the upper staff with slurs and a bass line in the lower staff with slurs and rests.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff with slurs and a bass line in the lower staff with slurs and rests. The word *f* is written below the first measure of the upper staff, and *crescendo* is written below the third measure of the upper staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff with slurs and a bass line in the lower staff with slurs and rests. The word *poco f* is written below the first measure of the upper staff, and *mf espressivo* is written below the third measure of the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff with slurs and a bass line in the lower staff with slurs and rests.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes and rests. A dynamic marking of *mf* is placed between the staves.

Second system of musical notation. The treble clef staff features a series of chords and some notes marked with an asterisk (*). The bass clef staff continues with a bass line. A dynamic marking of *crescendo* is placed between the staves.

Third system of musical notation. The treble clef staff has a melodic line with some notes marked with an asterisk (*). The bass clef staff has a bass line with some notes marked with an asterisk (*). A dynamic marking of *p* is placed between the staves.

Fourth system of musical notation. The treble clef staff has a melodic line with some notes marked with an asterisk (*). The bass clef staff has a bass line with some notes marked with an asterisk (*). A dynamic marking of *p* is placed between the staves, and the word *cre -* is written at the end of the system.

Fifth system of musical notation. The treble clef staff has a series of chords. The bass clef staff has a bass line. A dynamic marking of *scendo sempre* is placed between the staves.

poco f *non f*

p

mancando *poco p* *mp*

Compositions russes pour Piano à 2 mains.

| | R. C. |
|--|-------|
| Kosloff, H. Op. 3. Valse mélancolique | —30 |
| Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1— | |
| " " " " II. 1— | |
| Lissowsky, L. Trois morceaux: | |
| " N ^o 1. Prélude D-dur | —30 |
| " " 2. Scherzo B-dur. | —50 |
| " " 3. Scherzo C-dur (pour la main droite) | —30 |
| Malichewsky, W. Op. 4. N ^o 1. Mélancolie | —20 |
| " " 2. Prélude | —30 |
| " " 3. Scherzo | —40 |
| " " 4. Morceau de ballet. —30 | |
| " " 5. Menuetto | —30 |
| " " 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. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur.</i> | |
| " N ^o 1. Prélude et Fuguettes | —40 |
| " " 2. Arietta. | —40 |
| " " 3. Gavotte | —30 |
| " " 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. Toccata, 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 | —30 |
| " " 2. Tragoedie-Fragment (A-moll) | —40 |
| " " 3. Tragoedie-Fragment (G-moll) | —60 |
| Náprawnik, E. Op. 72. Marche militaire, <i>arr. par l'auteur</i> | —30 |
| Némérowsky, A. Op. 43. Mazurka mélancolique | —30 |
| " Op. 44. Mazurka | —30 |
| " " 45. Trois Esquisses | —30 |
| 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. Quatres 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. 35. Trois Sonnets (N ^o 7, 8, 9). —50 | |
| Rébikoff, W. Op. 23. 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 bergerettes. 4. Danse des bergers. 5. Ronde des Elfes | —80 |
| " Op. 29. Feuilles d'automne. N ^o 1. Con tristezza. 2. Pregando. 3. Con afflizione. 4. Con dolore. 5. Con tristezza e tenerezza. 6. Lugubre | —75 |
| " Op. 30. Trois miniatures | —40 |
| " Op. 31. „Silhouettes“. Tableaux enfants. | |
| N ^o 1. Les enfants patinent. 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 |
| " " 3. Etude | —45 |
| Schulz-Evler, H. Etude pour les octaves. <i>Edition redigée par H. Pachulski</i> | —70 |
| Sélibanoff, V. Op. 3. Trois petites pièces: N ^o 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto | —40 |
| Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.—60 | |
| " " 5. Six miniatures. | —60 |
| Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke</i> | 1— |
| " Snegourotschka. Paraphrase de concert, <i>arr. par R. Hocnika</i> | —70 |
| Tschelistcheff, A. Op. 2. Deux préludes. | —30 |
| Tschérépnine, N. Op. 18. Cinq morceaux: | |
| " N ^o 1. Mélodie | —30 |
| " " 2. Improvisation | —40 |
| " " 3. Prélude | —25 |
| " " 4. Humoresque. | —30 |
| " " 5. Modo religioso. | —30 |
| " Op. 24. Trois pièces: | |
| " N ^o 1. Rêverie. Es-moll | —50 |
| " " 2. Etude. C-moll | —80 |
| " " 3. Idylle. Des-dur | —60 |
| Tschereschnew, G. Op. 1. Cinq morceaux | 125 |
| " N ^o 1. Impromptu | —30 |
| " " 2. Chanson russe | —20 |
| " " 3. Elégie | —30 |
| " " 4. Chant sans paroles | —40 |
| " " 5. Barcarolle | —40 |
| " Op. 4. Minuetto | —40 |
| Zélenki, 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 „Хусточка“ <i>de Jedlizka</i> | —30 |
| 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 | —35 |

COMPOSITIONS

pour PIANO de

S. Pantschenko.

| | Rh. | Cop. |
|--|-----|------|
| Op. 1. № 1. Romance | — | 20 |
| ” ” ” 2. Mazurka | — | 30 |
| ” 2. Trois Sonnets (№№ 1, 2, 3) | — | 30 |
| ” 3. Quatre arabesques: | | |
| № 1. Canzonetta | — | 20 |
| ” 2. Valse | — | 20 |
| ” 3. Romance | — | 20 |
| ” 4. Etude | — | 30 |
| ” 6. Trois Sonnets (№№ 4, 5, 6) | — | 40 |
| ” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélos | — | 60 |
| ” 8. Deux morceaux: № 1. Improvisation. № 2. Genre | — | 50 |
| ” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta | — | 70 |
| ” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude | — | 75 |
| ” 35. Trois Sonnets (№№ 7, 8, 9) | — | 50 |
| ” 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo | — | 75 |
| ” ” ” ” <i>Cah. II.</i> № 6. Allegretto. № 7. Héros. № 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. 20 Etudes mélodiques en 4 cahiers I, II, III, IV | à | — 80 |
| ” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5 | à | — 40 |



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^o.
Kiew, chez L. Idzikowski.

III.

S. PANTSCHENKO. Op. 59, № 3.

Allegro.

Piano.

poco f *f*

poco f

mf *f*

mp *p* *mf*

First system of a piano score. The key signature has one sharp (F#). The system consists of two staves. The upper staff begins with a dynamic marking of *mp* and contains a melodic line with several slurs. The lower staff provides harmonic accompaniment. A dynamic marking of *p* appears in the middle of the system, and *poco f* appears towards the end.

Second system of the piano score. It continues the melodic and harmonic lines from the first system. A dynamic marking of *f* is placed in the middle of the system. The lower staff features a melodic line that begins in the bass clef and then moves to the treble clef.

Third system of the piano score. The upper staff has a dynamic marking of *poco f* at the beginning. The system includes various articulations such as accents and slurs. A dynamic marking of *mf* is located towards the end of the system. There is a circled '8' in the upper staff, possibly indicating an eighth note.

Fourth system of the piano score. The system begins with a dynamic marking of *f*. The upper staff has a dynamic marking of *mp* and ends with a *p* marking. The lower staff continues with harmonic accompaniment.

mp espressivo *più espressivo poco crescendo*

poco f

mp espressivo *p* *poco f*

f

f *p*

Compositions russes pour Piano à 2 mains.

| | R. C. | | R. C. |
|--|-------|--|-------|
| Kosloff, H. Op. 3. Valse mélancolique | —30 | Rébikoff, W. Op. 28. Scènes bucoliques: | |
| Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1— | | №№: 1. Dans les Vignes. 2. Pastorale. 3. Danse des | |
| " " " " " " II. 1— | | bergerettes. 4. Danse des bergers. 5. Ronde | |
| Lissowsky, L. Trois morceaux: | | des Elfes | —80 |
| " № 1. Prélude D-dur | —30 | " Op. 29. Feuilles d'automne. №№: 1. Con | |
| " " 2. Scherzo B-dur. | —50 | tristezza. 2. Pregando. 3. Con afflizione. | |
| " " 3. Scherzo C-dur (pour la main | | 4. Con dolore. 5. Con tristezza e ten- | |
| droite) | —30 | erezza. 6. Lugubre | —75 |
| Malichewsky, W. Op. 4. № 1. Mélancolie | —20 | " Op. 30. Trois miniatures | —40 |
| " " " 2. Prélude | —30 | " Op. 31. „Silhouettes“. Tableaux en- | |
| " " " 3. Scherzo | —40 | fantins. | |
| " " " 4. Morceau de ballet. —30 | | №№: 1. Les enfants patinent. 2. Musiciens ambu- | |
| " " " 5. Menuetto | —30 | lants. 3. La mère près du berceau. 4. Jeu | |
| " " " 6. Au Salon | —40 | aux soldats. 5. Un soir dans la prairie. 6. | |
| " " " Op. 5 № 1. Elégie | —40 | La fée. 7. La fillette berçant sa poupée. 8. | |
| " " " 2. Fantaisie | —60 | Le berger joue du chalumeau. 9. La sor- | |
| " " " 3. In modo classico | —40 | cière boiteuse rôdant par la forêt | —80 |
| " " " 4. 5 Variations | —60 | Rentschitzky, P. Irma - Gavotte. | —30 |
| Maykapar, S. Op. 6. Petite Suite en style classi- | | Riesemann, O. Op. 8. Drei Bagatellen | —60 |
| que (Fa-majeur) <i>doigtée et pédalisée</i> | | Schischkin, N. Compositions: № 1. Etude-Fantaisie.—45 | |
| <i>par l'auteur.</i> | | " № 2. Méditation. | —45 |
| " № 1. Prélude et Fugnette | —40 | " " 3. Etude | —45 |
| " " 2. Arietta. | —40 | Schulz-Evler, H. Etude pour les octaves. <i>Edition re-</i> | |
| " " 3. Gavotte | —30 | <i>digée par H. Pachulski</i> | —70 |
| " " 4. Tarentelle | —50 | Sélibanoff, V. Op. 3. Trois petites pièces: №№ 1. | |
| " Op. 8. Novellettes mignonnes. Mor- | | L'enfant s'amuse. 2. Une petite mé- | |
| ceaux faciles pour Piano à l'usage | | lodie lyrique. 3. Scherzetto | —40 |
| de la jeunesse (<i>doigtés et pédalisés</i> | | Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.—60 | |
| <i>par l'auteur</i>): | | " " 5. Six miniatures | —60 |
| Index: №№ 1. Toccata. 2. Mélodie. 3. Pastorale. 4. | | Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr.</i> | |
| Petit conte. 5. Chez le forgeron. 6. Berceuse.—60 | | <i>de Concert par H. Hanke</i> | 1— |
| Medtner, N. Op. 2. Trois improvisations: | | " <i>Snegourtschka.</i> Paraphrase de concert, | |
| " № 1. Nixe | —80 | <i>arr. par R. Hoenika</i> | —70 |
| " " 2. Eine Ball-Reminiscenz | —50 | Tschelistcheff, A. Op. 2. Deux préludes. | —30 |
| " " 3. Scherzo infernale | —60 | Tschérépnine, N. Op. 18. Cinq morceaux: | |
| " Op. 4. Quatre morceaux: | | № 1. Mélodie | —30 |
| " № 1. Etude | —40 | " " 2. Improvisation | —40 |
| " " 2. Caprice | —40 | " " 3. Prélude | —25 |
| " " 3. Moment musical | —40 | " " 4. Humoresque. | —30 |
| " " 4. Prélude | —40 | " " 5. Modo religioso. | —30 |
| " Op. 7. Drei Arabesken: | | " Op. 24. Trois pièces: | |
| " № 1. Eine Idylle | —30 | № 1. Rêverie. Es-moll | —50 |
| " " 2. Tragoedie-Fragment (A-moll) | —40 | " " 2. Etude. C-moll | —80 |
| " " 3. Tragoedie-Fragment (G-moll) | —60 | " " 3. Idylle. Des-dur | —60 |
| Náprawnik, E. Op. 72. Marche militaire, <i>arr. par</i> | | Tschereschnew, G. Op. 1. Cinq morceaux | 1 25 |
| <i>l'auteur</i> | —30 | " № 1. Impromptu | —30 |
| Némérowsky, A. Op. 43. Mazurka mélancolique | —30 | " " 2. Chanson russe | —30 |
| " Op. 44. Mazurka | —30 | " " 3. Elégie | —30 |
| " " 45. Trois Esquisses | —30 | " " 4. Chant sans paroles | —40 |
| Novikoff, S. Neun Albumblätter | 1 75 | " " 5. Barcarolle | —40 |
| Pachulski, H. Op. 20. Deux pièces: | | " Op. 4. Minuetto | —40 |
| " № 1. Thème varié | 1— | Zélenski, L. Op. 47. Suite de Danses Polonaises | |
| " " 2. Pastorale à l'antique | —50 | pour Orchestre. <i>Arr. pour Piano par</i> | |
| " Op. 21. Quatre préludes: № 1. H-dur. | | <i>H. Pachulski</i> : № 1. Polonaise. № 2. | |
| № 1. Fis-moll. № 3. Cis-moll. № 4. | | Cracovienne. № 3. Masovienne | 1 50 |
| As-dur. Complet 1 Rbl. <i>Séparées à</i> —40 | | " Op. 47. № 1. Polonaise. <i>Nouvelle édition.</i> —70 | |
| Pantchenko, S. Op. 35. Trois Sonnets (№ 7, 8, 9). —50 | | " " 2. Cracovienne. | —70 |
| Rébikoff, W. Op. 23. A la brune. №№: 1. Lamenta- | | " " 3. Masovienne | —70 |
| tion. 2. Chant d'hiver. 3. Persuasion. | | Zientarski, V. Op. 88. Réminiscence d'un thème | |
| 4. L'espérance. 5. Souvenir. 6. Prière. | | de la chanson d'Ukraine „Хусточка“ | |
| 7. Regret. 8. Il était une fois. 9. Soli- | | <i>de Jedlizka</i> | —30 |
| tude | —60 | Zolotareff, B. Op. 14. Trois pièces faciles: | |
| " Op. 27. Dans leur pays. №№: 1. Les gé- | | № 1. Sonatine | —35 |
| ants dansent. 2. Il chante. 3. Les en- | | " " 2. Berceuse | —35 |
| fants dansent. 4. Elle danse. 5. Ils | | " " 3. Etude. | —35 |
| marchent. 6. Ronde. 7. Les vieilles | | " Op. 18. Trois préludes: № 1 in C | —50 |
| femmes dansent. 8. Les vieillards dan- | | " " " 2 in B | —30 |
| sent | —80 | " " " 3 in c | —30 |
| | | Zoubanoff, A. Etude | —35 |

COMPOSITIONS

pour PIANO de

S. Pantschenko.

| | Rb. Cop. |
|--|----------|
| Op. 1. № 1. Romance | — 20 |
| ” ” ” 2. Mazurka | — 30 |
| ” 2. Trois Sonnets (№№ 1, 2, 3) | — 30 |
| ” 3. Quatre arabesques: | |
| № 1. Canzonetta | — 20 |
| ” 2. Valse | — 20 |
| ” 3. Romance | — 20 |
| ” 4. Etude | — 30 |
| ” 6. Trois Sonnets (№№ 4, 5, 6) | — 40 |
| ” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélос | — 60 |
| ” 8. Deux morceaux: № 1. Improvisation. № 2. Genre | — 50 |
| ” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta | — 70 |
| ” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude | — 75 |
| ” 35. Trois Sonnets (№№ 7, 8, 9) | — 50 |
| ” 39. Dix pièces intimes: <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. 20 Etudes mélodiques en 4 cahiers I, II, III, IV | à — 80 |
| ” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5 | à — 40 |



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St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

IV.

S. PANTSCHENKO. Op. 59, № 4.

Allegro moderato.

Piano.

mf cantabile

mf

trill

System 1: Treble and bass clefs. Treble clef has a half note G4, a half note A4, and a half note B4, all tied together. Bass clef has a half note G2, a half note A2, and a half note B2, all tied together. Dynamics include *f* (forte) in both staves.

System 2: Treble clef has a half note G4, a half note A4, and a half note B4, all tied together. Bass clef has a half note G2, a half note A2, and a half note B2, all tied together. Dynamics include *f* (forte) in the bass and *mf cantabile* (mezzo-forte cantabile) in the treble.

System 3: Treble clef has a half note G4, a half note A4, and a half note B4, all tied together. Bass clef has a half note G2, a half note A2, and a half note B2, all tied together. Dynamics include *f* (forte) in the bass and *mf cantabile* (mezzo-forte cantabile) in the treble.

System 4: Treble clef has a half note G4, a half note A4, and a half note B4, all tied together. Bass clef has a half note G2, a half note A2, and a half note B2, all tied together. Dynamics include *f* (forte) in the bass and *f* (forte) in the treble.

System 5: Treble clef has a half note G4, a half note A4, and a half note B4, all tied together. Bass clef has a half note G2, a half note A2, and a half note B2, all tied together. Dynamics include *sempre diminuendo* (sempre diminuendo) in the bass, *p* (piano) in the treble, and *mf* (mezzo-forte) in the bass.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with a long slur over the first six measures, and a bass line with eighth-note patterns. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It includes a *triumphante* marking above the treble staff in the final measure. The bass line continues with eighth-note patterns.

Third system of musical notation, starting with a *mf* (mezzo-forte) dynamic marking. The treble staff has a melodic line with slurs, and the bass line has eighth-note patterns.

Fourth system of musical notation, featuring a *poco f* (poco fortissimo) dynamic marking. The treble staff shows a melodic line with a long slur, and the bass line has a series of chords and eighth notes.

Fifth system of musical notation, concluding the page with a *mp* (mezzo-piano) dynamic marking. The treble staff has a melodic line with a long slur, and the bass line has a series of chords and eighth notes.

Compositions russes pour Piano à 2 mains.

| | R. C. |
|---|-------|
| Kosloff, H. Op. 3. Valse mélancolique | —30 |
| Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1— | — |
| " " " " " " " II. 1— | — |
| Lissowsky, L. Trois morceaux: | |
| " № 1. Prélude D-dur | —30 |
| " " 2. Scherzo B-dur. | —50 |
| " " 3. Scherzo C-dur (pour la main droite) | —30 |
| Malichewsky, W. Op. 4. № 1. Mélancolie | —20 |
| " " " 2. Prélude | —30 |
| " " " 3. Scherzo | —40 |
| " " " 4. Morceau de ballet. —30 | —30 |
| " " " 5. Menuetto | —30 |
| " " " 6. Au Salon. | —40 |
| " " " Op. 5 № 1. Elégie | —40 |
| " " " 2. Fantaisie | —60 |
| " " " 3. In modo classico | —40 |
| " " " 4. 5 Variations | —60 |
| Maykapar, S. Op. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur.</i> | |
| " № 1. Prélude et Fuguettes | —40 |
| " " 2. Arietta. | —40 |
| " " 3. Gavotte | —30 |
| " " 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: №№ 1. Toccatina. 2. Mélodie. 3. Pastorale. 4. Petit conte. 5. Chez le forgeron. 6. Berceuse. —60 | —60 |
| Medtner, N. Op. 2. Trois improvisations: | |
| " № 1. Nixe | —80 |
| " " 2. Eine Ball-Reminiscenz | —50 |
| " " 3. Scherzo infernale | —60 |
| " " Op. 4. Quatre morceaux: | |
| " № 1. Etude | —40 |
| " " 2. Caprice | —40 |
| " " 3. Moment musical | —40 |
| " " 4. Prélude | —40 |
| " " Op. 7. Drei Arabesken: | |
| " № 1. Eine Idylle | —30 |
| " " 2. Tragodie-Fragment (A-moll) | —40 |
| " " 3. Tragodie-Fragment (G-moll) | —60 |
| Náprawnik, E. Op. 72. Marche militaire, <i>arr. par l'auteur</i> | —30 |
| Némérowsky, A. Op. 43. Mazurka mélancolique | —30 |
| " Op. 44. Mazurka | —30 |
| " " 45. Trois Esquisses | —30 |
| Novikoff, S. Neun Albumblätter | 1 75 |
| Pachulski, H. Op. 20. Deux pièces: | |
| " № 1. Thème varié | 1— |
| " " 2. Pastorale à l'antique | —50 |
| " " Op. 21. Quatres préludes: № 1. H-dur. № 1. Fis-moll. № 3. Cis-moll. № 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40 | —40 |
| Pantchenko, S. Op. 35. Trois Sonnets (№ 7, 8, 9). —50 | —50 |
| Rébikoff, W. Op. 23. <i>A la brune.</i> №№: 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. <i>Dans leur pays.</i> №№: 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: №№: 1. Dans les Vignes. 2. Pastorale. 3. Danse des bergerettes. 4. Danse des bergers. 5. Ronde des Elfes | —80 |
| " " Op. 29. <i>Feuilles d'automne.</i> №№: 1. Con tristezza. 2. Pregando. 3. Con afflizione. 4. Con dolore. 5. Con tristezza e tenerezza. 6. Lugubre | —75 |
| " " Op. 30. Trois miniatures | —40 |
| " " Op. 31. <i>„Silhouettes“. Tableaux enfantins.</i> №№: 1. Les enfants patinent. 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: № 1. Etude-Fantaisie. —45 | —45 |
| " " № 2. Méditation. | —45 |
| " " 3. Etude | —45 |
| Schulz-Evler, H. Etude pour les octaves. <i>Edition redigée par H. Pachulski</i> | —70 |
| Sélibanoff, V. Op. 3. Trois petites pièces: №№ 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto | —40 |
| Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.—60 | —60 |
| " " " 5. Six miniatures. | —60 |
| Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke</i> | 1— |
| " " <i>Snegourutschka.</i> Paraphrase de concert, <i>arr. par R. Hoenika</i> | —70 |
| Tschelistcheff, A. Op. 2. Deux préludes. | —30 |
| Tschérépnine, N. Op. 18. Cinq morceaux: № 1. Mélodie | —30 |
| " " 2. Improvisation | —40 |
| " " 3. Prélude | —25 |
| " " 4. Humoresque. | —30 |
| " " 5. Modo religioso. | —30 |
| " " Op. 24. Trois pièces: | |
| " № 1. Rêverie. Es-moll | —50 |
| " " 2. Etude. C-moll | —80 |
| " " 3. Idylle. Des-dur | —60 |
| Tschereschnew, G. Op. 1. Cinq morceaux | 1 25 |
| " " № 1. Impromptu | —30 |
| " " 2. Chanson russe | —20 |
| " " 3. Elégie | —30 |
| " " 4. Chant sans paroles | —40 |
| " " 5. Barcarolle | —40 |
| " " Op. 4. Minuetto | —40 |
| Zélenski, L. Op. 47. Suite de Danses Polonaises pour Orchestre. <i>Arr. pour Piano par H. Pachulski:</i> № 1. Polonaise. № 2. Cracovienne. № 3. Masovienne | 1 50 |
| " " Op. 47. № 1. Polonaise. <i>Nouvelle édition.</i> —70 | —70 |
| " " " 2. Cracovienne. | —70 |
| " " " 3. Masovienne. | —70 |
| Zientarski, V. Op. 88. Réminiscence d'un thème de la chanson d'Ukraina „Хороцюка“ <i>de Jedlitzka</i> | —30 |
| Zolotareff, B. Op. 14. Trois pièces faciles: № 1. Sonatine | —35 |
| " " 2. Berceuse. | —35 |
| " " 3. Etude. | —35 |
| " " Op. 18. Trois préludes: № 1 in C . —50 | —50 |
| " " " 2 in B . —30 | —30 |
| " " " 3 in c . —30 | —30 |
| Zoubanoff, A. Etude | —35 |

COMPOSITIONS

pour PIANO de

S. Pantsehenko.

| | Rb. | Cop. |
|---|-----|------|
| Op. 1. № 1. Romance | — | 20 |
| ” ” ” 2. Mazurka | — | 30 |
| ” 2. Trois Sonnets (№№ 1, 2, 3) | — | 30 |
| ” 3. Quatre arabesques: | | |
| № 1. Canzonetta | — | 20 |
| ” 2. Valse. | — | 20 |
| ” 3. Romance | — | 20 |
| ” 4. Etude | — | 30 |
| ” 6. Trois Sonnets (№№ 4, 5, 6) | — | 40 |
| ” 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélос | — | 60 |
| ” 8. Deux morceaux: № 1. Improvisation. № 2. Genre. | — | 50 |
| ” 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta. | — | 70 |
| ” 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude. | — | 75 |
| ” 35. Trois Sonnets (№№ 7, 8, 9) | — | 50 |
| ” 39. Dix pièces intimes: <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. 20 Etudes mélodiques en 4 cahiers I, II, III, IV | à | 80 |
| ” 59. Cinq Arabesques №№ 1. 2. 3. 4. 5. | à | 40 |



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^o.

Kiew, chez L. Idzikowski.

11 2

V.

S. PANTSCHENKO. Op. 59, № 5.

Animato.

Piano. *f sempre*

più f *poco f*
poco mf

f *ff sempre*

tr tr

mp

This system consists of two staves. The upper staff is in treble clef and contains two measures of music, each with a trill (tr) over a dotted quarter note. The lower staff is in bass clef and contains two measures of music, each with a mezzo-piano (*mp*) dynamic marking and a dotted quarter note.

mp leggiero *mf*

tr tr

This system consists of two staves. The upper staff is in treble clef and contains two measures of music, each with a mezzo-piano (*mp leggiero*) dynamic marking and a dotted quarter note. The lower staff is in bass clef and contains two measures of music, each with a mezzo-forte (*mf*) dynamic marking and a dotted quarter note.

mp leggiero

This system consists of two staves. The upper staff is in treble clef and contains two measures of music, each with a mezzo-piano (*mp leggiero*) dynamic marking and a dotted quarter note. The lower staff is in bass clef and contains two measures of music, each with a mezzo-piano (*mp leggiero*) dynamic marking and a dotted quarter note.

mp *poco f* *poco f*

This system consists of two staves. The upper staff is in treble clef and contains two measures of music, each with a mezzo-piano (*mp*) dynamic marking and a dotted quarter note. The lower staff is in bass clef and contains two measures of music, each with a poco-forte (*poco f*) dynamic marking and a dotted quarter note.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of A major (three sharps). The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking changes to *f sempre* towards the end of the system.

The second system continues the piece with rhythmic patterns. The upper staff has a series of eighth-note chords and single notes, while the lower staff has a steady eighth-note accompaniment. The key signature remains A major.

The third system shows more complex chordal structures in the upper staff, including some chromatic movement. The lower staff continues with a rhythmic accompaniment. The key signature remains A major.

The fourth system concludes the piece. The upper staff has a final melodic phrase, and the lower staff has a final accompaniment line. The dynamic marking is *non f*. The piece ends with a double bar line.

Compositions russes pour Piano à 2 mains.

| | R. C. | | R. C. |
|--|-------|--|-------|
| Kosloff, H. Op. 3. Valse mélancolique | —30 | Rébikoff, W. Op. 28. Scènes bucoliques: | |
| Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I. 1— | | №№: 1. Dans les Vignes. 2. Pastorale. 3. Danse des | |
| " " " " " " II. 1— | | bergerettes. 4. Danse des bergers. 5. Ronde | |
| Lissowsky, L. Trois morceaux: | | des Elfes | —80 |
| " № 1. Prélude D-dur | —30 | " Op. 29. Feuilles d'automne. №№: 1. Con | |
| " " 2. Scherzo B-dur. | —50 | tristezza. 2. Pregando. 3. Con afflizione. | |
| " " 3. Scherzo C-dur (pour la main | | 4. Con dolore. 5. Con tristezza e te- | |
| droite) | —30 | nerezza. 6. Lugubre | —75 |
| Malichewsky, W. Op. 4. № 1. Mélancolie | —20 | " Op. 30. Trois miniatures | —40 |
| " " " 2. Prélude | —30 | " Op. 31. „Silhouettes“. Tableaux en- | |
| " " " 3. Scherzo | —40 | fantins. | |
| " " " 4. Morceau de ballet. —30 | | №№: 1. Les enfants patinent. 2. Musiciens ambu- | |
| " " " 5. Menuetto | —30 | lants. 3. La mère près du berceau. 4. Jeu | |
| " " " 6. Au Salon. | —40 | aux soldats. 5. Un soir dans la prairie. 6. | |
| " " " Op. 5 № 1. Elégie | —40 | La fée. 7. La fillette berçant sa poupée. 8. | |
| " " " 2. Fantaisie | —60 | Le berger joue du chalumeau. 9. La sor- | |
| " " " 3. In modo classico | —40 | cière boiteuse rôdant par la forêt | —80 |
| " " " 4. 5 Variations | —60 | Rentschitzky, P. Irma - Gavotte. | —30 |
| Maykapar, S. Op. 6. Petite Suite en style classi- | | Riesemann, O. Op. 8. Drei Bagatellen | —60 |
| que (Fa-majeur) <i>doigtée et pédalisée</i> | | Schischkin, N. Compositions: № 1. Etude-Fantaisie. —45 | |
| <i>par l'auteur.</i> | | " № 2. Méditation. | —45 |
| " № 1. Prélude et Fugnette | —40 | " " 3. Etude | —45 |
| " " 2. Arietta. | —40 | Schulz-Evler, H. Etude pour les octaves. <i>Edition re-</i> | |
| " " 3. Gavotte | —30 | <i>digée par H. Pachulski</i> | —70 |
| " " 4. Tarentelle | —50 | Séivanoff, V. Op. 3. Trois petites pièces: №№ 1. | |
| " Op. 8. Novellettes mignonnes. Mor- | | L'enfant s'amuse. 2. Une petite mé- | |
| ceaux faciles pour Piano à l'usage | | lodie lyrique. 3. Scherzetto | —40 |
| de la jeunesse (<i>doigtés et pédalisés</i> | | Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces. —60 | |
| <i>par l'auteur</i>): | | " " 5. Six miniatures. | —60 |
| Index: №№ 1. Toccata, 2. Mélodie. 3. Pastorale. 4. | | Tschaikowsky, P. Op. 31. Marche slave. <i>Transcr.</i> | |
| Petit conte. 5. Chez le forgeron. 6. Berceuse. —60 | | <i>de Concert par H. Hanke</i> | 1— |
| Medtner, N. Op. 2. Trois improvisations: | | " <i>Snegourotschka</i> . Paraphrase de concert, | |
| " № 1. Nixe | —80 | <i>arr. par R. Hoenika</i> | —70 |
| " " 2. Eine Ball-Reminiscenz | —50 | Tschelistcheff, A. Op. 2. Deux préludes. | —30 |
| " " 3. Scherzo infernale | —60 | Tschérépnine, N. Op. 18. Cinq morceaux: | |
| " Op. 4. Quatre morceaux: | | " № 1. Mélodie | —30 |
| " № 1. Etude | —40 | " " 2. Improvisation | —40 |
| " " 2. Caprice | —40 | " " 3. Prélude | —25 |
| " " 3. Moment musical | —40 | " " 4. Humoresque. | —30 |
| " " 4. Prélude | —40 | " " 5. Modo religioso. | —30 |
| " Op. 7. Drei Arabesken: | | " Op. 24. Trois pièces: | |
| " № 1. Eine Idylle | —30 | " № 1. Rêverie. Es-moll | —50 |
| " " 2. Tragoedie-Fragment (A-moll) | —40 | " " 2. Etude. C-moll | —80 |
| " " 3. Tragoedie-Fragment (G-moll) | —60 | " " 3. Idylle. Des-dur | —60 |
| Náprawnik, E. Op. 72. Marche militaire, <i>arr. par</i> | | Tschereschnew, G. Op. 1. Cinq morceaux | 1 25 |
| <i>l'auteur</i> | —30 | " № 1. Impromptu | —30 |
| Némérowsky, A. Op. 43. Mazurka mélancolique | —30 | " " 2. Chanson russe | —30 |
| " Op. 44. Mazurka | —30 | " " 3. Elégie | —30 |
| " " 45. Trois Esquisses | —30 | " " 4. Chant sans paroles | —40 |
| Novikoff, S. Neun Albumblätter | 1 75 | " " 5. Barcarolle | —40 |
| Pachulski, H. Op. 20. Deux pièces: | | " Op. 4. Minuetto | —40 |
| " № 1. Thème varié | 1— | Zélenski, L. Op. 47. Suite de Danses Polonaises | |
| " " 2. Pastorale à l'antique | —50 | pour Orchestre. <i>Arr. pour Piano par</i> | |
| " Op. 21. Quatre préludes: № 1. H-dur. | | <i>H. Pachulski</i> : № 1. Polonaise. № 2. | |
| № 1. Fis-moll. № 3. Cis-moll. № 4. | | Cracovienne. № 3. Masovienne | 1 50 |
| As-dur. Complet 1 Rbl. <i>Séparées à</i> | | " Op. 47. № 1. Polonaise. <i>Nouvelle édition.</i> —70 | |
| <i>—40</i> | | " " 2. Cracovienne. | —70 |
| Pantchenko, S. Op. 35. Trois Sonnets (№ 7, 8, 9). —50 | | " " 3. Masovienne | —70 |
| Rébikoff, W. Op. 23. A la brune. №№: 1. Lamenta- | | Zientarski, V. Op. 88. Réminiscence d'un thème | |
| tion. 2. Chant d'hiver. 3. Persuasion. | | de la chanson d'Ukraina „Хусточка“ | |
| 4. L'espérance. 5. Souvenir. 6. Prière. | | <i>de Jedlitzka</i> | —30 |
| 7. Regret. 8. Il était une fois. 9. Soli- | | Zolotareff, B. Op. 14. Trois pièces faciles: | |
| tude | —60 | " № 1. Sonatine | —35 |
| " Op. 27. Dans leur pays. №№: 1. Les gé- | | " " 2. Berceuse. | —35 |
| ants dansent. 2. Il chante. 3. Les en- | | " " 3. Etude. | —35 |
| fants dansent. 4. Elle danse. 5. Ils | | " Op. 18. Trois préludes: № 1 in C | —50 |
| marchent. 6. Ronde. 7. Les vieilles | | " " " 2 in B | —30 |
| femmes dansent. 8. Les vieillards dan- | | " " " 3 in c | —30 |
| sent | —80 | Zoubanoff, A. Etude | —35 |