

**А. ГЕДИКЕ**

**A. GOEDICKE**

Op. 36

**60 ЛЕГКИХ ПЬЕС**

**ДЛЯ НАЧИНАЮЩИХ**

**для фортепиано**

**60 LEICHTE KLAVIERSTÜCKE**

**FÜR ANFÄNGER**

Тетр. I №№ 1—30  
— II №№ 31—60

Heft I №№ 1—30  
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*Собственность издателей*  
*Eigentum der Verleger*

МУЗСЕКТОР ГОСИЗДАТА. МОСКВА  
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60 легких пьес для начинающих.

60 leichte Klavierstücke für Anfänger.

Тетрадь II.  
Heft II.

А. ГЕДИКЕ.  
A. GOEDICKE. Op. 36.

Веселая песня.

Fröhliches Liedchen.

Andantino.

№31. *mf*

В лесу ночью.

Die Nacht im Walde.

Moderato.

№32. *p*

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 flat (B-flat). The tempo is marked *cendo*. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 1-5.

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. Dynamics include *pp* (piano piano) and *calando* (ritardando). Fingerings are indicated with numbers 1-5.

Киргизская народная песня.

Kirgisches Volkslied.

Andante non troppo.

№33.

Third 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 tempo is *Andante non troppo*. Dynamics include *p* (piano). Fingerings are indicated with numbers 1-5.

Fourth 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. Fingerings are indicated with numbers 1-5.

Fifth 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. Fingerings are indicated with numbers 1-5.

5 8 3 1 5 3 2

3 1 2 4 5 8 5

*mf*

Этюд.

Etude.

*Veloce*

№34.

*p legato*

1 4 3 4 3 2 1 2 4 2 3 1 8 1

*legato cresc.*

4 2 4 2 3 1 4 2 5 1 3 2 4 2 3 1 4 2 3 1

*f*

4 2 1

*p*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef and contains a series of quarter notes and eighth notes, with some notes beamed together. There are some fingerings indicated below the notes in the bass staff.

Медленный вальс.      Langsamer Walzer.  
*Allegretto.*

№35. *p*

The second system of the musical score starts with a piano (*p*) dynamic marking. It consists of two staves. The upper staff is in treble clef and features a melody with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes. Fingerings are indicated throughout.

The third system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values and rests, with fingerings indicated below the notes.

The fourth system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values and rests, with fingerings indicated below the notes.

The fifth system of the musical score continues the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values and rests, with fingerings indicated below the notes.

The sixth system of the musical score concludes the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values and rests, with fingerings indicated below the notes. The system ends with a pianissimo (*pp*) dynamic marking.

Allegro moderato.

№36.

The musical score is a piano exercise in 2/4 time, marked 'Allegro moderato'. It consists of seven systems of two staves each. The first system is marked with a forte (*f*) dynamic. The second system is marked with piano (*p*). The third system is marked with mezzo-forte (*mf*). The fourth system is marked with a crescendo (*cresc.*). The sixth system is marked with a crescendo (*crescendo*). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5) above and below notes. The piece concludes with a final cadence in the seventh system.

Этюд.

Etude.

Moderato.

№37. *p*

*dimin e calando*

Колыбельная.

Wiegenlied.

Andantino con moto.

№38. *p*

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with notes and slurs, and the bass staff contains a supporting line. Fingerings are indicated by numbers 1-5.

Second system of musical notation. The treble staff begins with the marking *ritenuto* and later changes to *a tempo*. The bass staff continues with accompaniment. Fingerings are indicated throughout.

Third system of musical notation. The treble staff includes the dynamic marking *pp* and the tempo marking *riten.*. The bass staff continues with accompaniment. Fingerings are indicated throughout.

Песнь печали.

Kummer.

Fourth system of musical notation. The treble staff is marked *Adagio.* and *p espressivo*. The bass staff contains a simple accompaniment. The number 39 is written to the left of the staff.

Fifth system of musical notation, continuing the piece with melodic and accompaniment lines. Fingerings are indicated throughout.

Sixth system of musical notation. The treble staff includes the dynamic marking *sost.*. The bass staff continues with accompaniment. Fingerings are indicated throughout.



Фугато.

Fugato.

Allegro energico.

№ 40.

Киргизская песня.

Kirgisches Lied.

Moderato.

№ 41.

Этюд.

Etude.

Allegro moderato.

№42.

mf

Этюд.

Etude.

Allegro.

№43.

f

mf

p

Колыбельная.

Wiegenlied.

Moderato.

№44.

First system of musical notation for 'Wiegenlied'. It consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation. The treble staff continues the melodic line with slurs and ornaments. The bass staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) appears in the fifth measure.

Third system of musical notation. The treble staff features a melodic line with slurs and ornaments. The bass staff continues the accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with chords and slurs. A dynamic marking of *pp* (pianissimo) is present in the third measure.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. Dynamic markings include *sost.* (sostenuto) in the third measure and *p a tempo* in the fourth measure.

Sixth and final system of musical notation. The treble staff concludes the melodic line. The bass staff concludes the accompaniment. A final dynamic marking of *pp* (pianissimo) is present in the last measure.

В старинном замке.

Im alten Schlosse.

Allegro moderato.

№45.

Фугато.

Fugato.

Allegro moderato.

№46.

Менуэт.

Menuett.

Allegro non troppo.

№ 47.

Гавот.

Gavotte.

Allegro non troppo.

№48.

The musical score consists of seven systems of piano and bass staves. The first system begins with a forte (*f*) dynamic and includes fingerings such as 1, 4, 3, 3, 1, 2, 1, 1, 4. The second system features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The third system returns to a forte (*f*) dynamic. The fourth system concludes with a *Fine* marking. The fifth system starts with a piano (*p*) dynamic. The sixth system begins with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and specific fingerings for both hands.

Garotte di capo al Fine

This musical score is written for piano in G major and 2/4 time. It features a series of eighth-note patterns in both the treble and bass staves, with some notes beamed together. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and the instruction 'Garotte di capo al Fine'.

ЭТЮД.

Etude.

№ 49.

Vivace.

legato

mf

cresc.

f

p

cresc.

This musical score is for Etude No. 49, marked 'Vivace' in 2/4 time. It consists of five systems of piano music. The first system includes the tempo marking 'Vivace.', the articulation 'legato', and the dynamic 'mf'. The piece features a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamics vary throughout, including 'cresc.', 'f', and 'p'. The score ends with a double bar line.

Марш.

Marsch.

Tempo di marcia.

№ 50.

The musical score is presented in five systems, each consisting of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di marcia'. The score includes various musical notations such as notes, rests, beams, and slurs. Fingerings (1-5) and articulation marks (V) are used to guide the performer. The piece concludes with a final cadence in the bass staff.



Песнь без слов.

Lied ohne Worte.

№ 51. *Andante sostenuto.*  
*p espressivo*

Этюд.

Etude.

Allegro non troppo.

№ 52

*p* *crescendo*

*f*

*più forte*

*mf* *sopra*

*f*

*dimin.*

## Военные трубы.

## Militär Trompeten.

Allegro vigoroso.

№ 53.

## Тревога.

## Alarm.

Tempestoso.

№ 54.

The first system of music is a piano accompaniment for a wind instrument. It consists of two staves. The upper staff is in the treble clef and the lower staff is in the bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout. Fingerings are indicated by numbers 1-5. The system ends with a double bar line and a fermata over the final notes.

Свирель. Schalmei.

№55. Moderato con moto.

The second system begins with the number '№55.' and the tempo marking 'Moderato con moto.' The music is in 3/4 time. The upper staff starts with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, often beamed in pairs. There are slurs and accents. The lower staff provides a harmonic accompaniment with chords and single notes. The system ends with a double bar line and a fermata.

The third system continues the piece. It features a mix of eighth and sixteenth notes in the upper staff, with some slurs and accents. The lower staff continues with a steady accompaniment. The system ends with a double bar line and a fermata.

The fourth system continues the piece. It starts with a piano (*p*) dynamic. The upper staff has a melodic line with eighth and sixteenth notes, often beamed. The lower staff has a harmonic accompaniment with chords and single notes. The system ends with a double bar line and a fermata.

The fifth system concludes the piece. It features a mix of eighth and sixteenth notes in the upper staff, with some slurs and accents. The lower staff continues with a steady accompaniment. The system ends with a double bar line and a fermata.

Ночные дозоры.

Nächtliche Patrouille.

Allegro non tanto.

№56.

5 \* \* \* \* \*  
pp p

p p

Этюд. Etude.

Allegro moderato.

№57.

p

p



Вальс. Walzer.

Tempo di Valse.

№59.

The first system of the waltz consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The bass staff begins with a bass clef and the same key signature and time signature. The piece features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5 above the notes.

The second system continues the waltz with two staves. The treble staff shows more complex rhythmic patterns with sixteenth notes and some triplets. The bass staff provides a steady accompaniment with quarter and eighth notes. Fingerings are clearly marked throughout the system.

The third system of the waltz features a *cantando* marking above the treble staff, indicating a more singing quality. A *cresc.* (crescendo) marking is placed over the bass staff. The treble staff has a melodic line with some grace notes, while the bass staff continues with a rhythmic accompaniment.

The fourth system shows a dynamic shift to *f* (forte) in the bass staff, followed by a return to *p* (piano) at the end of the system. The treble staff continues with its melodic line, and the bass staff provides a rich accompaniment with some chords.

The fifth system continues the waltz with two staves. The treble staff features a melodic line with various fingerings, and the bass staff provides a consistent accompaniment. The piece maintains its 3/4 time signature and key signature.

The sixth and final system of the waltz on this page. It includes a *cresc.* marking in the bass staff. The treble staff has a melodic line that concludes the system, and the bass staff provides a final accompaniment. The piece ends with a double bar line.





First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *f* and *p*.

Second system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *p*.

Third system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *f* and *p*.

Вдали за рекой...

Weit hinter dem Fluss.

Moderato.

№ 60.

Fourth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *p* and *mf*.

Fifth system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *p*, *pp*, and *mf*.

System 1: Treble clef, bass clef. Treble staff contains triplets of eighth notes and sixteenth notes with fingerings 1, 2, 3, 4, 5, 4. Bass staff contains whole notes and half notes. Dynamics include *p*.

System 2: Treble clef, bass clef. Treble staff contains triplets of eighth notes with fingerings 5, 3, 2, 4, 3, 2, 1. Bass staff contains whole notes and half notes. Dynamics include *pp* and *p*. A fermata is present over a whole note in the bass staff.

System 3: Treble clef, bass clef. Treble staff contains triplets of eighth notes with fingerings 3, 3, 3, 3, 3. Bass staff contains whole notes and half notes. Dynamics include *pp* and *p*. A fermata is present over a whole note in the bass staff.

System 4: Treble clef, bass clef. Treble staff contains triplets of eighth notes with fingerings 3, 3, 1, 2, 4, 3, 2, 3, 4, 5, 1, 2, 3, 1. Bass staff contains whole notes and half notes. Dynamics include *p*. A fermata is present over a whole note in the bass staff.

System 5: Treble clef, bass clef. Treble staff contains triplets of eighth notes with fingerings 3, 3, 3, 4, 5, 4, 2, 5, 2. Bass staff contains whole notes and half notes. Dynamics include *pp* and *p*. A fermata is present over a whole note in the bass staff.

System 6: Treble clef, bass clef. Treble staff contains triplets of eighth notes with fingerings 3, 3, 1, 4, 5, 4, 2, 3, 2, 4, 2, 1, 2, 5. Bass staff contains whole notes and half notes. Dynamics include *p*. A fermata is present over a whole note in the bass staff.

# COMPOSITIONS MODERNES RUSSES

## I. Musique pour piano.

### Deux Pianos à 8 mains

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

### Deux Pianos à 4 mains

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

Elgas, 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.

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

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

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

Scrlabine, 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. Élégie. 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 Dorf. 9. Im Gebirge. 10. Ständchen.

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

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

— Op. 18. " N° 5. ( " ).

Rimsky-Korssakow, N. Suite aus der „Legende von der unsichtbaren Stadt Kitesch und von der Jungfrau Fwronia“, arr. von Lublinsky.

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

## II. Musique de chambre.

### Quintuors, Quatuors et Trios.

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

Catoire, G. Op. 24. Quintuor (2 V-n, Alto, V-celle et Piano).

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

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

Gnessine, M. Op. 11. Requiem. Quintuor (Piano, 2 V-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) Parti-

tion.

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, Nic. 4-me Sonate.

Zolotarew, W. Op. 40. Sonate.

### Alto et Piano.

Schirinsky, W. Op. 4. Sonate.

Wassilenko, S. Op. 46. Sonate.

Zolotarew, B. Op. 38. Eclogue.

### Violoncelle et Piano.

Alexandrow, Anatole. Op. 17. Andante patetico

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

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

Goedicke, A. Op. 27. Drei Improvisationen.

Gretschaninow, A. Op. 86. Nocturne.

Krein, A. Op. 10. Poème F-dur.

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

Roslavetz, Nik. Sonate N° 1.

### Divers instruments à vent et Piano.

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

— " N° 2. Valse.

— " N° 3. Chanson. Hautbois et Piano.

— " N° 4. Andante.

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

— " N° 6. Valse triste.

— " N° 7. Humoresque. Basson et Piano.

— " N° 8. Impromptu.

— " N° 9. Nocturne. Cor et Piano.

— " N° 10. Intermezzo.

— " 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 comodo. Basson et Piano.

— 8. Molto adagio. Cor anglais et Piano.

— 9. Moderato assai. Cor et Piano.

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

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

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

# COMPOSITIONS MODERNES RUSSES POUR PIANO

- Abramsky, A.** Sonate laconique.
- Aisberg, J.** Op. 18. Vier Klavierstücke: 1. Praeludium. 2. Poème-Arabske. 3. Verzweigung. 4. Zartheit.
- Alexandrow, Anatol.** Op. 3. Zwei Klavierstücke:  
 № 1. Notturmo.  
 № 2. Walzer.  
 — Op. 4. Märchen-Sonate.  
 — Op. 6. Frühere Eingebung. Vier Fragmente: 1. Sehnsucht. 2. Etüde. 3. Eindruck. 4. Epilog.  
 — Op. 9. Dichtung. Poème.  
 — Op. 12. Zweite Sonate, d-moll.  
 — Op. 16-a. Zwei Fragmente aus der Musik zu Maeterlinks Drama „Ariane und Blaubart“: 1. Amethysten. 2. Das verzauberte Schloss. Konzertbearbeitung (Autor).  
 — Op. 18. Dritte Sonate, fis-moll.  
 — Op. 19. Vierte Sonate, C-dur.  
 — Op. 21. „Visions“. Cinq morceaux: 1. Des profondeurs de la mémoire. 2. Une idylle. 3. Visions de mer. 4. ...angoissée. 5. ...énigmatique.  
 — Op. 26. Sechste Sonate.
- Blumenfeld, F.** Op. 50. Deux fragments dramatiques.  
 — Op. 51. Trois Nocturnes: 1. Chant, d-moll. 2. Rêve, Fis-dur. 3. Vision, h-moll.
- Déchéwov, Wl.** Op. 3. Méditations. 7 morceaux.
- Dianow, A.** Op. 13. Drei Klavierstücke: 1. Légende. 2. Eau forte. 3. Walzer.  
 — Eau fortes. 5 morceaux.
- Drozdown, 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).
- Ewsséjew, S.** Op. 2. Sonate, G-dur.  
 — Op. 3. Deux Préludes.  
 — Op. 5. Poème.
- Feinberg, S.** Op. 1. Sonate № 1, A-dur.  
 — Op. 2. Sonate № 2, a-moll.  
 — Op. 3. Sonate № 3, gis-moll.  
 — Op. 5. Fantaisie № 1, Es-dur.  
 — Op. 6. Sonate № 4, es-moll.  
 — Op. 8. Quatre Préludes.  
 — Op. 9. Fantaisie № 2, e-moll.  
 — Op. 10. Sonate № 5, a-moll.  
 — Op. 11. Suite. 4 morceaux en forme d'études.
- Gilère 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.
- Kosenko, B.** Op. 8. Deux Etudes (B, fis).  
 — Op. 12. Deux Poèmes (c, es).
- Krasseff, M.** Op. 2. Cinq Impromptus.  
 — Kleine Suite aus dem Kinder-Ballet „Belebte Puppen“:  
 Heft I: 1. Puppenwalzer. 2. Musikkästchen. Menuett. 3. Tanzendes Bärlein.  
 Heft II: 4. Spielende Häslein. 5. Zerbrochener Bleisoldaten Parade. 6. Entelein—Wachsfigürchen. 7. Komische Polka.
- Krein, Alexandre.** Op. 18. № 2. Poème de la douceur.  
 — Op. 30. № 1. Andante con anima. Petite poème.  
 — Op. 34. Sonate.
- Krein, Grégoire.** Op. 15. Trois Mazurkas (b, h, Des).  
 — Op. 18. Poème.  
 — Op. 17. Vision et Réverie.  
 — Op. 19. Deux Mazurkas (Es, gi).  
 — Op. 27. Sonate № 2.
- Krein, Juffen.** Op. 7. Sonate.
- Kriukoff, W.** Op. 14. Sonate № 2.
- Krylow, P.** Thème et Variations, cis-moll.
- Liapunow, S.** Op. 65. Sonatine Des-dur.  
 — Op. 70. 3-me Valse-Impromptu.
- Liatoschinsky, B.** Op. 13. Sonate.
- Maykapar, S.** Op. 22. Grande Sonatine.  
 — Op. 23. Pensées fugitives. Suite de 5 esquisses (2-me série).  
 — Op. 24. Wiegenmärchen. Suite aus drei kleinen Klavierstücken.  
 — Op. 25. Deux billets doux.
- 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. Tragödie-Fragment, a-moll. 3. Tragödie-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).
- Nétschafew, W.** Op. 2. Prélude et Novallette.  
 — 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. Ereignisse (Evènements). 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 Evènement
- Prokofiew, S.** Op. 1. Sonate, f-moll.  
 — Op. 2. Quatre Etudes.  
 — Op. 3. Conte. Badinage. Marche fantôme.  
 — Op. 4. № 1. Reminiscences.  
 — „ № 2. Elan.  
 — „ № 3. Désespoir.  
 — „ № 4. Suggestion diabolique.  
 — Op. 11. Toccata.  
 — Op. 12. № 1. Marche.  
 — „ № 2. Gavotte.  
 — „ № 3. Rigaudon.  
 — „ № 4. Mazurka.  
 — „ № 5. Capriccio.  
 — „ № 6. Légende.  
 — „ № 7. Prélude.  
 — „ № 8. Allemande.  
 — „ № 9. Scherzo humoristique (p. 4 bassons).  
 — Op. 14. Sonate № 2.  
 — Op. 17. Sarcasmes. Cinq morceaux.
- Protopopow, S.** Op. 1. Sonate.
- Roslawetz, Nic.** 5-me. Sonate.
- Sabanejew, L.** Op. 12. Trois morceaux: 1. Feuille d'album. 2. Etude. 3. Prélude.  
 — Op. 14. Cinq Esquisses.  
 — Op. 15. Sonate.  
 — Op. 16. Etude-Nocturne.
- Schaposchnikow, A.** Drei Klavierstücke: 1. Märchen. 2. Der weiten Prinzessin. 3. Menuett.  
 — Gavotte.  
 — Sonatine.
- Schéballine, W.** Rondeau.
- Schechter, B.** Op. 1. Sonate.
- Schenschin, A.** Op. 3. Sieben Praeludien.  
 — Op. 10. Neun Praeludien.
- Schostakowitsch, D.** Op. 5. Trois danses fantastiques.
- Schulgina, 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. Nikolajew).
- Strawinsky, I.** Op. 7. Quatre Etudes.
- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tietz, M.** Sonate.
- Tulin, 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.