



А. ДИАНОВ

О Ф О Р Т Ы

ПЯТЬ ПЬЕС

для фортепиано

A. DIANOW

EAUFORTES

CINQ MORCEAUX

pour Piano

*Propriété de l'éditeur
Собственность издателя*

РСФСР РСФСР SECTION MUSICALE
МУЗЫКАЛЬНЫЙ СЕКТОР ГОСУДАРСТВЕННОГО ИЗДАВА & DES EDITIONS D'ETAT
МОСКВА, НЕГЛИННЫЙ ПР.14 MOSCOU, NEGLINNY PR.14



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Офорты.

Eaufortes.

Посв. Елене Д.

Права исполнения автор оставляет за собой
Droits d'exécution réservés

№ 1.

А. ДИАНОВ.
A. DIANOW.

Narrativo

Piano.

con Ped.

The musical score is written for piano in a major key with three sharps (F#, C#, G#) and a common time signature (C). It consists of four systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and includes the instruction *con Ped.* (with pedal). The second system continues the piece. The third system features a mezzo-forte (*mf*) dynamic marking. The fourth system returns to a piano (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs.

First system of musical notation, consisting of a treble and bass staff. The music features chords and melodic lines, with a fermata over the first measure of the treble staff.

Second system of musical notation. It includes dynamic markings: *p cresc. poco a poco* and *ff*. A *con 8* marking is present at the bottom right of the system.

Third system of musical notation. It includes the marking *ritard.* and *mf*. There are some 'x' marks on the bass staff.

Fourth system of musical notation, starting with a *p* dynamic marking. It continues with chords and melodic lines.

Fifth system of musical notation. It includes markings: *m.s.*, *m.d.*, *ritardando e diminuendo*, and *pp*. The system concludes with a double bar line and a final chord.

№ 2.

Allegretto.

The musical score is written for piano and consists of five systems of staves. The first system is in 3/8 time and features a melody in the right hand with a dynamic marking of *mf* and the instruction *sempre legato*. The second system continues the melody and includes a dynamic marking of *mp*. The third system shows a change in texture with more complex chordal structures. The fourth system features a dynamic marking of *pp* and a key signature change to two flats. The fifth system concludes the piece with a dynamic marking of *p* and a key signature change to three flats.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats. It includes dynamic markings *pp* and *a tempo*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *p* and *mf*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes the instruction *sempre legato* and the dynamic marking *cresc.*

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes the dynamic marking *ff*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f* and *p*.

First system of musical notation, featuring treble and bass staves. The music includes a *cresc.* (crescendo) marking. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, featuring treble and bass staves. It begins with the tempo marking **Tempo I**. The dynamics include *p* (piano), *poco*, *a* (allegro), *poco*, *ac-* (accelerando), and *celerando*. The key signature has three sharps.

Third system of musical notation, featuring treble and bass staves. The music continues with various rhythmic patterns and articulations. The key signature has three sharps.

Fourth system of musical notation, featuring treble and bass staves. The music continues with various rhythmic patterns and articulations. The key signature has three sharps.

Fifth system of musical notation, featuring treble and bass staves. It includes a *dim.* (diminuendo) marking. The music concludes with a final chord. The key signature has three sharps.

Георгию Эдуардовичу Колюс.

№ 3.

Tempo rubato.

mf

12/8

6/8

cresc.

2

cre - scen - do

a tempo
rit.
p

cresc.
f

dim. e ri - tar dan - do

Tempo I.

The first system of music shows a piano accompaniment. The right hand features a series of chords and melodic fragments, while the left hand provides a harmonic foundation with chords and moving lines. The key signature has two flats, and the time signature is 6/8.

The second system includes vocal lyrics: "cre - scen - do". The piano accompaniment continues with chords and melodic lines, supporting the vocal line.

The third system features a dynamic marking of *f* (forte). The piano accompaniment consists of chords and melodic lines in both hands.

The fourth system includes a dynamic marking of *ff* (fortissimo) and a first ending bracket marked with the number 8. The piano accompaniment continues with chords and melodic lines.

The fifth system includes a dynamic marking of *dim.* (diminuendo) and a first ending bracket marked with the number 8. The piano accompaniment concludes with chords and melodic lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. A *diminuendo* marking is placed over the final measures of the system.

The second system continues the piece with two staves. It begins with a piano (*p*) dynamic. The melodic line in the upper staff continues with similar rhythmic patterns. The bass line in the lower staff features a steady accompaniment with some chordal textures.

The third system shows the continuation of the musical piece. A *ritenuito* marking is present in the upper staff towards the end of the system, indicating a slight slowing down of the tempo.

The fourth system contains two *ritenuito* markings, one in the upper staff and one in the lower staff. The system concludes with a *ritenuito e decrescendo* marking, indicating both a tempo change and a decrease in volume.

The fifth and final system on the page features two dynamics: *pp* (pianissimo) and *ppp* (pianississimo). The music concludes with a final chord in the upper staff and a sustained bass line in the lower staff.

№ 4.

Con fuoco.

p sempre legato

crese poco a poco

f

p

8

6

6

6

The musical score is written for piano in a key with four flats (B-flat major or D-flat minor) and a 6/8 time signature. It consists of five systems of two staves each. The first system is marked *p sempre legato*. The second system includes the instruction *crese poco a poco*. The third system is marked *f*. The fourth system is marked *p* and features an 8-measure rest in the right hand. The fifth system concludes with a 6-measure rest in the right hand and a 6-measure rest in the left hand.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 6/8. The music begins with a piano (*p*) dynamic marking. The upper staff features a complex, flowing melodic line with many sixteenth and thirty-second notes. The lower staff provides a steady accompaniment with eighth and sixteenth notes.

Second system of musical notation. It continues the grand staff from the first system. The dynamic marking changes to *poco a poco cresc.*, indicating a gradual increase in volume. The melodic line in the upper staff continues with similar rhythmic complexity, while the bass line maintains its accompaniment role.

Third system of musical notation. The upper staff features a prominent eighth-note triplet marked with an '8' and a dashed line. The lower staff has a dynamic marking of *ff* (fortissimo) starting in the second measure of this system. The music continues with intricate textures in both hands.

Fourth system of musical notation. This system features another eighth-note triplet in the upper staff, also marked with an '8' and a dashed line. The bass line continues with its accompaniment, showing some syncopation and rests.

Fifth system of musical notation. The upper staff has a long, sweeping melodic phrase that spans across the system, marked with an '8' and a dashed line. The lower staff continues with its accompaniment, featuring some sustained chords and moving lines.

№ 5.

Tempo rubato.

The musical score is written for piano in 6/8 time, key of D major. It consists of five systems of two staves each. The first system begins with a dynamic marking of *mp*. The second system continues the melodic and harmonic development. The third system includes dynamic markings of *p* and *cresc.*. The fourth system features a *rit.* marking and a fermata over a chord. The fifth system concludes the piece with a final *p* dynamic marking. The score is characterized by flowing lines and rich harmonic textures.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a mix of chords and moving lines in both hands, with some notes beamed together. A dynamic marking of *f* (forte) is present in the right hand.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the right hand, marked with a '3' and a '2' below it. The dynamic marking *f* is also present.

Third system of musical notation. It features a *dim.* (diminuendo) marking in the right hand, followed by two eighth notes marked with a '2' below them. The system concludes with a *poco acceler.* (poco accelerando) marking.

Fourth system of musical notation, showing further development of the melodic and harmonic material in both hands.

Fifth system of musical notation, the final system on the page. It features a dynamic marking of *ff* (fortissimo) in the right hand. The system ends with a fermata over a chord.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, some beamed together, and includes a slur over a group of notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It includes performance markings: *ritardando* in the first measure, *tim.* (tutti) in the second measure, and *mp molto cantabile* in the third measure. The notation features a change in tempo and dynamics, with a slur over a melodic line in the treble staff.

The third system shows a continuation of the melodic and harmonic development. It includes the marking *m.s.* (mezzo sostenuto) and features more complex rhythmic patterns, including triplets and slurs.

The fourth system continues with dynamic markings of *p* (piano) and *m.s.*. The notation includes slurs and fingerings, such as the number '2' indicating a second finger.

The fifth system concludes the page with further melodic and harmonic development. It includes slurs, fingerings, and a final cadence-like structure.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamics include *m.d.* (mezzo-dolce) and *rit.* (ritardando). A fermata is placed over a note in the upper staff. A double bar line is present.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music continues with similar melodic and accompanimental lines. Dynamics include *m.s.* (mezzo-soprano). A double bar line is present.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music continues with similar melodic and accompanimental lines. Dynamics include *mp* (mezzo-piano). A double bar line is present.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music continues with similar melodic and accompanimental lines. Dynamics include *m.s.* (mezzo-soprano). A double bar line is present.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music continues with similar melodic and accompanimental lines. Dynamics include *m.s.* (mezzo-soprano) and *poco a poco* (gradually). A double bar line is present.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *cresc.* is placed above the first measure, and a *f* marking is placed above the second measure.

Second system of musical notation, continuing the grand staff from the first system. It features a *f* dynamic marking at the beginning of the system. The notation includes various rhythmic values and slurs.

Third system of musical notation. It begins with a *ritar.* marking above the first measure. The dynamic marking *mf* appears in the second measure. A *calando* marking is placed above the third measure. The system concludes with a fermata over the final notes.

Fourth system of musical notation. It features a *p* dynamic marking above the final measure of the system. The notation includes slurs and various rhythmic patterns.

Fifth system of musical notation. It begins with a *pp* dynamic marking above the first measure. A *ritardando* marking is placed above the third measure. The system ends with a *ppp* dynamic marking above the final measure and a fermata. A final *8* marking is located below 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.

Eiges, 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. Mouédzhine.
- 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).

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

Prokofiew, 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

Balakirow, 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. Rêverie. 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 1. 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.

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 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.

Quintuors, Quatuors et Trios.

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

Catoire, G. Op. 23. Quintuor (2 V-ns, 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-ns, Alto, V-celle).

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

— Op. 33. Quatuor (2 V-ns, 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-ns, Alto, V-celle)

Partition in 16° et Parties in 4°.

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

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

Krein, Gr. Op. 18. Quatuor (2 V-ns, Alto, V-celle) Partition

in 16° et Parties in 4°.

— Op. 27. Prélude. Sextuor (2 V-ns, 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-ns, 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° 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.

N'kolsky, 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. 13. Vier Klavierstücke: 1. Praeludium. 2. Poème-Arabeske. 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 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 fragm.
 — Op. 51. Trois Nocturnes: 1. Fis-dur. 2. Vision, h-moll.
- Déchéw, Wl.** 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-fantasque. 3. Barcarola-ricordanza.
- Dzéguelénok, A.** Op. 3. Zwei Klavierstücke: 1. Marsch-Humoreske. 2. Humoreske.
 — Op. 5. Zwei Klavierstücke: 1. Poème. 2. Mazurka.
- Eigès, 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.
- 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).
- 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 Bleisol-daten Parade. 6. Entelein—Wachsfingürchen. 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. 16. Poème.
 — Op. 17. Vision et Réverie.
 — Op. 19. Deux Mazurkas (Es, gis).
 — Op. 27. Sonate № 2.
- Krein, Julien.** 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.
- Meikich, 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).
- W. Op. 2. Prélude et Novellette.
 — a Esquisses.
 — 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. Elektrizität. 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.
- 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.
- Schulgin, 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. Nikolaiew).
- Strawinsky, I.** Op. 7. Quatre Etudes.
- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tietz, M.** Sonate.
- Tülin, J.** Op. 7. Fünf Klavierstücke: 1. Praeludium. 2. Improvisation. 3. Der Traum. 4. Elegie. 5. Die versunkene Glocke.
- Vassilenko, 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.