

Еленъ Фабиановнъ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

№ 1. Prélude. . . . .	—40	№ 7. Arabesque . . . . .	—40
„ 2. Valse. . . . .	—40	„ 8. En rêve . . . . .	—40
„ 3. Esquisse. . . . .	—50	„ 9. Mazurka . . . . .	—40
„ 4. Plainte . . . . .	—40	„ 10. Fughetta . . . . .	—40
„ 5. Etude . . . . .	—40	„ 11. Scherzo. . . . .	—60
„ 6. Chanson bergère— 30		„ 12. Orientale . . . . .	—50

par

## R. Glière.

Op. 48.



Propriété de l'éditeur

**Moscou. — P. JURGENSON. — Leipzig.**

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski. | London, Breitkopf & Härtel.

M  
234  
2559

# № 1. Prélude.

R. GLIÈRE. Op. 48.

## Secondo.

Moderato.

Piano.

*pp* — *mf* — *p*

*espr.*

*espr.*

*cresc.* — *f dim.* — *p* — *p*

1

# № 1. Prélude.

R. GLIÈRE. Op. 48.

## Primo.

Moderato.

Piano.

1

*p* *mf* *p* *espr.*

*espr.* *cresc.*

*f dim.* *p* *p*

1

# Secondo

The first system of the piano score consists of two staves. The upper staff is in the treble clef and contains a melodic line with several slurs and two instances of a circled 'x' over a note. The lower staff is in the bass clef and contains a bass line with slurs and a fermata over the final measure.

The second system of the piano score consists of two staves. The upper staff has a fermata over the first measure, followed by a slur and a second fermata over the second measure. A '2' is written above the second measure. The lower staff has a fermata over the first measure, followed by a slur and a fermata over the second measure. The dynamic marking *mf* is placed between the staves. The system ends with a double bar line.

The third system of the piano score consists of two staves. The upper staff has a slur over the first two measures, followed by a slur and a fermata over the third measure. The lower staff has a slur over the first two measures, followed by a slur and a fermata over the third measure. The system ends with a double bar line.

The fourth system of the piano score consists of two staves. The upper staff has a slur over the first two measures, followed by a slur and a fermata over the third measure. The lower staff has a slur over the first two measures, followed by a slur and a fermata over the third measure. The dynamic marking *f* is placed between the staves, and *dim.* is placed above the upper staff in the final measure. The system ends with a double bar line.

The fifth system of the piano score consists of two staves. The upper staff has a slur over the first two measures, followed by a slur and a fermata over the third measure. The lower staff has a slur over the first two measures, followed by a slur and a fermata over the third measure. The dynamic marking *p* is placed between the staves. The system ends with a double bar line.

Primo.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has four sharps (F#, C#, G#, D#).

The second system continues the musical development. The upper staff features a melodic line with a prominent slur over a group of notes. The lower staff continues with a steady accompaniment. The key signature remains four sharps.

The third system includes a second ending bracket labeled '2' above the upper staff. A mezzo-forte (*mf*) dynamic marking is placed at the beginning of the system. The musical notation continues with similar rhythmic patterns.

The fourth system features a forte (*f*) dynamic marking. The melodic line in the upper staff shows more complex rhythmic figures, including sixteenth notes. The accompaniment in the lower staff remains consistent.

The fifth system concludes the piece with a decrescendo (*dim.*) marking in the upper staff and a piano (*p*) marking in the lower staff. The melodic line ends with a series of notes, and the accompaniment provides a final harmonic support.



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„ 2. Valse. . . . .	—40	„ 8. En rêve . . . . .	—40
„ 3. Esquisse. . . . .	—50	„ 9. Mazurka . . . . .	—40
„ 4. Plainte . . . . .	—40	„ 10. Fughetta . . . . .	—40
„ 5. Etude . . . . .	—40	„ 11. Scherzo. . . . .	—60
„ 6. Chanson bergère—30		„ 12. Orientale . . . . .	—50

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# № 2. Valse.

R. GLIÈRE. Op. 48.

## Secondo.

Moderato

Piano.

*mf*

*p*

*mf cresc.*



# № 2. Valse.

R. GLIÈRE. Op. 48.

## Primo.

Moderato

Piano.

*mf*

1

*p leggiero*

2

*mf cresc.*

# Secondo.

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music, including a prominent arpeggiated figure in the first measure and a descending scale-like passage in the second. The left-hand staff starts with a bass clef and contains a few notes, including a half note with a sharp sign. A *dim.* (diminuendo) marking is placed above the right-hand staff in the final measure of this system.

The second system continues the piano score. The right-hand staff features a series of eighth notes with slurs, followed by a triplet of eighth notes. The left-hand staff provides a steady accompaniment with quarter notes. Dynamic markings include *p* (piano) in the second measure and *mf* (mezzo-forte) in the fourth measure.

The third system shows the piano score continuing. The right-hand staff has a melodic line with slurs and a *w* (accidental) marking. The left-hand staff continues with a rhythmic accompaniment. A *cresc.* (crescendo) marking is placed above the right-hand staff in the second measure.

The fourth system of the piano score. The right-hand staff features a melodic line with a slur and a *w* marking. The left-hand staff continues with quarter notes. Dynamic markings include *mf* in the second measure and *cresc.* in the fourth measure. A measure number '4' is written above the first measure of this system.

The fifth and final system of the piano score. The right-hand staff has a melodic line with slurs and a *w* marking. The left-hand staff continues with quarter notes. Dynamic markings include *dim* in the second measure and *mf* in the fourth measure. A measure number '1' is written in the final measure of this system.

Primo.

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes a 'dolce' marking.

Musical notation for the second system, featuring a treble and bass clef with a key signature of three sharps. It includes dynamic markings 'dim.', 'p', and 'mf'.

Musical notation for the third system, featuring a treble and bass clef with a key signature of three sharps. It includes a '3' marking and a 'cresc.' marking.

Musical notation for the fourth system, featuring a treble and bass clef with a key signature of three sharps.

Musical notation for the fifth system, featuring a treble and bass clef with a key signature of three sharps. It includes a '4' marking, a 'p' marking, and a 'cresc.' marking.

Musical notation for the sixth system, featuring a treble and bass clef with a key signature of three sharps. It includes 'dim.' and 'mf' markings.



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„ 2. Valse. . . . .	—40	„ 8. En rêve . . . . .	—40
„ 3. <u>Esquisse</u> . . . . .	—50	„ 9. Mazurka . . . . .	—40
„ 4. Plainte . . . . .	—40	„ 10. Fughetta . . . . .	—40
„ 5. Etude . . . . .	—40	„ 11. Scherzo. . . . .	—60
„ 6. Chanson bergère—30		„ 12. Orientale . . . . .	—50

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# № 3. Esquisse.

R. GLIÈRE. Op. 48.

## Secondo.

**Vivace.**

Primo. *p*

Piano.

*p*

1 Primo

*p* *cresc.*

# №3. Esquisse.

R. GLIÈRE. Op. 48.

## Primo.

**Vivace.**

Piano.

1

*p*

*cresc.*

# Secondo.

The first system of the piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A first ending bracket labeled '1' spans the first four measures, and a second ending bracket labeled '2' spans the last two measures. The word 'Primo' is written above the right hand in the fifth measure.

The second system continues the piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand remains mostly silent. The dynamic marking 'mf' (mezzo-forte) is placed in the fifth measure.

The third system shows the piano accompaniment with a triplet of eighth notes in the right hand, marked with a '3' above it. The dynamic marking 'pp' (pianissimo) is present. The left hand continues with a rhythmic pattern.

The fourth system includes vocal lines. The right hand has a melodic line with slurs. The left hand has a bass line. The lyrics 'cre - - scen - - do' are written below the vocal lines. The system ends with a double bar line and repeat signs.

The fifth system continues the piano accompaniment. The right hand has a melodic line with slurs. The left hand has a bass line. The dynamic marking 'f' (forte) is present. The system ends with a double bar line and repeat signs.



Primo.

Musical notation for the first system, featuring piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#). The system includes a fermata over a chord in the right hand, a dynamic marking of *mf*, and a '2' indicating a second ending.

Musical notation for the second system, continuing the piano accompaniment with flowing eighth-note patterns in the right hand and a steady bass line in the left hand.

Musical notation for the third system, featuring piano accompaniment with a treble and bass clef. The system includes a fermata over a chord in the right hand, a dynamic marking of *pp*, and a '3' indicating a triplet.

Musical notation for the fourth system, featuring a vocal line with lyrics "cre - scen - do" and piano accompaniment. The system includes a fermata over a chord in the right hand.

Musical notation for the fifth system, featuring piano accompaniment with a treble and bass clef. The system includes a dynamic marking of *f* and a '4' indicating a fourth ending.

# Secondo.

The first system of music consists of six measures. The upper staff (treble clef) features a series of chords, primarily triads and dyads, with some accidentals. The lower staff (bass clef) contains a simple melodic line with eighth and quarter notes. The key signature is two sharps (F# and C#).

The second system contains five measures. Measure 7 is marked with a '5' above the staff. The upper staff has chords and rests, while the lower staff has a melodic line. Dynamics include *f* (forte) in measure 10 and *mf* (mezzo-forte) in measure 11. The key signature remains two sharps.

The third system consists of five measures. The upper staff has a melodic line with eighth notes and some accidentals. The lower staff has a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is present in measure 14. The key signature is two sharps.

The fourth system contains five measures. The upper staff has a melodic line with eighth notes and some accidentals. The lower staff has a steady eighth-note accompaniment. Dynamics include *p cresc.* (piano crescendo) in measure 17 and *f* (forte) in measure 21. The key signature is two sharps.

Primo.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures with notes and rests. The lower staff is in bass clef and contains notes, rests, and some slurs. The key signature has two sharps (F# and C#).

The second system continues the musical piece with two staves. It features similar notation to the first system, including notes, rests, and slurs. The key signature remains two sharps.

The third system includes dynamic markings. The first measure of the lower staff is marked with a forte *f* dynamic. The second measure is marked with a mezzo-forte *mf* dynamic. The upper staff has a fingering '5' above a note and a '1' below a note in the first measure.

The fourth system features a *dim.* (diminuendo) marking in the second measure of the lower staff. The notation includes notes, rests, and slurs across both staves.

The fifth system includes a piano *p* marking with a crescendo *cresc.* in the first measure of the lower staff, and a forte *f* marking in the fourth measure. The system concludes with a double bar line.

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„ 2. Valse . . . . .	— 40	„ 8. En rêve . . . . .	— 40
„ 3. Esquisse . . . . .	— 50	„ 9. Mazurka . . . . .	— 40
„ 4. <u>Plainte</u> . . . . .	— 40	„ 10. Fughetta . . . . .	— 40
„ 5. Etude . . . . .	— 40	„ 11. Scherzo . . . . .	— 60
„ 6. Chanson bergère — 30		„ 12. Orientale . . . . .	— 50

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# Nº 4. Plainte.

R. GLIÈRE. Op. 48.

## Secondo.

Andante.

Piano. *mf*

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat major), and a 9/8 time signature. The tempo is marked 'Andante' and the dynamic is 'mf'. The piece is in the second movement ('Secondo'). The notation includes various note values, slurs, and articulations. A first ending bracket is visible in the third system. The score concludes with a final cadence in the fourth system.

# № 4. Plainte.

R. GLIÈRE. Op. 48.

**Primo.**

**Andante.**

Piano. *mf*

The first system of the piano score for 'Plainte' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat) and the time signature is 3/8. The music begins with a half note G4 in the right hand and a half note G2 in the left hand. The right hand features a melodic line with eighth notes and a slur over the first two measures. The left hand provides a harmonic accompaniment with eighth notes. A dynamic marking of *mf* is placed between the staves.

The second system continues the piano score. The right hand has a melodic line with eighth notes and a slur. The left hand has a bass line with eighth notes and some chords. The music flows smoothly across the system.

The third system of the piano score. A first ending bracket labeled '1' is placed above the right hand staff, indicating a repeat of the preceding phrase. The notation continues with eighth notes and slurs in both hands.

The fourth and final system of the piano score on this page. It features a complex melodic line in the right hand with many accidentals and a steady accompaniment in the left hand. The system concludes with a final chord in both hands.

# Secondo.

*cresc.*

*f* *dim.* *mf*

cre - scen - do

*f* *f* *dim.*

*rit.* *p*

Primo.

First system of musical notation. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment. A *cresc.* marking is placed between the staves.

Second system of musical notation. The treble staff begins with a *f* dynamic marking. A *dim.* marking spans across the middle of the system. A *mf* marking appears at the end of the system. A second ending bracket labeled '2' is shown above the treble staff.

Third system of musical notation. The treble staff contains the lyrics "cre - - - scen - - - do" under a melodic line. The bass staff provides accompaniment.

Fourth system of musical notation. The treble staff features a *f* dynamic marking. The system concludes with a *dim.* marking.

Fifth system of musical notation. The treble staff begins with a *rit.* marking. The system concludes with a *p* dynamic marking.



# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Kosloff, H.</b> Op. 3. Valse mélancolique . . . . .	—30	<b>Rébikoff, W.</b> Op. 28. Scènes bucoliques:	
<b>Ladoukhine, N.</b> 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	
<b>Lissowsky, L.</b> 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
<b>Malichewsky, W.</b> 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	<b>Rentschitzky, P.</b> Irma - Gavotte. . . . .	—30
<b>Maykapar, S.</b> Op. 6. Petite Suite en style classi-		<b>Riesemann, O.</b> Op. 8. Drei Bagatellen . . . . .	—60
que (Fa-majeur) <i>doigtée et pédalisée</i>		<b>Schischkin, N.</b> Compositions: № 1. Etude-Fantaisie.—45	
<i>par l'auteur.</i>		№ 2. Méditation. . . . .	—45
" № 1. Prélude et Fuguettes . . . . .	—40	" " 3. Etude . . . . .	—45
" " 2. Arietta. . . . .	—40	<b>Schulz-Evler, H.</b> Etude pour les octaves. <i>Edition re-</i>	
" " 3. Gavotte . . . . .	—30	<i>digée par H. Pachulski</i> . . . . .	—70
" " 4. Tarentelle . . . . .	—50	<b>Séivanoff, V.</b> 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>		<b>Stcherbatcheff, A.</b> Op. 4. Pénombres. Quatre pièces.—60	
<i>par l'auteur</i> ):		" " 5. Six miniatures . . . . .	—60
Index: №№ 1. Toccatina. 2. Mélodie. 3. Pastorale. 4.		<b>Tschaikowsky, P.</b> Op. 31. Marche slave. <i>Transcr.</i>	
Petit conte. 5. Chez le forgeron. 6. Berceuse.—60		<i>de Concert par H. Hanke</i> . . . . .	1—
<b>Medtner, N.</b> Op. 2. Trois improvisations:		" <i>Snegourotschka. Paraphrase de concert,</i>	
" № 1. Nixe . . . . .	—80	<i>arr. par R. Hoenika</i> . . . . .	—70
" " 2. Eine Ball-Reminiscenz . . . . .	—50	<b>Tschelistcheff, A.</b> Op. 2. Deux préludes. . . . .	—30
" " 3. Scherzo infernale . . . . .	—60	<b>Tschérépnine, N.</b> 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. . . . .	—80
" " 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
<b>Náprawnik, E.</b> Op. 72. Marche militaire, <i>arr. par</i>		<b>Tschereschnew, G.</b> Op. 1. Cinq morceaux . . . . .	1 25
<i>l'auteur</i> . . . . .	—30	" № 1. Impromptu . . . . .	—30
<b>Némérowsky, A.</b> 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
<b>Novikoff, S.</b> Neun Albumblätter . . . . .	1 75	" " 5. Barcarolle . . . . .	—40
<b>Pachulski, H.</b> Op. 20. Deux pièces:		Op. 4. Minuetto . . . . .	—40
" № 1. Thème varié . . . . .	1—	<b>Zélenki, L.</b> 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	
<b>Pantchenko, S.</b> Op. 35. Trois Sonnets (№ 7, 8, 9). —50		" " 2. Cracovienne. . . . .	—70
<b>Rébikoff, W.</b> Op. 23. A la brune. №№: 1. Lamenta-		" " 3. Masovienne . . . . .	—70
tion. 2. Chant d'hiver. 3. Persuasion.		<b>Zientarski, V.</b> 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 Jedlitzka</i> . . . . .	—30
tude . . . . .	—60	<b>Zolotareff, B.</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	
		<b>Zoubanoff, A.</b> Etude . . . . .	—85

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Гнѣсиной.

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pour Piano à 4 mains.

Nº 1. Prélude. . . . .	—40	Nº 7. Arabesque . . . . .	—40
„ 2. Valse. . . . .	—40	„ 8. En rêve . . . . .	—40
„ 3. Esquisse. . . . .	—50	„ 9. Mazurka . . . . .	—40
„ 4. Plainte . . . . .	—40	„ 10. Fughetta . . . . .	—40
„ 5. Etude . . . . .	—40	„ 11. Scherzo. . . . .	—60
„ 6. Chanson bergère—30		„ 12. Orientale . . . . .	—50

par

## R. Glière.

Op. 48.



Propriété de l'éditeur

Moscou. — P. JURGENSON. — Leipzig.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski. | London, Breitkopf & Härtel.

# № 5. Etude.

R. GLIÈRE. Op. 48.

## Secondo.

Allegro moderato.

Piano.

*p*

The first system of the piano part is written in bass clef with a 2/4 time signature. It begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a simple accompaniment. A slur covers the first two measures of the right hand.

*cresc.*

The second system continues the piano part. The right hand features a melodic line with a slur and a first ending bracket labeled '1'. The left hand continues with its accompaniment. A crescendo (*cresc.*) marking is present in the right hand.

The third system shows the piano part continuing. The right hand has a melodic line with a slur and a first ending bracket labeled '1'. The left hand continues with its accompaniment.

*mf*

The fourth system continues the piano part. The right hand has a melodic line with a slur and a second ending bracket labeled '2'. The left hand continues with its accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the right hand.

# № 5. Etude.

R. GLIÈRE. Op. 48.

**Primo.**

**Allegro moderato.**

Piano.

*p*

*cresc.*

*mf*

1

2

# Secondo.

First system of musical notation, featuring a grand staff with two bass clefs. The upper staff contains a complex melodic line with many slurs and ties. The lower staff provides harmonic support with chords and single notes. Dynamics include *p* and *cresc.*

Second system of musical notation, continuing the grand staff. The upper staff features a dense, rapid melodic passage. The lower staff has fewer notes, focusing on chordal structure. Dynamics include *f* and a triplet marking.

Third system of musical notation, continuing the grand staff. The upper staff has a melodic line with some rests. The lower staff has a more active line. Dynamics include *mf*.

Fourth system of musical notation, featuring a grand staff with a treble clef in the upper staff and a bass clef in the lower staff. The upper staff has a melodic line with a slur and a '4' marking. The lower staff has a rhythmic accompaniment. Dynamics include *cresc.*

Fifth system of musical notation, continuing the grand staff with treble and bass clefs. The upper staff has a melodic line with a slur and a 'rit.' marking. The lower staff has a rhythmic accompaniment. Dynamics include *f*.

Primo.

The first system of musical notation consists of two staves. The upper staff features a melodic line with a long slur spanning across several measures, starting with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the second measure of the upper staff.

The second system continues the piece. It begins with a treble clef and a key signature of two flats. A triplet of eighth notes is marked with a '3' above it. The dynamic is marked *f* (forte). The notation includes complex chordal structures and melodic fragments.

The third system shows further development of the musical themes. The dynamic is marked *mf* (mezzo-forte). The notation features intricate chordal textures and melodic lines with slurs.

The fourth system begins with a measure marked with a '4' above it. The dynamic is marked *cresc.* (crescendo). The notation continues with complex harmonic and melodic patterns.

The fifth system concludes the piece. It features a *rit.* (ritardando) marking followed by a *f* (forte) dynamic. The notation includes complex chordal textures and melodic lines with slurs.

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Kosloff, H.</b> Op. 3. Valse mélancolique . . . . .	—30	<b>Rébikoff, W.</b> Op. 28. Scènes bucoliques:	
<b>Ladoukhine, N.</b> 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	
<b>Lissowsky, L.</b> 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
<b>Malichewsky, W.</b> 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	<b>Rentschitzky, P.</b> Irma - Gavotte. . . . .	—30
<b>Maykapar, S.</b> Op. 6. Petite Suite en style classi-		<b>Riesemann, O.</b> Op. 8. Drei Bagatellen . . . . .	—60
que (Fa-majeur) <i>doigtée et pédalisée</i>		<b>Schischkin, N.</b> Compositions: № 1. Etude-Fantaisie.—45	
<i>par l'auteur.</i>		№ 2. Méditation. . . . .	—45
" № 1. Prélude et Fuguettes . . . . .	—40	" 3. Etude . . . . .	—45
" 2. Arietta. . . . .	—40	<b>Schulz-Evler, H.</b> Etude pour les octaves. <i>Edition re-</i>	
" 3. Gavotte . . . . .	—30	<i>digée par H. Pachulski</i> . . . . .	—70
" 4. Tarentelle . . . . .	—50	<b>Sélimanoff, V.</b> 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>		<b>Stcherbatcheff, A.</b> Op. 4. Pénombres. Quatre pièces.—60	
<i>par l'auteur</i> ):		" 5. Six miniatures. . . . .	—60
Index: №№ 1. Toccatina, 2. Mélodie. 3. Pastorale. 4.		<b>Tschaikowsky, P.</b> Op. 31. Marche slave. <i>Transcr.</i>	
Petit conte. 5. Chez le forgeron. 6. Berceuse.—60		<i>de Concert par H. Hanke</i> . . . . .	1—
<b>Medtner, N.</b> Op. 2. Trois improvisations:		" <i>Snegourotschka. Paraphrase de concert,</i>	
№ 1. Nixe . . . . .	—80	<i>arr. par R. Hoenika</i> . . . . .	—70
" 2. Eine Ball-Reminiscenz . . . . .	—50	<b>Tschelistcheff, A.</b> Op. 2. Deux préludes. . . . .	—30
" 3. Scherzo infernale . . . . .	—60	<b>Tschérépnine, N.</b> 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
<b>Náprawnik, E.</b> Op. 72. Marche militaire, <i>arr. par</i>		<b>Tschereschnew, G.</b> Op. 1. Cinq morceaux . . . . .	1 25
<i>l'auteur</i> . . . . .	—30	№ 1. Impromptu . . . . .	—30
<b>Némérowsky, A.</b> 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
<b>Novikoff, S.</b> Neun Albumblätter . . . . .	1 75	" 5. Barcarolle . . . . .	—40
<b>Pachulski, H.</b> Op. 20. Deux pièces:		Op. 4. Minuetto . . . . .	—40
№ 1. Thème varié . . . . .	1—	<b>Zélenski, L.</b> 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	
<b>Pantchenko, S.</b> Op. 35. Trois Sonnets (№ 7, 8, 9).—50		" " 2. Cracovienne. . . . .	—70
<b>Rébikoff, W.</b> Op. 23. A la brune. №№: 1. Lamenta-		" " 3. Masovienne . . . . .	—70
tion. 2. Chant d'hiver. 3. Persuasion.		<b>Zientarski, V.</b> Op. 88. Réminiscence d'un thème	
4. L'espérance. 5. Souvenir. 6. Prière.		de la chanson d'Ukraina „Хусточка“	
7. Regret. 8. Il était une fois. 9. Soli-		<i>de Jedlizka</i> . . . . .	—30
tude . . . . .	—60	<b>Zolotareff, B.</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
		<b>Zoubanoff, A.</b> Etude . . . . .	—85

Еленъ Фабіановнѣ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

N <sup>o</sup> 1. Prélude . . . . .	—40	N <sup>o</sup> 7. Arabesque . . . . .	—40
„ 2. Valse . . . . .	—40	„ 8. En rêve . . . . .	—40
„ 3. Esquisse . . . . .	—50	„ 9. Mazurka . . . . .	—40
„ 4. Plainte . . . . .	—40	„ 10. Fughetta . . . . .	—40
„ 5. Etude . . . . .	—40	„ 11. Scherzo . . . . .	—60
„ 6. Chanson bergère—30		„ 12. Orientale . . . . .	—50

par

## R. Glière.

Op. 48.

Propriété de l'éditeur

Moscou. — P. JURGENSON. — Leipzig.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski. | London, Breitkopf & Härtel.



# №6. Chanson bergère.

R. GLIÈRE. Op. 48.

## Secondo.

**Allegretto.**

Piano.

Primo. *p*

The first system of the piano score for 'Chanson bergère' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a 'Primo' instruction and a piano (*p*) dynamic. The melody is characterized by eighth-note patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment.

The second system continues the piano accompaniment. The upper staff features a melodic line with slurs and a piano (*p*) dynamic. The lower staff continues the harmonic accompaniment with a steady rhythm.

1

The third system includes a first ending bracket labeled '1' over the final two measures of the system. The upper staff shows a melodic phrase with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The lower staff provides the corresponding accompaniment.

The fourth system concludes the piece. The upper staff features a melodic line with a decrescendo (*dim.*) and ends with a pianissimo (*pp*) dynamic. The lower staff provides the final accompaniment.

# №6. Chanson bergère.

R. GLIÈRE. Op. 48.

## Primo.

**Allegretto.**

Piano.

*p*

*p*

*mf*

*p*

*dim.*

*pp*

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Kosloff, H.</b> Op. 3. Valse mélancolique . . . . .	—30	<b>Rébikoff, W.</b> Op. 28. Scènes bucoliques:	
<b>Ladoukhine, N.</b> 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	
<b>Lissowsky, L.</b> 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
<b>Malichewsky, W.</b> 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	<b>Rentschitzky, P.</b> Irma - Gavotte . . . . .	—30
<b>Maykapar, S.</b> Op. 6. Petite Suite en style classi-		<b>Riesemann, O.</b> Op. 8. Drei Bagatellen . . . . .	—60
que (Fa-majeur) <i>doigtée et pédalisée</i>		<b>Schischkin, N.</b> Compositions: № 1. Etude-Fantaisie. —45	
par l'auteur.		№ 2. Méditation . . . . .	—45
" № 1. Prélude et Fuguetta . . . . .	—40	" " 3. Etude . . . . .	—45
" " 2. Arietta . . . . .	—40	<b>Schulz-Evler, H.</b> Etude pour les octaves. <i>Edition re-</i>	
" " 3. Gavotte . . . . .	—30	<i>digée par H. Pachulski</i> . . . . .	—70
" " 4. Tarentelle . . . . .	—50	<b>Sélimanoff, V.</b> 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>		<b>Stcherbatcheff, A.</b> Op. 4. Pénombres. Quatre pièces. —60	
par l'auteur):		" " 5. Six miniatures . . . . .	—60
Index: №№ 1. Toccata. 2. Mélodie. 3. Pastorale. 4.		<b>Tschaikowsky, P.</b> Op. 31. Marche slave. <i>Transcr.</i>	
Petit conte. 5. Chez le forgeron. 6. Berceuse. —60		<i>de Concert par H. Hanke</i> . . . . .	1—
<b>Medtner, N.</b> 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	<b>Tschelistcheff, A.</b> Op. 2. Deux préludes. . . . .	—30
" " 3. Scherzo infernale . . . . .	—60	<b>Tschérépnine, N.</b> 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. Réverie. 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
<b>Náprawnik, E.</b> Op. 72. Marche militaire, <i>arr. par</i>		<b>Tschereschnew, G.</b> Op. 1. Cinq morceaux . . . 1 25	
<i>l'auteur</i> . . . . .	—30	" № 1. Impromptu . . . . .	—30
<b>Némérowsky, A.</b> 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
<b>Novikoff, S.</b> Neun Albumblätter . . . . .	1 75	" " 5. Barcarolle . . . . .	—40
<b>Pachulski, H.</b> Op. 20. Deux pièces:		" Op. 4. Minuetto . . . . .	—40
" № 1. Thème varié . . . . .	1—	<b>Zélenski, L.</b> Op. 47. Suite de Danses Polonaises	
" " 2. Pastorale à l'antique . . . . .	—50	pour Orchestre. <i>Arr. pour Piano par</i>	
" " " Op. 21. Quatres 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	
<b>Pantchenko, S.</b> Op. 35. Trois Sonnets (№ 7, 8, 9). —50		" " " 2. Cracovienne. . . . .	—70
<b>Rébikoff, W.</b> Op. 23. A la brune. №№: 1. Lamenta-		" " " 3. Masovienne . . . . .	—70
tion. 2. Chant d'hiver. 3. Persuasion.		<b>Zientarski, V.</b> Op. 88. Réminiscence d'un thème	
4. L'espérance. 5. Souvenir. 6. Prière.		de la chanson d'Ukraina „Хорочка“	
7. Regret. 8. Il était une fois. 9. Soli-		<i>de Jedlizka</i> . . . . .	—30
tude . . . . .	—60	<b>Zolotareff, B.</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	
		<b>Zoubanoff, A.</b> Etude . . . . .	—85

Еленъ Фабіановнѣ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

№ 1. Prélude. . . . .	— 40	№ 7. Arabesque . . . . .	— 40
„ 2. Valse. . . . .	— 40	„ 8. En rêve . . . . .	— 40
„ 3. Esquisse. . . . .	— 50	„ 9. Mazurka . . . . .	— 40
„ 4. Plainte . . . . .	— 40	„ 10. Fughetta . . . . .	— 40
„ 5. Etude . . . . .	— 40	„ 11. Scherzo. . . . .	— 60
„ 6. Chanson bergère— 30		„ 12. Orientale . . . . .	— 50

par

## R. Glière.

Op. 48.



Propriété de l'éditeur

Moscou. — P. JURGENSON. — Leipzig.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski. | London, Breitkopf & Härtel.

# Nº 7. Arabesque.

R. GLIÈRE. Op. 48.

## Secondo.

**Animato.**

Piano. *p*

*mf*

*cresc.*

# № 7. Arabesque.

R. GLIÈRE. Op. 48.

## Primo.

**Animato.**

Piano. *p*

*mf*

1

*cresc.*

# Secondo.

cre - - - scen - do

*f*

2

Detailed description: This system contains the first four measures of the piece. The treble clef staff has a 7/8 time signature. The first measure contains the lyrics 'cre' and a quarter note G4. The second measure contains 'scen' and a quarter note A4. The third measure contains 'do' and a quarter note B4. The fourth measure contains a half note C5 with a fermata and a second ending bracket. The bass clef staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note G3 in the third measure. The fourth measure has a whole note G3 with a fermata. A dynamic marking of *f* is placed above the fourth measure.

Detailed description: This system contains measures 5 through 8. The treble clef staff features a melodic line with slurs and ties. The first measure has a slur over a quarter note G4 and a quarter note A4. The second measure has a slur over a quarter note B4 and a quarter note C5. The third measure has a slur over a quarter note B4 and a quarter note A4. The fourth measure has a slur over a quarter note G4 and a quarter note F4. The bass clef staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note G3 in the third measure. The fourth measure has a whole note G3 with a fermata.

*poco dim.*

Detailed description: This system contains measures 9 through 12. The treble clef staff features a melodic line with slurs and ties. The first measure has a slur over a quarter note G4 and a quarter note A4. The second measure has a slur over a quarter note B4 and a quarter note C5. The third measure has a slur over a quarter note B4 and a quarter note A4. The fourth measure has a slur over a quarter note G4 and a quarter note F4. The bass clef staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note G3 in the third measure. The fourth measure has a whole note G3 with a fermata. A dynamic marking of *poco dim.* is placed above the first measure.

*p*

Detailed description: This system contains measures 13 through 16. The treble clef staff features a melodic line with slurs and ties. The first measure has a slur over a quarter note G4 and a quarter note A4. The second measure has a slur over a quarter note B4 and a quarter note C5. The third measure has a slur over a quarter note B4 and a quarter note A4. The fourth measure has a slur over a quarter note G4 and a quarter note F4. The bass clef staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note G3 in the third measure. The fourth measure has a whole note G3 with a fermata. A dynamic marking of *p* is placed above the fourth measure.

Primo.

cre - - - scen - - - do

*f*

*poco dim.*

*p*





Еленѣ Фабиановнѣ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

N <sup>o</sup> 1. Prélude . . . . .	— 40	N <sup>o</sup> 7. Arabesque . . . . .	— 40
„ 2. Valse . . . . .	— 40	„ 8. <u>En rêve</u> . . . . .	— 40
„ 3. Esquisse . . . . .	— 50	„ 9. Mazurka . . . . .	— 40
„ 4. Plainte . . . . .	— 40	„ 10. Fughetta . . . . .	— 40
„ 5. Etude . . . . .	— 40	„ 11. Scherzo . . . . .	— 60
„ 6. Chanson bergère— 30		„ 12. Orientale . . . . .	— 50

par

## R. Glière.

Op. 48.

Propriété de l'éditeur

Moscou. — P. JURGENSON. — Leipzig.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski. | London, Breitkopf & Härtel.

# № 8. En rêve.

R. GLIÈRE. Op. 48.

## Secondo.

*Andante.* *a tempo*

Piano. *p* *una corda* *rit.*

*poco cresc.* *mf* *dim.*

1 *p* *cresc.*

*dim.* *pp tre corde*

N<sup>o</sup> 8. En rêve.

R. GLIÈRE. Op. 48.

**Primo.****Andante.**

Piano.

*p* *rit.* *a tempo*

*poco cresc.* *mf*

*dim.* *p*

*cresc.* *dim.* *pp tre corde*

Secondo.

First system of the piano accompaniment. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment. The lyrics "cre - - - scen - - - do" are written below the staff.

Second system of the piano accompaniment. It begins with a forte (*f*) dynamic and a first ending bracket labeled "2". The dynamics transition to mezzo-forte (*mf*) as the piece progresses.

Third system of the piano accompaniment. The dynamics are marked as *dim.* (diminuendo), indicating a gradual decrease in volume. The right hand continues with its characteristic eighth-note pattern.

Fourth system of the piano accompaniment. It features a first ending bracket labeled "3" and is marked with *pp* (*pianissimo*) and *una corda* (one string), indicating a very soft and delicate texture.

Fifth system of the piano accompaniment. The dynamics are marked as *rit.* (ritardando), indicating a gradual slowing down of the tempo. The piece concludes with a final chord.

Primo.

cre - - scen - do

*f* *mf*

*dim.*

*pp una corda*

*rit.*



Еленъ Фабиановнъ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

N <sup>o</sup> 1. Prélude. . . . .	— 40	N <sup>o</sup> 7. Arabesque . . . . .	— 40
„ 2. Valse. . . . .	— 40	„ 8. En rêve . . . . .	— 40
„ 3. Esquisse. . . . .	— 50	„ 9. <u>Mazurka</u> . . . . .	— 40
„ 4. Plainte . . . . .	— 40	„ 10. Fughetta . . . . .	— 40
„ 5. Etude . . . . .	— 40	„ 11. Scherzo. . . . .	— 60
„ 6. Chanson bergère— 30		„ 12. Orientale . . . . .	— 50

par

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# №9. Mazurka.

R. GLIÈRE. Op. 48.

## Secondo.

Grazioso.

Piano.



# №9. Mazurka.

R. GLIÈRE. Op. 48.

**Primo.**

**Grazioso.**

Piano.

12.

*mf*

1

*mf*

*p*

# Secondo.

2

*p*

*espr.*

*rit.* *mf a tempo*

3

*dim.* *p*

3

Primo.

2

*espr.*

*mf*

*rit.* *mf a tempo*

*dim.* **1** *p*

# Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
<b>Kosloff, H.</b> Op. 3. Valse mélancolique . . . . .	—30	<b>Rébikoff, W.</b> Op. 28. Scènes bucoliques:	
<b>Ladoukhine, N.</b> 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	
<b>Lissowsky, L.</b> 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
<b>Malichewsky, W.</b> 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	<b>Rentschitzky, P.</b> Irma - Gavotte . . . . .	—30
<b>Maykapar, S.</b> Op. 6. Petite Suite en style classi-		<b>Riesemann, O.</b> Op. 8. Drei Bagatellen . . . . .	—60
que (Fa-majeur) <i>doigtée et pédalisée</i>		<b>Schischkin, N.</b> Compositions: № 1. Etude-Fantaisie.—45	
par l'auteur.		№ 2. Méditation. . . . .	—45
" " " № 1. Prélude et Fuguetta . . . . .	—40	" " 3. Etude . . . . .	—45
" " " 2. Arietta. . . . .	—40	<b>Schulz-Evler, H.</b> Etude pour les octaves. <i>Edition re-</i>	
" " " 3. Gavotte . . . . .	—30	<i>digée par H. Pachulski</i> . . . . .	—70
" " " 4. Tarentelle . . . . .	—50	<b>Sélimanoff, V.</b> Op. 3. Trois petites pièces: №№ 1.	
" " " Op. 8. Nouvelles 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>		<b>Stcherbatcheff, A.</b> Op. 4. Pénombres. Quatre pièces.—60	
par l'auteur):		" " 5. Six miniatures. . . . .	—60
Index: №№ 1. Toccatina. 2. Mélodie. 3. Pastorale. 4.		<b>Tschaikowsky, P.</b> Op. 31. Marche slave. <i>Transcr.</i>	
Petit conte. 5. Chez le forgeron. 6. Berceuse.—60		<i>de Concert par H. Hanke</i> . . . . .	1—
<b>Medtner, N.</b> Op. 2. Trois improvisations:		" <i>Snegourotschka. Paraphrase de concert,</i>	
" " " № 1. Nixe . . . . .	—80	<i>arr. par R. Hoenika</i> . . . . .	—70
" " " 2. Eine Ball-Reminiscenz . . . . .	—50	<b>Tschelistcheff, A.</b> Op. 2. Deux préludes. . . . .	—30
" " " 3. Scherzo infernale . . . . .	—60	<b>Tschérépnine, N.</b> 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
<b>Náprawník, E.</b> Op. 72. Marche militaire, <i>arr. par</i>		<b>Tschereschnew, G.</b> Op. 1. Cinq morceaux . . . . .	1 25
<i>l'auteur</i> . . . . .	—30	" " " № 1. Impromptu . . . . .	—30
<b>Némérowsky, A.</b> 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
<b>Novikoff, S.</b> Neun Albumblätter . . . . .	1 75	" " " 5. Barcarolle . . . . .	—40
<b>Pachulski, H.</b> Op. 20. Deux pièces:		Op. 4. Minuetto . . . . .	—40
" " " № 1. Thème varié . . . . .	1—	<b>Zélenski, L.</b> 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	
<b>Pantchenko, S.</b> Op. 35. Trois Sonnets (№ 7, 8, 9). —50		" " " 2. Cracovienne. . . . .	—70
<b>Rébikoff, W.</b> Op. 23. A la brune. №№: 1. Lamenta-		" " " 3. Masovienne . . . . .	—70
tion. 2. Chant d'hiver. 3. Persuasion.		<b>Zientarski, V.</b> Op. 88. Réminiscence d'un thème	
4. L'espérance. 5. Souvenir. 6. Prière.		de la chanson d'Ukraine „Хусочка“	
7. Regret. 8. Il était une fois. 9. Soli-		<i>de Jedlizka</i> . . . . .	—30
tude . . . . .	—60	<b>Zolotareff, B.</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
		<b>Zoubanoff, A.</b> Etude . . . . .	—85

Еленѣ Фабиановнѣ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

№ 1. Prélude. . . . .	— 40	№ 7. Arabesque . . . . .	— 40
„ 2. Valse. . . . .	— 40	„ 8. En rêve . . . . .	— 40
„ 3. Esquisse. . . . .	— 50	„ 9. Mazurka . . . . .	— 40
„ 4. Plainte . . . . .	— 40	„ 10. Fughetta . . . . .	— 40
„ 5. Etude . . . . .	— 40	„ 11. Scherzo. . . . .	— 60
„ 6. Chanson bergère— 30		„ 12. Orientale . . . . .	— 50

par

## R. Glière.

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# №10. Fughetta.

## Secondo.

R. GLIÈRE. Op. 48.

**Andantino.**  
Primo.

Piano. *p*

*p*

1

*mf*

*mf*

# №10. Fughetta.

R. GLIÈRE. Op. 48.

## Primo.

**Andantino.**


Piano. *p*

1



Secondo.

2



3



Primo.

2

*mf*

3

cre - - scen - do

*f*

*dim.*

*mf*

*dim.*

*p*



Еленъ Фабіановнѣ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

№ 1. Prélude. . . . .	—40	№ 7. Arabesque . . . . .	—40
„ 2. Valse. . . . .	—40	„ 8. En rêve . . . . .	—40
„ 3. Esquisse. . . . .	—50	„ 9. Mazurka . . . . .	—40
„ 4. Plainte . . . . .	—40	„ 10. Fughetta . . . . .	—40
„ 5. Etude . . . . .	—40	„ 11. Scherzo. . . . .	—60
„ 6. Chanson bergère— 30		„ 12. Orientale . . . . .	—50

par

## R. Glière.

Op. 48.



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# № 11. Scherzo.

R. GLIÈRE. Op. 48.

## Secondo.

Vivace.

Piano.

2 *p stacc.* *p*

Detailed description: This system contains the first four measures of the piano part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. Measure 1 has a whole rest. Measure 2 begins with a piano (*p*) dynamic and a staccato (*stacc.*) instruction. The right hand plays a series of eighth notes, while the left hand has a single eighth note. Measure 3 continues the eighth-note pattern in the right hand. Measure 4 ends with a repeat sign and two eighth notes in the right hand.

*cresc.*

Detailed description: This system contains measures 5 through 8. The right hand continues with eighth-note patterns. Measure 5 has a piano dynamic. Measure 6 introduces a crescendo (*cresc.*) instruction. Measure 7 continues the eighth-note pattern. Measure 8 ends with a repeat sign and eighth notes.

*dim.* *pp*

Detailed description: This system contains measures 9 through 12. The right hand continues with eighth-note patterns. Measure 9 has a piano dynamic. Measure 10 introduces a decrescendo (*dim.*) instruction. Measure 11 continues the eighth-note pattern. Measure 12 ends with a repeat sign and eighth notes.

*cresc.* *mf*

Detailed description: This system contains measures 13 through 16. The right hand continues with eighth-note patterns. Measure 13 has a piano dynamic. Measure 14 introduces a crescendo (*cresc.*) instruction. Measure 15 continues the eighth-note pattern. Measure 16 ends with a repeat sign and eighth notes.

*cresc.* 1 *f* 2

Detailed description: This system contains measures 17 through 20. The right hand continues with eighth-note patterns. Measure 17 has a piano dynamic. Measure 18 introduces a crescendo (*cresc.*) instruction. Measure 19 continues the eighth-note pattern. Measure 20 ends with a repeat sign and eighth notes.

# № 11. Scherzo.

R. GLIÈRE. Op. 48.

## Primo.

Vivace.

Piano.

*p stacc.* **1** *p*

*cresc.*

*dim.* **1** *pp*

*cresc.* *mf*

*cre - - - scen - - - do* *f* **2**

# Secondo.

The first system of the 'Secondo' section consists of two staves. The upper staff features a series of eighth-note chords with a 'cresc.' (crescendo) marking. The lower staff contains a rhythmic accompaniment of eighth notes with accents.

The second system continues the musical piece. The upper staff shows a melodic line with a 'dim.' (diminuendo) marking. The lower staff continues with the rhythmic accompaniment.

The third system begins with a '3' (triple) marking and the tempo instruction 'Poco meno.'. The upper staff has a melodic line with a 'mf' (mezzo-forte) dynamic and a 'cresc.' marking. The lower staff includes the instruction 'con Ped.' (con pedal) and provides a steady accompaniment.

The fourth system continues the triplets in the upper staff, with a '5' marking above the first two measures. The lower staff maintains the accompaniment.

The fifth system continues the triplets in the upper staff, with a '4' marking above the first two measures. The lower staff maintains the accompaniment.

**Primo.**

First system of musical notation. Treble and bass clefs. Key signature: three flats. The music consists of two staves. The first staff has a melodic line with eighth notes. The second staff has a bass line with eighth notes. A *cresc.* marking is present in the second measure of the second staff.

Second system of musical notation. Treble and bass clefs. Key signature: three flats. The music continues with two staves. The first staff features a melodic line with eighth notes and some slurs. The second staff has a bass line with eighth notes and rests.

Third system of musical notation. Treble and bass clefs. Key signature: three flats. The system is marked with a large number **3** and the tempo instruction **Poco meno.**. The music includes the dynamic marking *espr. molto*. The first staff has a melodic line with a long slur. The second staff has a bass line with chords and rests.

Fourth system of musical notation. Treble and bass clefs. Key signature: three sharps. The system is marked with the dynamic *cresc.*. The first staff has a melodic line with a long slur. The second staff has a bass line with chords and rests.

Fifth system of musical notation. Treble and bass clefs. Key signature: three sharps. The system is marked with a large number **4**. The first staff has a melodic line with a long slur. The second staff has a bass line with chords and rests.



# Secondo.

The first system of the piano score consists of two staves. The right hand features a melodic line with a series of slurs and a *cresc.* marking. The left hand provides a rhythmic accompaniment with slurs and rests.

The second system continues the musical piece. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *f* (forte) dynamic marking is present in the right hand.

The third system of the piano score shows the continuation of the melodic and rhythmic themes. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

The fourth system includes a tempo change. It begins with a 5-measure phrase, followed by a double bar line and the instruction **Tempo I.** The right hand then plays a 2-measure phrase marked *f* (forte).

The fifth system of the piano score features a melodic line in the right hand with slurs and a *cresc.* marking. The left hand has a rhythmic accompaniment with slurs and rests.

**Primo.**

The first system of music consists of two staves. The upper staff contains a melodic line with several slurs and accents. The lower staff provides a harmonic accompaniment. A *cresc.* (crescendo) marking is placed in the middle of the system.

The second system of music consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. A *f* (forte) marking is placed in the first measure of the system.

The third system of music consists of two staves. A measure rest is present in the first measure of both staves. A double bar line follows, with a '5' above it. The tempo is marked *Tempo I.* and the dynamic is *f*. The upper staff contains a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment.

The fourth system of music consists of two staves. A measure rest is present in the first measure of both staves. A '1' is written above the first measure of the lower staff, and a *p* (piano) dynamic marking is placed above the second measure. The system concludes with a *cresc.* marking.

# Secondo.

First system of musical notation. The upper staff features a series of eighth-note patterns with accents. The lower staff contains a few notes with accents.

Second system of musical notation. The upper staff begins with a *pp* dynamic marking and contains dense chordal textures. The lower staff has sparse notes.

Third system of musical notation. The upper staff has a *mf* dynamic marking and includes a first ending bracket labeled '1'. The lower staff has sparse notes.

Fourth system of musical notation. The upper staff features a continuous eighth-note pattern. The lower staff has notes with accents and a *cresc.* dynamic marking.

Fifth system of musical notation. The upper staff has a continuous eighth-note pattern. The lower staff has notes with accents and a *f* dynamic marking.

Primo.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some chromaticism. The lower staff features a dense accompaniment of chords. A dynamic marking of *pp* (pianissimo) is present in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests. The lower staff continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests. The lower staff continues the accompaniment. A dynamic marking of *cresc.* (crescendo) is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with some rests. The lower staff continues the accompaniment. Dynamic markings of *f* (forte) are present in the lower staff.



Елень Фабиановнѣ  
Гнѣсиной.

# 12 Morceaux

pour Piano à 4 mains.

N <sup>o</sup> 1. Prélude. . . . .	— 40	N <sup>o</sup> 7. Arabesque . . . . .	— 40
„ 2. Valse. . . . .	— 40	„ 8. En rêve . . . . .	— 40
„ 3. Esquisse. . . . .	— 50	„ 9. Mazurka . . . . .	— 40
„ 4. Plainte . . . . .	— 40	„ 10. Fughetta . . . . .	— 40
„ 5. Etude . . . . .	— 40	„ 11. Scherzo. . . . .	— 60
„ 6. Chanson bergère— 30		„ 12. Orientale . . . . .	— 50

par

## R. Glière.

Op. 48.

Propriété de l'éditeur

Moscou. — P. JURGENSON. — Leipzig.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski. | London, Breitkopf & Härtel.

# N<sup>o</sup> 12. Orientale.

R. GLIÈRE. Op. 48.

## Secondo.

**Allegro.**

Piano. *pp*

1

# № 12. Orientale.

R. GLIÈRE. Op. 48.

**Primo.**  
**Allegro.**

Piano. *pp*

8

8

1

*mf*

*p*

*mf*

*p*

*p*

*p*



# Secondo.

2

*p*

3

*mf*

*f*

*f*

4

*dim.* *p*

Primo.

2

Musical notation for the first system, measures 2-4. The right hand features a melodic line with slurs and a fermata over the final note. The left hand provides harmonic support with chords and a fermata over the final measure.

8

3

*espr.*

Musical notation for the second system, measures 5-7. Measure 5 is marked with a first ending bracket and a fermata. Measure 6 is marked with a second ending bracket and a fermata. Measure 7 begins with a triplet in the right hand and is marked *espr.* in the left hand.

*p*

*mf*

*p*

Musical notation for the third system, measures 8-10. Measure 8 is marked *p*. Measure 9 is marked *mf*. Measure 10 is marked *p*. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a fermata over the final measure.

*cresc.*

Musical notation for the fourth system, measures 11-13. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a fermata over the final measure. The word *cresc.* is written in the left hand.

*f*

4

2

*p*

Musical notation for the fifth system, measures 14-16. Measure 14 is marked *f*. Measure 15 is marked with a first ending bracket and a fermata. Measure 16 is marked with a second ending bracket and a fermata. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with a fermata over the final measure.

### Secondo.

The first system of the piano part consists of four measures. The right hand plays a continuous eighth-note melody, while the left hand remains silent. A dynamic marking of *pp* (pianissimo) is indicated at the end of the system.

The second system of the piano part consists of four measures, continuing the eighth-note melody in the right hand with the left hand silent.

The third system of the piano part consists of four measures. The right hand features a melodic line with a fermata over the first measure, marked with a *mf* (mezzo-forte) dynamic. The left hand plays a steady eighth-note accompaniment.

The fourth system of the piano part consists of four measures. The right hand has a melodic line with slurs and a second finger fingering (*2*) over the second and fourth measures. The left hand continues with eighth notes. Dynamics include *mf* and *dim.* (diminuendo).

The fifth system of the piano part consists of four measures. The right hand melody concludes with a fermata in the final measure. Dynamics include *p* (piano), *dim.*, and *pp*.

Primo.

Musical notation for the first system, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. The dynamic marking *pp* is present in the right hand.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line, with a fermata over the eighth measure. The left hand accompaniment consists of chords and moving lines. A dynamic marking *pp* is visible in the right hand.

Musical notation for the third system, measures 9-12. The right hand has a melodic line with a dynamic marking *p*. The left hand has a more active accompaniment with a dynamic marking *mf*.

Musical notation for the fourth system, measures 13-16. The right hand features a melodic line with slurs and accents, with a dynamic marking *p*. The left hand accompaniment includes chords and moving lines, with a dynamic marking *mf*.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and accents, with dynamic markings *dim.* and *pp*. The left hand accompaniment includes chords and moving lines, with dynamic markings *p* and *dim.*.

# Compositions russes pour Piano à 2 mains.

	R. C.
<b>Kosloff, H.</b> Op. 3. Valse mélancolique . . . . .	—30
<b>Ladoukhine, N.</b> Op. 10. 12 pièces faciles: Cah. I. 1 —	—
" " " " " " II. 1 —	—
<b>Lissowsky, L.</b> Trois morceaux:	
" N° 1. Prélude D-dur . . . . .	—30
" " 2. Scherzo B-dur. . . . .	—50
" " 3. Scherzo C-dur (pour la main droite) . . . . .	—30
<b>Malichewsky, W.</b> Op. 4. N° 1. Mélancolie . . . . .	—20
" " " 2. Prélude . . . . .	—30
" " " 3. Scherzo . . . . .	—40
" " " 4. Morceau de ballet. . . . .	—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
<b>Maykapar, S.</b> Op. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur.</i>	
" N° 1. Prélude et Fuguetta . . . . .	—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° 1. Toccata, 2. Mélodie, 3. Pastorale, 4. Petit conte, 5. Chez le forgeron, 6. Berceuse. —60	—60
<b>Medtner, N.</b> 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. Tragoedie-Fragment (A-moll) . . . . .	—40
" " 3. Tragoedie-Fragment (G-moll) . . . . .	—60
<b>Náprawnik, E.</b> Op. 72. Marche militaire, <i>arr. par l'auteur</i> . . . . .	—30
<b>Némérowsky, A.</b> Op. 43. Mazurka mélancolique . . . . .	—30
" Op. 44. Mazurka . . . . .	—30
" " 45. Trois Esquisses . . . . .	—30
<b>Novikoff, S.</b> Neun Albumblätter . . . . .	1 75
<b>Pachulski, H.</b> 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
<b>Pantchenko, S.</b> Op. 35. Trois Sonnets (N° 7, 8, 9). —50	—50
<b>Rébikoff, W.</b> Op. 23. <i>A la brune.</i> 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. <i>Dans leur pays.</i> 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
<b>Rébikoff, W.</b> Op. 28. Scènes bucoliques:	
N° 1. Dans les vignes, 2. Pastorale, 3. Danse des bergerettes, 4. Danse des bergers, 5. Ronde des Elfes . . . . .	—80
" Op. 29. <i>Feuilles l'automne.</i> 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. <i>"Silhouettes".</i> Tableaux enfantins.	
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 bercant sa poupée, 8. Le berger joue du chalumeau, 9. La sorcière boiteuse rôdant par la forêt . . . . .	—80
<b>Rentschitzky, P.</b> Irma - Gavotte . . . . .	—30
<b>Riesemann, O.</b> Op. 8. Drei Bagatellen . . . . .	—60
<b>Schischkin, N.</b> Compositions: N° 1. Etude-Fantaisie. —45	—45
" N° 2. Méditation. . . . .	—45
" " 3. Etude . . . . .	—45
<b>Schulz-Evler, H.</b> Etude pour les octaves. <i>Edition révisée par H. Pachulski</i> . . . . .	—70
<b>Sé Ivanoff, V.</b> Op. 3. Trois petites pièces: N° 1. L'enfant s'amuse, 2. Une petite mélodie lyrique, 3. Scherzetto . . . . .	—40
<b>Stcherbatcheff, A.</b> Op. 4. Pénombres. Quatre pièces. —60	—60
" " 5. Six miniatures . . . . .	—60
<b>Tschaikowsky, P.</b> Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke</i> . . . . .	1 —
" <i>Snegourotschka.</i> Paraphrase de concert, <i>arr. par R. Hoenika</i> . . . . .	—70
<b>Tschelistcheff, A.</b> Op. 2. Deux préludes. . . . .	—30
<b>Tschérépnine, N.</b> 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
<b>Tschereschnew, G.</b> Op. 1. Cinq morceaux . . . . .	1 25
" N° 1. Impromptu . . . . .	—30
" " 2. Chanson russe . . . . .	—30
" " 3. Elégie . . . . .	—30
" " 4. Chant sans paroles . . . . .	—40
" " 5. Barcarolle . . . . .	—40
" Op. 4. Minuetto . . . . .	—40
<b>Zélenksi, L.</b> 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 . . . . .	1 50
" Op. 47. N° 1. Polonaise. <i>Nouvelle édition.</i> —70	—70
" " 2. Cracovienne. . . . .	—70
" " 3. Masovienne . . . . .	—70
<b>Zientarski, V.</b> Op. 88. Réminiscence d'un thème de la chanson d'Ukraine „Хусточка“ <i>de Jedlitzka</i> . . . . .	—30
<b>Zolotareff, B.</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
<b>Zoubanoff, A.</b> Etude . . . . .	—85