

К. ЭЙГЕС

K. EIGES

Op. 22

ЭТЮДЫ-ФАНТАЗИИ

ETUDES-FANTAISIES

ТЕТРАДЬ I НЕФТ

1. Песня без слов. Chant sans paroles
2. Полифонический этюд. Etude polyphonique
3. Токката. Toccata
4. Колыбельная. Berceuse
5. Фантастический этюд. Etude fantastique

для фортепиано

pour Piano

Собственность издателей

Propriété des éditeurs

МУЗСЕКТОР ГОСИЗДАТА. МОСКВА
УНИВЕРСАЛЬНОЕ ИЗДАТЕЛЬСТВО. ВЕНА

MUSIKSEKTION d. STAATSVERLAGES
MOSKAU

1927

UNIVERSAL EDITION A. G.
WIEN—LEIPZIG

Песня без слов.

I.

Chant sans paroles.

Права исполнения охраняются
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К. ЕЙГЕС. Соч. 22.
K. EIGES. Op. 22.

Allegretto.

Piano

p *mf* *p* *mf* *p* *rit:pp* *mp*

poch. *a tempo*

p *pp*

p *pp* *mf*

pp *rit:pp* *a tempo* *mp*

mp *pp* *mp*

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various ornaments and a dynamic marking of *cresc.* (crescendo). The lower staff provides harmonic accompaniment with chords and moving bass lines.

Second system of musical notation. The upper staff features a complex melodic passage with numerous fingerings (1-5) and a dynamic marking of *p* (piano). The lower staff includes a section with a dynamic marking of *f* (forte) and a triplet of eighth notes.

Third system of musical notation. The upper staff continues the melodic line with fingerings and a dynamic marking of *p*. The lower staff has a dynamic marking of *mp* (mezzo-piano).

Fourth system of musical notation. The upper staff has a dynamic marking of *mp*. The lower staff includes a section with a dynamic marking of *cresc.* followed by *mf* and *rit.* (ritardando). Fingerings like 8 1 5 and 5 1 are visible.

Fifth system of musical notation. The upper staff features a melodic line with fingerings and a dynamic marking of *f*. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff has a dynamic marking of *a tempo*. The lower staff includes a section with a dynamic marking of *dim.* (diminuendo) followed by *p*, *pp*, *mf*, *p*, and *pp rit.*

Полифонический этюд. II. Etude polyphonique.

Moderato. Cantabile.

a tempo

mf sostenuto p rit. rit. pp

rit. a tempo

cresc. f

a tempo p pp 5 2 3 4 5 4 pp

pp rit. p pp

Токката. III. Toccatine.

Allegro

pp
con pedale

pp *mf* *dim.* *rit.* *a tempo* *pp*

mf *pp*

pp

mf *pp* *rit.* *mf*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte).

Second system of musical notation. Continuation of the piece. The right hand has a more active melodic line with slurs. The left hand accompaniment includes some triplet-like figures. Dynamic markings include *pp*.

Third system of musical notation. The right hand has a melodic line with a *mf* dynamic. The left hand has a more rhythmic accompaniment. Dynamic markings include *mf*, *p* (piano), and *mf*. The tempo marking *a tempo* is present.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, starting with *pp*. The left hand accompaniment includes a *f* (forte) dynamic. The system concludes with a double bar line.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, starting with *mf*. The left hand accompaniment includes a *f* dynamic. Dynamic markings include *f*, *cresc.* (crescendo), and *rit.* (ritardando). The tempo marking *a tempo* is present.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, starting with *mf*. The left hand accompaniment includes a *f* dynamic. The system concludes with a double bar line.

First system of musical notation. The right hand features a series of chords and arpeggios, with a dynamic marking of *f* and *ff*. The left hand has a melodic line with a dynamic marking of *f*. A *rit.* marking is present at the end of the system.

Second system of musical notation. The right hand has a melodic line with a dynamic marking of *p dim.* and *rit*. The left hand has a melodic line with a dynamic marking of *pp*. A *a tempo* marking is present at the beginning of the system.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *pp cresc.*. The left hand has a melodic line with a dynamic marking of *sf*.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *sf*. The left hand has a melodic line with a dynamic marking of *f*. A *pp* marking is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with a dynamic marking of *p*. The left hand has a melodic line with a dynamic marking of *mf*. A *p* marking is present at the end of the system.

Sixth system of musical notation. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a melodic line with a dynamic marking of *f*. A *sf* marking is present at the end of the system. The system includes markings for *accel.*, *e crescendo*, and *virace*. Fingerings are indicated with numbers 1-5 and 6-8.

Колыбельная. IV Berçeuse.

Andantino. *melodia ben marcato.*

p
sempre legatissimo

pp
rit.
a tempo
mp

pp
p
mf
pp

First system of musical notation. Treble and bass staves. Includes markings: *cresc*, *mf*, *pp*, *mosso*, *vivace*, and *Pedal.* Fingerings 1-5 are shown above the treble staff.

Second system of musical notation. Treble and bass staves. Includes markings: *a tempo*, *mp*, *p*, *legatissimo*, *rit.*, *m.g.*, *Pedal.*, and *sf*. Fingerings 2, 4, 1 are shown above the treble staff.

Third system of musical notation. Treble and bass staves. Includes marking: *p*.

Fourth system of musical notation. Treble and bass staves. Includes markings: *rit. pp*, *mp*, and *p*.

Fifth system of musical notation. Treble and bass staves. Includes markings: *a tempo*, *rit. pp*, *pp rit.*, *vivace*, *rit.*, *pp*, *p*, and *pp*. Fingerings 1, 4, 1, 2, 4, 2 are shown above the treble staff.

Фантастический этюд. V Etude fantastique.

Con moto.

p
con Pedale

pp

a tempo
rit.
m.g.

f

mf
f

First system of musical notation. The upper staff contains a melodic line with various fingerings (4, 5, 5, 1, 1, 5, 2, 1, 5, 4, 2) and dynamics including *p*, *pp rit.*, and *pp*. The lower staff provides harmonic accompaniment.

Second system of musical notation. The upper staff continues the melodic line with fingerings (2, 3, 1, 5, 1, 5, 2, 1, 4, 2, 5, 1, 3, 1, 5, 2, 3, 1, 4, 1, 3, 2, 5, 1, 2) and dynamics *p* and *cresc.*. The lower staff features a bass line with a *mp* dynamic.

Third system of musical notation. The upper staff has fingerings (1, 5, 2, 3, 5, 1, 2, 1, 5, 2, 1, 2, 4, 2, 5, 1, 3, 1, 5, 2) and dynamics *f*. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff includes fingerings (3, 1, 3, 5, 4, 1, 3, 2, 2, 1, 2, 3, 5, 1) and dynamics *cresc.*, *rit.*, *pp*, and *pm.g.*. The lower staff has a bass line with a *b₂* dynamic.

Fifth system of musical notation. The upper staff has fingerings (5, 1, 2, 5) and dynamics *mf*. The lower staff has a bass line with a *m.g.* dynamic.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system contains two staves. The upper staff features a melodic line with slurs and dynamic markings *mf* and *p*. The lower staff contains a bass line with fingerings (2, 1, 4, 3, 2, 1) and (5, 1, 2) and a dynamic marking *p*.

Second system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff has dynamic markings *mf*, *p*, *p*, and *f*. The lower staff includes a *cresc.* marking and fingerings (5, 2, 1, 3, 1) and (4, 1, 3).

Third system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff has dynamic markings *f*, *p*, and *f*. The lower staff has dynamic markings *p*, *f*, and *p*. Fingerings (2, 3, 5) and (1, 1) are present.

Fourth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff has dynamic markings *p*, *cresc.*, and *f*. The lower staff has dynamic markings *p*, *f*, and *f*. Fingerings (1, 3, 2, 5, 1, 3, 2) and (1, 4, 2, 5) are present.

Fifth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The upper staff has dynamic markings *ff* and *f*. The lower staff has a dynamic marking *f* and a fingering (1, 5, 4).

First system of musical notation. The treble staff features a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4. The bass staff has a supporting line with fingerings 5, 1, 3, 2, 3. Dynamic markings include *f*, *p*, and *püf*. There are also some 'x' marks above notes in the treble staff.

Second system of musical notation. The treble staff has fingerings 5, 2, 3, 1, 5, 2, 1, 5, 2, 4, 1, 3, 4, 2, 5, 1, 5, 2, 3, 1, 5, 2. The bass staff has fingerings 1, 5. Dynamic markings include *pp* and *p*.

Third system of musical notation. The treble staff has fingerings 4, 1, 5, 1, 4, 5, 1, 5, 1, 5, 5, 2, 4, 1, 1, 3. The bass staff has fingerings 1, 5. Dynamic marking is *pp*.

Fourth system of musical notation. The treble staff has fingerings 7, 7. The bass staff has fingerings 7. Dynamic markings include *p*, *pp*, and *mf*.

Fifth system of musical notation. The treble staff has fingerings 8. The bass staff has fingerings 8. Dynamic markings include *f*, *m.g.(m.d.)*, *pp*, *mp*, and *pp*. A *Pedale* marking is present at the bottom right.

COMPOSITIONS MODERNES RUSSES

I. Musique pour piano.

Deux Pianos à 8 mains

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

Deux Pianos à 4 mains

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

Elges, K. Op. 20. Suite-Pastorale.

Glière, R. Op. 41. N° 2. Valse triste.

— " N° 6 Mazurka.

— Op. 61. 24 Morceaux:

- 1. Prélude.
- 2. Six variations sur un thème original.
- 3. Ostinato.
- 4. Soirée d'été.
- 5. Chanson populaire.
- 6. Danse populaire.
- 7. Dans la forêt.
- 8. Les nymphes.
- 9. Nocturne.
- 10. Près du ruisseau.
- 11. Danse fantastique.
- 12. La chasse.
- 13. Prélude oriental.
- 14. Danse languide.
- 15. Mouëdzhine.
- 16. Danse orientale.
- 18. Près de la mosquée.

Goedicke, A. Op. 11. Konzertstück f. Klavier mit Orchesterbegleitung. Klavierauszug vom Autor.

Gretschaninow, A. Op. 18. Deux morceaux: 1. Poème. 2. Cortège.

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

Medtner, 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. Réverie. 20. Arabesque. 21. Intermezzo. 22. Chanson. 23. Pensée triste. 24. Tarantella.

Gnessine, M. Op. 27. „Aux enfants“. Petite suite de moyenne difficulté: 1. Chant du printemps. 2. Danse orientale I. 3. Danse orientale II. 4. Chanson d'un chevalier antique. 5. Berceuse. 6. Valse d'un ballet.

— Op. 40. Symphonisches Monument. (1905—1917) f. Orchester. Klavierauszug von M. Bichter.

Goedicke, A. Op. 12 Six morceaux:

- 1. Valse D-dur.
- 2. Barcarolle.
- 3. Marche.
- 4. Berceuse.
- 5. Sérénade.
- 6. Gavotte.

Gretschaninow, A. Op. 99. „Auf grüner Wiese“, 10 leichte Stücke:

1. Auf grüner Wiese. 2. Mama's Liedchen. 3. Ballade.
4. Im Walde verirrt. 5. Spaziergang. 6. Frühlingsmorgen.
7. Märchen. 8. Im Dorfe. 9. Im Gebirge. 10. Ständchen.

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

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

— Op. 18. " N° 5. (").

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

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

II. Musique de chambre.

Quintuors, Quatuors et Trios.

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

Catoire, G. Op. 2. Quintuor (2 V-ns, Alto, V-celle et Piano). — Op. 31. Quatuor (Violon, Alto, V-celle et Piano).

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

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

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).

Krychanowsky, 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.

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

Roslavetz, Nik. Sonate N° 1.

Divers instruments à vent et Piano.

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

— N° 2. Valse.

— N° 3. Chanson. Hautbois et Piano.

— N° 4. Andante.

— N° 5. Romance. Clarinette et Piano.

— N° 7. Valse triste

— N° 8. Humoresque. Basson et Piano.

— N° 9. Impromptu

— N° 10. Nocturne. Cor et Piano.

— N° 11. Intermezzo

Goedicke, A. Op. 28. Zwei Stücke f. Klarinette u. Klavier:

N° 1. Nocturne. N° 2. Etude.

Nikolsky, A. Concerto. Flûte avec piano.

Tschérépnine, N. Op. 45. Esquisses:

— 1. Villégiature. (Op. 38, N° 4). Flûte et Piano.

— 2. Prélude (Op. 17, N° 2).

— 3. Molto sostenuto et tranquillo (Quasi adagio). Hautbois et Piano.

— 4. Prélude (Op. 17 N° 3). Hautbois et Piano.

— 5. Egypte (Op. 38 N° 5). Clarinette et Piano.

— 6. Andantino capriccioso

— 7. Moderato commodo. Basson et Piano.

— 8. Molto adagio. Cor anglais et Piano.

— 9. Moderato assai. Cor et Piano.

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

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

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

COMPOSITIONS MODERNES RUSSES POUR PIANO

- Abramsky, A.** 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 fragments dramatiques.
 — Op. 51. Trois Nocturnes: 1. Chant, d-moll. 2. Rêve, Fis-dur. 3. Vision, h-moll.
- Déchéwov, Wl.** Op. 3. Méditations. 7 morceaux.
- Dianow, A.** Op. 13. Drei Klavierstücke: 1. Légende. 2. Eau forte. 3. Walzer.
 — Eau fortes. 5 morceaux.
- Drozow, A.** Op. 4. Deux danses: 1. Danse funèbre. 2. Danse pastorale.
 — Op. 5. Impressions: 1. Sirènes. 2. Mimoses.
 — Op. 9. Danse de consolation du mimodrame. „Alladine et Palomide“.
 — Op. 13. Frühlings-Sonate.
 — Op. 15. Sonate № 2.
 — Op. 17. Impressions du Midi: 1. Poème-nocturne. 2. Etude-fantastique. 3. Barcarola-ricordanza.
- Dzéguelénok, A.** Op. 3. Zwei Klavierstücke: 1. Marsch-Humoreske. 2. Humoreske.
 — Op. 5. Zwei Klavierstücke: 1. Poème. 2. Mazurka.
- 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).
- Krasséff, 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 Häseln. 5. Zerbrochener Bleisoldaten Parade. 6. Entelein—Wachsigürchen. 7. Komische Polka.
- Krein, Alexandre.** Op. 18. № 2. Poème de la douceur.
 — Op. 30. № 1. Andante con anima. Petite poème.
 — Op. 34. Sonate.
- Krein, Grégoré.** Op. 15. Trois Mazurkas (b, h, Des).
 — Op. 16. Poème.
 — Op. 17. Vision et Rêverie.
 — Op. 19. Deux Mazurkas (Es, gi).
 — Op. 27. Sonate № 2.
- Krein Julien.** Op. 7. Sonate.
- Kriukoff, W.** Op. 14. Sonate № 2.
- Krylow, P.** Theme et Variations, cis-moll.
- Llapunow, 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.
- Melklich, 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, gi).
 — Op. 10. Drei Dithyramben (D, Es, E).
 — Op. 11. Sonaten-Triade (As, d).
 — Op. 14. Zwei Märchen (f, e).
 — Märchen, d-moll.
- Miaskowsky, N.** Op. 6. Sonate № 1 (d).
 — Op. 13. Sonate № 2 (fis).
 — Op. 19. Sonate № 3 (c).
- Nétschaïew, W.** Op. 2. Prélude et Novellette.
 — Op. 3. Deux Esquisses.
- Pawlow, E.** Op. 1. Lyrische Stücke. Heft I. Neun Praeludien.
 — Op. 2. Scherzo, cis-moll.
 — Op. 3. Lyrische Stücke. Heft II. Drei Praeludien.
 — Op. 4. Das Meer. Impressionistische Studie.
 — Op. 5. Heroische Sonate.
 — Op. 8. Zweite Sonate.
 — Walzer, dem Andenken Skriabias gewidmet.
- Polowinkin, L.** Op. 1. Sonate № 1.
 — Op. 2. № 3. Mazurka.
 — Op. 5. Evénements (Evénements). Zwei Klavierstücke.
 — Op. 9. Drei Klavierstücke: 1. Elégie. 2. Elektrifizierung. 3. Aufdringliches.
 — Op. 15. Sonate № 3.
 — Op. 18. Sonate № 4.
 — Op. 20. № 1. Sérénade interrompue.
 — 6-me Evénement
- Prokofiew, S.** Op. 1. Sonate, f-moll.
 — Op. 2. Quatre Etudes.
 — Op. 3. Conte. Badinage. Marche fantôme.
 — Op. 4. № 1. Reminiscences.
 — „ № 2. Elan.
 — „ № 3. Désespoir.
 — „ № 4. Suggestion diabolique.
 — Op. 11. Toccata.
 — Op. 12. № 1. Marche.
 — „ № 2. Gavotte.
 — „ № 3. Rigaudon.
 — „ № 4. Mazurka.
 — „ № 5. Capriccio.
 — „ № 6. Légende.
 — „ № 7. Prélude.
 — „ № 8. Allemande.
 — „ № 9. Scherzo humoristique (p. 4 bassons).
 — Op. 14. Sonate № 2.
 — Op. 17. Sarcasmes. Cinq morceaux.
- Protopopow, S.** Op. 1. Sonate.
- Roslawetz, Nic.** 5-me. Sonate.
- 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).
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 — Op. 2. Allegro.
 — Trois préludes en forme de canons:
 1. Canon à 2 voix en renversement. C-dur.
 2. „ à 3 „ G-dur.
 3. „ à 4 „ A-dur.
 — Prélude.
 — Sonate.
 — Etude
- Steinberg, M.** Introduction au drame. „ La princesse Maleine“ de Maeterlinck p. Orchestre (L. Nikolaïew).
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- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tletz, M.** Sonate.
- Tulin, J.** Op. 7. Fünf Klavierstücke: 1. Praeludium. 2. Improvisation. 3. Der Traum. 4. Elegie. 5. Die versunkene Glocke.
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- Weprik, A.** Op. 3. Erste Sonate.
 — Op. 5. Zweite Sonate.
- Zolotarew, W.** Op. 39. Zwei Klavierstücke: 1. Praeludium. 2. Etude.