



К. ЭЙГЕС

K. EIGES

Op. 22

# ЭТЮДЫ-ФАНТАЗИИ

## ETUDES-FANTAISIES

### ЧЕТРАДЬ I НЕФТ

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

для фортепиано

pour Piano

МУЗСЕКТОР ГОСИЗДАТА  
MUSIKSEKTION DES STAATSVERLAGES

МОСКВА \* MOSKAU \* ВЕНА



УНИВЕРСАЛЬНОЕ ИЗД-ВО  
UNIVERSAL EDITION A. G.

WIEN \* НЬЮИОРК \* NEW YORK



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*Собственность издателей*

*Propriété des éditeurs*

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1927

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Песня без слов.

I.

Chant sans paroles.

Права исполнения охраняются  
Aufführungsrecht vorbehalten  
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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* *mf* *pp* *pp*

*rit. pp* *a tempo* *mp*

*mp* *pp* *mp*

First system of musical notation. It consists of two staves. The upper staff begins with a *cresc.* marking and features a melodic line with various ornaments and dynamics, including a *f* dynamic. The lower staff provides a harmonic accompaniment.

Second system of musical notation. The upper staff contains a melodic line with fingerings (1, 2, 3) and a *p* dynamic. The lower staff includes a *f* dynamic and a *mf* dynamic. Fingerings like 5, 2, 1 are visible.

Third system of musical notation. The upper staff features a melodic line with fingerings (5, 1, 2, 4, 1, 2) and a *p* dynamic. The lower staff includes a *mp* dynamic.

Fourth system of musical notation. The upper staff has a *mp* dynamic. The lower staff includes a *cresc.* marking, a *mf* dynamic, and a *rit.* marking. Fingerings like 3, 1, 5 and 5, 1 are present.

Fifth system of musical notation. The upper staff features a melodic line with fingerings (5, 2, 1, 2, 1, 3) and a *f* dynamic. The lower staff includes a *f* dynamic.

Sixth system of musical notation. The upper staff includes a *dim.* marking, a *p* dynamic, and a *rit.* marking. The lower staff includes a *pp* dynamic, a *p* dynamic, a *mf* dynamic, and a *pp rit.* marking. Fingerings like 4 and 3 are visible.

Полифонический этюд. II. Etude polyphonique.

Moderato. Cantabile.

*mf* *sostenuto* *rit.* *rit.* *a tempo* *pp* *pp*

*rit.* *a tempo*

*cresc.* *f*

*a tempo* *p* *pp* 5 2 3 4 5 *pp*

5 3 5 4 *pp* *rit.* *p* *pp*

Токката. III. Toccata.

Allegro

The musical score consists of six systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a piano (*pp*) dynamic and a *con pedale* instruction. The first system shows a rhythmic pattern of chords in the right hand and single notes in the left hand. The second system features a triplet in the right hand. The third system includes dynamics of *pp*, *mf*, *dim.*, *rit.*, and *pp*, with a tempo change to *a tempo*. The fourth system has *mf* and *pp* dynamics. The fifth system features *pp* dynamics. The sixth system includes *mf*, *pp*, and *rit.* markings.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with eighth-note patterns. The left hand has a more active role with chords and moving lines. Dynamics include *pp* (pianissimo).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). Performance markings include *dim. e rit.* (diminuendo e ritardando) and *a tempo*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f* (forte). Performance markings include *cresc.* (crescendo) and *rit.* (ritardando). The system ends with *a tempo*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).



First system of musical notation. The right hand plays chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment. Dynamics include *f*, *ff*, and *sf*. A fermata is present over the first measure of the right hand.

Second system of musical notation. The right hand features a melodic line with a triplet and a fermata. The left hand has a rhythmic accompaniment with a triplet. Dynamics include *p dim.*, *rit*, and *pp*. The tempo marking *a tempo* is present.

Third system of musical notation. The right hand plays chords with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *pp cresc.* and *sf*.

Fourth system of musical notation. The right hand plays chords with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *f* and *pp*.

Fifth system of musical notation. The right hand plays chords with a fermata. The left hand has a rhythmic accompaniment. Dynamics include *p*, *mf*, and *p*.

Sixth system of musical notation, featuring a virtuosic passage. The right hand has a melodic line with a fermata and a final *sf* dynamic. The left hand has a rhythmic accompaniment. Dynamics include *pp* and *f*. Performance markings include *accel.*, *e crescendo*, and *vicace*. Fingerings and articulation are indicated throughout.

Колыбельная. IV Berçeuse.

Andantino. *melodia ben marcato.*

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and the instruction *sempre legatissimo*. The melody is marked *melodia ben marcato*. The second system continues the melodic line with various ornaments and slurs. The third system features a *rit.* (ritardando) marking. The fourth system includes a *pp* (pianissimo) marking and a tempo change to *a tempo mp* (moderato piano). The fifth system concludes with dynamics ranging from *pp* to *mf* (mezzo-forte).

First system of musical notation. Treble and bass staves. Includes markings: *cresc*, *mf*, *pp*, *mosso vivace*, and *Pedal.*

Second system of musical notation. Treble and bass staves. Includes markings: *rit.*, *m.g.*, *a tempo*, *p*, *legatissimo*, *mp*, and *Pedal.*

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: *rit. pp*, *pp rit.*, *vivace*, *rit.*, *pp*, *a tempo*, *p*, and *pp*.

# Фантастический этюд. V Etude fantastique.

*Con moto.*

*p*

*con Pedale*

*pp*

*a tempo*

*rit.*

*m.g.*

*mf*

*f*

First system of musical notation. The upper staff contains a melodic line with a slur over the first two measures and a fermata over the third. Fingerings 4, 5, 5, 1, 1, 5, 2, 1, 5, 4, 2 are indicated. Dynamics include *p*, *pp rit.*, and *pp*. The lower staff provides harmonic accompaniment.

Second system of musical notation. The upper staff continues the melodic line with a slur and a fermata. Fingerings 2, 3, 1, 5, 1, 5, 2, 4, 2, 5, 1, 1, 5, 2, 3, 1, 4, 1, 3, 2, 5, 1, 2 are shown. Dynamics include *p*, *mp*, and *cresc.*. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff features a melodic line with a slur and a fermata. Fingerings 1, 5, 2, 5, 3, 5, 1, 2, 1, 5, 2, 1, 2, 4, 2, 5, 1, 1, 5, 2 are indicated. Dynamics include *f*. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with a slur and a fermata. Fingerings 3, 1, 3, 5, 4, 1, 3, 2, 2, 1, 2, 3, 5, 1 are shown. Dynamics include *cresc.*, *rit.*, *pp*, and *pm.g.*. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a slur and a fermata. Fingerings 5, 2, 1, 3, 2, 1, 5, 2, 1, 2, 1, 5 are indicated. Dynamics include *m.g.* and *mf*. The lower staff continues the accompaniment.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system contains two staves. The right staff has a melodic line with slurs and dynamics *mf* and *p*. The left staff has a bass line with slurs and dynamics *p*. Fingerings are indicated with numbers 1-5. A sequence of numbers 3 1 5 2 3 is written below the right staff.

Second system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The right staff has a melodic line with slurs and dynamics *mf*, *p*, *p*, and *f*. The left staff has a bass line with slurs and dynamics *p*. A *cresc.* marking is present. Fingerings are indicated with numbers 1-5. A sequence of numbers 4 1 3 is written below the left staff.

Third system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The right staff has a melodic line with slurs and dynamics *f*, *p*, *f*, and *p*. The left staff has a bass line with slurs and dynamics *p*, *f*, and *p*. Fingerings are indicated with numbers 1-5. A sequence of numbers 2 3 5 is written above the first measure of the right staff.

Fourth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The right staff has a melodic line with slurs and dynamics *p*, *cresc.*, and *f*. The left staff has a bass line with slurs and dynamics *p*, *f*, and *f*. Fingerings are indicated with numbers 1-5. A sequence of numbers 1 3 2 5 1 3 2 is written above the first measure of the right staff.

Fifth system of musical notation. Treble clef, key signature of three sharps. The system contains two staves. The right staff has a melodic line with slurs and dynamics *ff*. The left staff has a bass line with slurs and dynamics *ff*. Fingerings are indicated with numbers 1-5. A sequence of numbers 1 5 4 is written below the right staff.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in a key with three sharps (F#, C#, G#) and a 3/8 time signature. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *piuf*. There are various fingerings and articulations throughout the system.

Second system of musical notation. It consists of two staves. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *pp*. There are various fingerings and articulations throughout the system.

Third system of musical notation. It consists of two staves. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *pp*. There are various fingerings and articulations throughout the system.

Fourth system of musical notation. It consists of two staves. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *mf*. There are various fingerings and articulations throughout the system.

Fifth system of musical notation. It consists of two staves. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *pp*. The fourth measure has a dynamic marking of *mp*. The fifth measure has a dynamic marking of *pp*. There are various fingerings and articulations throughout the system. The word "Pedale" is written below the second staff.





# COMPOSITIONS MODERNES RUSSES

## I. Musique pour piano.

### Deux Pianos à 8 mains

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

### Deux Pianos à 4 mains

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

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

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

— " N° 6. Mazurka.

— Op. 61. 24 Morceaux:

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

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

Scriabine, A. Op. 20. Concerto p. piano, fis-moll (arr. par N. Gilafiew).

Tschérépnine, N. Op. 30. Concerto.

### Piano à 4 mains

Balakirew, M. 30 chansons russes, en 1 volume.

Glière, R. Op. 38. 24 pièces faciles:

- Cah. I. 1. Prélude. 2. Valse. 3. Impromptu. 4. Menuet. 5. Chanson populaire. 6. Mazurka.
- Cah. II. 7. Feuillet d'album. 8. Moment musical. 9. Élégie. 10. Mélodie. 11. Berceuse. 12. Scherzo.
- Cah. III. 13. Regret. 14. Inquiétude. 15. Moment lyrique. 16. Conte. 17. Orientale. 18. Esquisse.
- Cah. IV. 19. Rêverie. 20. Arabesque. 21. Intermezzo. 22. Chanson. 23. Pensée triste. 24. Tarantella.

Gnessine, M. Op. 27. „Aux enfants“. Petite suite de moyenne difficulté: 1. Chant du printemps. 2. Danse orientale 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.

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

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

— Op. 18. „ N° 5. ( „ ).

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

Zolotarew, B. Op. 15. 30 Klavierstücke (Klein-Russische Volkslieder). Die Ausführung ist für Anfänger (Primo) und für Vorgesrittene (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-n's, Alto et V-celle) Partition, in 16° Parties, in 4°.

Catoire, G. Op. 2<sup>o</sup>. Quintuor (2 V-n's, Alto, V-celle et Piano).

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

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

Gnessine, M. Op. 11. Requiem. Quintuor (Piano, 2 V-n's, Alto, V-celle).

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

— Op. 33. Quatuor (2 V-n's, Alto, V-celle) Partition et

Partition, in 16° Parties, in 4°.

Iwanow-Boretzky, M. Op. 8. Trio (V-n, Alto, V-celle) Parti-

tion.

Kowalow, P. Op. 33. Quatuor N° 2 (2 V-n's, Alto, V-celle)

Partition in 16° et Parties in 4°.

Krein, Alex. Op. 12. Esquisses hébraïques. Suite I. (2 V-n's,

Alto, V-celle et Clarinette).

— Op. 13. Esquisses hébraïques. Suite II. (2 V-n's, Alto,

V-celle et Clarinette).

Krein, Gr. Op. 18. Quatuor (2 V-n's, Alto, V-celle) Partition

in 16° et Parties in 4°.

— Op. 27. Prélude. Sextuor (2 V-n's, Alto, V-celle, Flûte

et Piano).

Kryschanowsky, I. Op. 22. Trio D-dur (Piano, Violon, V-celle).

Roslavetz, Nik. 3-me Trio

Sabanejew, L. Op. 4. Trio-Impromptu ( „ „ „ )

Schirinsky, W. Op. 2. Quatuor (2 V-n's, 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.

Ewssefiew, 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 prés“. 2 Pièces

Roslavetz, Nic. 4-me Sonate.

Zolotarew, W. Op. 40. Sonate.

### Alto et Piano.

Schirinsky, W. Op. 4. Sonate.

Wassilenko, S. Op. 48. Sonate.

Zolotarew, B. Op. 38. Eclogue.

### Violoncelle et Piano.

Alexandrow, Anatole. Op. 17. Andante patetico

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

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

Goedicke, A. Op. 27. Drei Improvisationen.

Gretschaninow, A. Op. 86. Nocturne.

Krein, A. Op. 10. Poème F-dur.

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

Roslavetz, Nik. Sonate N° 1.

### Divers instruments à vent et Piano.

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

— „ N° 2. Valse.

— „ N° 3. Chanson. Hautbois et Piano.

— „ N° 4. Andante.

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

— „ N° 7. Valse triste

— „ N° 8. Humoresque. Basson et Piano.

— „ N° 9. Impromptu

— „ N° 10. Nocturne. Cor et Piano.

— „ N° 11. Intermezzo

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

N° 1. Nocturne. N° 2. Etude.

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 Maeterlincks 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. Eauforte. 3. Walzer.
- Eaufortes. 5 morceaux.
- Drozdown, A.** Op. 4. Deux danses: 1. Danse funèbre. 2. Danse pastorale.
- Op. 5. Impressions: 1. Sirènes. 2. Mimoses.
- Op. 9. Danse de consolation du mimodrame. „Alladine et Palomide“.
- Op. 13. Frühlings-Sonate.
- Op. 15. Sonate № 2.
- Op. 17. Impressions du Midi: 1. Poème-nocturne. 2. Etude-fantasque. 3. Barcarola-ricordanza.
- Dzéguelénok, A.** Op. 3. Zwei Klavierstücke: 1. Marsch-Humoreske. 2. Humoreske.
- Op. 5. Zwei Klavierstücke: 1. Poème. 2. Mazurka.
- Elgès, 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).
- Krässeff, M.** Op. 2. Cinq Impromptus.
- Kleine Suite aus dem Kinder-Ballet „Belebte Puppen“:  
 Heft I: 1. Puppenwalzer. 2. Musikkästchen. Menuett. 3. Tanzendes Bärlein.  
 Heft II: 4. Spielende Häslein. 5. Zerbrochener Bleisoldaten Parade. 6. Entelein—Wachsfingürchen. 7. Komische Polka.
- Krein, Alexandre.** Op. 18. № 2. Poème de la douceur.
- Op. 30. № 1. Andante con anima. Petite poème.
- Op. 34. Sonate.
- Krein, Grégoire.** Op. 15. Trois Mazurkas (b, h, Des):
- Op. 16. Poème.
- Op. 17. Vision et Réverie.
- Op. 19. Deux Mazurkas (Es, gi).
- Op. 27. Sonate № 2.
- Krein, Julien.** Op. 7. Sonate.
- Kriukoff, W.** Op. 14. Sonate № 2.
- Krylow, P.** Thème et Variations, cis-moll.
- Liapunow, S.** Op. 65. Sonatine Des-dur.
- Op. 70. 3-me Valse-Impromptu.
- Liatoschinsky, B.** Op. 13. Sonate.
- Maykapar, S.** Op. 22. Grande Sonatine.
- Op. 23. Pensées fugitives. Suite de 5 esquisses (2-me série).
- Op. 24. Wiegenmärchen. Suite aus drei kleinen Klavierstücken.
- Op. 25. Deux billets doux.
- Melkich, D.** Op. Sonate-Nocturne.
- Op. 11. Sonate № 2.
- Medtner, N.** Op. 1. Acht Stimmungsbilder.
- Op. 2. Trois improvisations:  
 № 1. Nixe.  
 № 2. Eine Ball-Reminiscenz.  
 № 3. Scherzo infernale.
- Op. 4. Quatre morceaux: 1. Etude. 2. Caprice. 3. Moment musical. 4. Prélude.
- Op. 7. Drei Arabesken: 1. Eine Idylle. 2. Tragödie-Fragment, a-moll. 3. Tragödie-Fragment, g-moll.
- Op. 9. Drei Märchen (f, c, g).
- Op. 10. Drei Dithyramben (D, Es, E).
- Op. 11. Sonaten-Triade (As, d).
- Op. 14. Zwei Märchen (f, e).
- Märchen, d-moll.
- Miaskowsky, N.** Op. 6. Sonate № 1 (d).
- Op. 13. Sonate № 2 (fis).
- Op. 19. Sonate № 3 (c).
- Nétschalow, 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.
- C. Zweite Sonate.
- W. dem Andenken Skriabias gewidmet.
- Polowinkin, I.** 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).
- Stantchinsky, A.** Op. 1. Douze Esquisses.
- Op. 2. Allegro.
- Trois préludes en forme de canons:  
 1. Canon à 2 voix en renversement. C-dur.  
 2. „ à 3 „ G-dur.  
 3. „ à 4 „ A-dur.
- Prélude.
- Sonate.
- Etude.
- Steinberg, M.** Introduction au drame. „ La princesse Maleine“ de Maeterlinck p. Orchestre (L. Nikolaiew).
- Strawinsky, I.** Op. 7. Quatre Etudes.
- Stscherbatschew, W.** Op. 7. 2-me Sonate.
- Tietz, M.** Sonate.
- Tulin, J.** Op. 7. Fünf Klavierstücke: 1. Praeludium. 2. Improvisation. 3. Der Traum. 4. Elegie. 5. Die versunkene Glocke.
- Wassilenko, S.** „Le beau Joseph“. Ballet-pantomime.
- Weprik, A.** Op. 3. Erste Sonate.
- Op. 5. Zweite Sonate.
- Zolotarew, W.** Op. 39. Zwei Klavierstücke: 1. Praeludium. 2. Etude.