

# COMPOSITIONS

## POUR PIANO

par

# S. Pantschenko.

	Rb. Cop.
Op. 1. № 1. Romance . . . . .	— 20
„ „ „ 2. Mazurka . . . . .	— 30
„ 2. Trois Sonnets (№№ 1, 2, 3). . . . .	— 30
„ 3. Quatre arabesques:	
№ 1. Canzonetta. . . . .	— 20
„ 2. Valse . . . . .	— 20
„ 3. Romance . . . . .	— 20
„ 4. Etude . . . . .	— 30
„ 6. Trois Sonnets (№№ 4, 5, 6) . . . . .	— 40
„ 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélос . . . . .	— 60
„ 8. Deux morceaux: № 1. Improvisation. № 2. Genre. . . . .	— 50
„ 10. Trois ébauches. № 1. Valse. № 2. Elégie. № 3. Canzonetta. . . . .	— 70
„ 17. Cinq pièces enfantines. № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka. № 4. Marcia religiosa. № 5. Etude. . . . .	— 75
„ 35. Trois Sonnets (№№ 7, 8, 9). . . . .	— 50
„ 39. Dix pièces intimes: Cah. I. № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo. . . . .	— 75
„ „ „ „ Cah. II. № 6. Allegretto. № 7. Helos. № 8. Improvisation. № 9. Canzonaccia. № 10. Etude. . . . .	— 75
„ <u>43. Trois Sonnets (№№ 10, 11, 12)</u> . . . . .	<u>— 40</u>

1890. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

1896

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# Sonnet N° 10.

S. PANTSCHENKO. Op. 43, N° 1.

Andante.

Piano.

*pp*

The first system of the piano score is written in 2/4 time. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand consists of a simple bass line with a few notes.

The second system continues the piece. The right hand has a series of chords, many of which are triplets. The left hand has a few notes, including a triplet. The dynamic marking *p* is present. The instruction *ben marcato il canto* is written above the right hand.

The third system shows a change in tempo and dynamics. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The dynamic marking *mf* is present. The instruction *ritardando* is written above the right hand, and *a tempo* is written below the right hand.

The fourth system continues the piece. The right hand has a series of chords, many of which are triplets. The left hand has a few notes. The dynamic marking *p* is present. The instruction *poco crescendo ed* is written above the right hand.

*accelerando*

*a tempo cantabile*

*p*

*rit.*

*pp a tempo*

*pp rit.*

*ppp*

*a tempo*

*tr*

*ppp*

*pppp*

# Sonnet N° 11.

S. PANTSCHENKO. Op. 43, N° 2.

**Moderato ma non tanto.**

**Piano.** *p*

**Moderato poco più che prima.**

*e diminuendo* *p*

♩ \* ♩

# Sonnet N°12.

S. PANTSCHENKO. Op. 43, N° 3.

**Piano.**

*Moderato assai.*  
*con un dito*

*marcato*

*diminuendo*

*rallentando*

*con un dito*

*a tempo marcato*

*diminuendo*

*rallentando*

*f*

First system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of three chords marked with a '3'. The key signature has three flats.

Un poco più mosso.

Second system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The dynamic marking *ff* is present in the bass staff. The key signature has three flats.

Third system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The dynamic marking *raddolcendo* is present in the bass staff. The key signature has three flats.

Fourth system of musical notation. The treble clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The bass clef staff contains a sequence of chords, with a bracketed group of four chords marked with a '4'. The dynamic marking *mf* is present in the bass staff, and *crescendo* is written in the treble staff. The key signature has three flats.

The first system of the musical score consists of two staves. The upper staff (treble clef) contains a series of chords, with some marked with a '4' and others with a '3'. The lower staff (bass clef) features a melodic line with a '4' marking. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood marking *f leggiero* is placed to the right of the system.

The second system continues the musical piece. The upper staff has chords with '4' markings. The lower staff has a melodic line with '4' markings. The key signature remains three flats.

Come prima.

The third system begins with the instruction *mf con leggerezza*. The upper staff contains chords with '4' markings. The lower staff has a melodic line with '4' markings. The key signature is three flats.

The fourth system concludes the page. The upper staff has chords with '4' markings. The lower staff has a melodic line with '4' markings. The key signature is three flats.

# Compositions russes pour Piano à 2 mains.

	R. C.
<b>Aklmenko, Th.</b> Op. 28. Cinq Préludes:	
" N° 1. Conte fantastique . . . . .	—40
" " 2. Berceuse . . . . .	—80
" " 3. Songe d'enfant . . . . .	—30
" " 4. Songe d'une mère . . . . .	—20
" " 5. Le réveil . . . . .	—40
" Op. 26. <i>Réminiscence. Mazurka.</i> . . . .	—50
" " 27: N° 1. Caprice de la mer . . . . .	—60
" " " 2. Marionnette . . . . .	—20
" " " 3. Rêverie . . . . .	—40
" " 28: N° 1. Berceuse . . . . .	—20
" " " 2. Rêverie . . . . .	—80
" " " 3. Petite valse. . . . .	—80
" " 28 <sup>bis</sup> . <i>Élégie</i> . . . . .	—80
<b>Amani, N.</b> Op. 15. Album pour la jeunesse. 12 pièces (moyenne difficulté):	
<b>Index:</b> N°1. Dans les rêves. 2. Petite valse. 3. Chan-	
sonnette. 4. En automne. 5. A la leçon de piano	
6. Impromptu. 7. Marche des marionnettes	
8. Scherzino. 9. Prière d'enfant. 10. Ancien	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50	
<b>Aremsky, A.</b> Op. 67. Arabesques (Suite en 6 N°N°). 1 —	
" " 69. Der Blumengarten: N° 7. Gavotte.—80	
<b>Bubeck, Th.</b> Op. 14. Deux morceaux:	
" N° 1. Méditation . . . . .	—40
" " 2. Intermezzo . . . . .	—30
" Op. 15. Deux miniatures . . . . .	—40
<b>Bubeck, Th.</b> Op. 17. Zwei Klavierstücke:	
" N° 1. Albumblatt. . . . .	—20
" " 2. Moment musical . . . . .	—40
<b>Bukke, E.</b> Op. 4. Trois morceaux:	
" N° 2. Berceuse . . . . .	—80
" " 3. Un épisode lyrique . . . . .	—40
" Collection de pièces faciles sur des motifs favorits, tirés des opéras et ballets russes.	
<b>N°N°:</b> 1. Eugène Onéguine. 2. Les Maccabées. 3. La pucelle d'Orléans. 4. La Vigne. 5. Le lac des cygnes. 6. Feramors. 8. Néron. 9. Mazeppa. 10. Marchand Kalaschnikoff. 11. Nijgorodzi. 12. Les caprices d'Oxane. 13. Marie de Bour- gogne. 14. Harold. 15. La Charmeuse. 16. Les enfants des steppes. 17. Songe sur le Volga. 18. L'infortunée. 19. La belle au bois dormant. 20. La Dame de Pique. 21. Ruth. 22. Snégou- rotschka. 23. Yolande. 24. Casse-Noisette. 25. Chant de l'amour triomphant. 26. Raphaël. 27. Doubrowsky. 28. La princesse lointaine. 30. Francesca da Rimini. 33. Rolla. 34. Paradis perdu. 35. La tour de Babel . . . . . à—40	
<b>Conus, G.</b> Op. 19. „Stimmungsbilder“ . . . . .	—40
" " 25. Huit morceaux pour piano (diffi- culté moyenne).	
" N° 1. Prélude. H-moll . . . . .	—25
" " 2. Chanson simple. E-dur. . . . .	—25
" " 3. Mélodie. C-dur. . . . .	—25
" " 4. Regret. F-dur . . . . .	—25
" " 5. Impatience. D-moll . . . . .	—25
" " 6. Consolation. D-dur . . . . .	—25
" " 7. Printemps. B-dur. . . . .	—25
" " 8. Valse. Fis-dur . . . . .	—25
" Op. 31. Huit morceaux: N° 1. Harpe éolienne . . . . .	—30
" " " N° 2. Compassion. . . . .	—80
" " " 3. En rêve . . . . .	—30
" " " 4. Feuille d'album . . . . .	—80

	R. C.
<b>Conus, G.</b> Op. 31. Huit morceaux:	
" " N° 5. Berceuse . . . . .	—30
" " " 6. Jeu de course . . . . .	—30
" " " 7. Mélodie . . . . .	—30
" " " 8. Regrets . . . . .	—80
<b>Cul, C.</b> Op. 64. 25 Préludes . . . . .	8 50
<b>Czerny, Ch.</b> Op. 92. Toccate. <i>Edition redigée par</i> <i>H. Pachulski</i> . . . . .	—50
<b>Gilaieff, N.</b> Op. 1. Deux morceaux: N° 1. Prélude. N° 2. Andante . . . . .	—50
" Op. 3. Trois mélodies élégiaques: N° 1. C-moll. N° 2. G-moll. N° 3. Fis-dur. . . . .	—50
<b>Glière, R.</b> Op. 15. Scherzo . . . . .	—60
" " 16. Deux morceaux: N° 1. Prélude. —30 N° 2. Romance —40	
" " 17. Cinq Esquisses. N° 1. B-dur. N° 2. Es-moll. N° 3. A-dur. N° 4. C-dur. N° 5. Fis-dur . . . . .	1 —
<b>Hanke, H.</b> Op. 1 N° 1. Etourdi. Pièce de salon . —30	
<b>Hartmann, Th.</b> Op. 4. Trois morceaux: N° 1. Pré- lude (Fis-moll) . . . . . —30 N° 2. Mazurka (E-moll) . . . . . —30 N° 3. Impromptu (Des-dur) . . . . . —50	
<b>Ilynsky, A.</b> Op. 17. Six morceaux:	
" N° 1. Prélude . . . . .	—30
" " 2. Récit intéressant . . . . .	—20
" " 3. Rêverie . . . . .	—50
" " 4. Menuet . . . . .	—80
" " 5. Chanson pastorale. . . . .	—30
" " 6. Mazurka . . . . .	—30
" Op. 18. Trois morceaux:	
" N° 1. Romance . . . . .	—60
" " 2. Valse . . . . .	—50
" " 3. Nocturne. . . . .	—50
" Op. 19. La journée d'une petite fille. <i>24 morceaux pour Piano (difficulté moy- enne) à l'usage de la jeunesse.</i> <b>Cah. I.</b> N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Troupe. 4. Polka. 5. Mazurka. 6. La tabatière . . . . . 1 20 <b>Cah. II.</b> N°N°: 7. Marche des mirlitons. 8. Promenade joy- euse. 9. Le Coucou. 10. Enterrement de l'oiseau. 11. Le Berger joue. 12. Papillon . . . . . 1 20 <b>Cah. III.</b> N°N°: 13. Chanson russe. 14. Le jeu de course. 15. L'orage. 16. Les caprices. 17. Punition. 18. Le Pardon. . . . . 1 50 <b>Cah. IV.</b> N°N°: 19. Rêverie. 20. La vieille bonne. 21. Conte. 22. Prière. 23. Berceuse. 24. Sommeil . . . . . 1 50	
<b>Junker, W.</b> Op. 30. Première Sonate (Fa-mineur). 1 50 " " 39. Impromptu. . . . . —30	
<b>Kastalsky, A.</b> Aus vergangenen Zeiten. Heft I . <i>Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten.</i> 1 —	
<b>Kopylow, A.</b> Op. 53. 14 Tableaux musicaux de la vie enfantine . . . . . 2 —	
<b>Korestchenko, A.</b> Op. 40. 7 Morceaux caractéristi- ques:	
" N° 1. Prélude . . . . .	—20
" " 2. Intermezzo . . . . .	—40
" " 3. Aveu . . . . .	—30
" " 4. Barcarolle . . . . .	—40
" " 5. Une page de mes mémoires.—30	
" " 6. Question douloureuse . . . . .	—30
" " 7. Impromptu . . . . .	—80