MODERN
RUSSIAN PIANO MUSIC

EDITED BY CONSTANTIN VON STERNBERG

VOLUME I

AKIMENKO TO KORESTCHENKO

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HOW TO PRONOUNCE THE NAMES OF THE COMPOSERS

REPRESENTED IN THESE VOLUMES

[*Among the thirty-two letters of the Russian alphabet there are six special consonants, the pronunciation of which corresponds to our sh, ch, sh-ch; s, ts, s-ts.*

There is also a special letter for the sound of y͡a, *as in "yacht," and the letter* e *is sometimes sounded like* y͡o, *as in "yonder." On the title-pages of their pieces the composers' names appear, in accordance with the original editions, in French spelling; as this might possibly mislead some English-speaking readers, the correct pronunciation — as near as English sounds can convey it — is given here.*]

Amani	A-*man*-yee[1]
Akimenko	A-kee-*men*-ko
Aleneff	A-*lye*-neff
Alpheraky	Al-fe-*ra*-kee
Antipoff	An-*tee*-poff
Arensky	A-*ren*-skee
Balakireff	Ba-*la*-kee-reff
Barmotine	Bar-*mo*-tin
Blumenfeld	*Bloo*-men-feld
Cui	Kwee
Glazounoff	Gla-zoo-*noff*
Glière	Glee-*air*
Glinka	*Glin*-ka
Gretchaninoff	Gre-cha-*nee*-noff
Grodzki	*Grod*-skee
Ilynski	Il-*yin*-skee
Kalafati	Ka-la-*fa*-tee
Karagitscheff	Ka-*ra*-gee-tcheff
Karpoff	*Kar*-poff
Korestchenko	Ko-*resh*-chenko
Kopyloff	Ko-*pwill*-off
Liadoff	L-*y͡a*-doff
Liapounoff	L-*y͡a*-poo-noff
Maykapar	Mai-ka-*par*
Medtner	*Mett*-ner
Moussorgsky	*Moos*-sorg-skee
Napravnik	Na-*prav*-nik
Pachulski	Pa-*hhool*-skee
Rachmaninoff	Rahh-*ma*-ni-noff
Rébikoff	*Re*-bee-koff
Scriàbine	Skr-*y͡a*-bin
Solovyeff	So-lo-*vy͡off*
Stcherbatcheff	Sh-cher-ba-*chy͡off*
Tiniakoff	Tee-*ny͡a*-koff
Tchaïkovsky	Cha-i-*kov*-skee
Wihtol	*Vee*-tol
Wrangell	*Vran*-gel

[1] a *is pronounced as in "father;"* e *as in "red;"* i *as in "bid;"* ee *as in "key;"* hh *as a hard guttural, as in the Scotch word "Loch."*

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BALAKIREFF

GLINKA

ARENSKY

GRETCHANINOFF

CUI

GLAZOUNOFF

KALAFATI

BLUMENFELD

KARAGITSCHEFF

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RUSSIAN MUSIC

HUMAN language has no vocabulary for the designation of psychic processes and experiences, unless it rises to the level of art; but even then, in poetry or prose, it can communicate our soul life only through more or less vague illustrations and wide circumlocutions—through *intellectual* perceptions. In this limitation of verbal language lies the *raison d'être* of art which, otherwise, would have no place in human life; no province; no purpose; no mission. Looking, then, upon art in this light; recognizing in it the medium of communicating our inner, emotional life through a series of *sensuous* perceptions, it is but reasonable to say, when dealing with any particular race or nation, that we should gain some understanding of its psychic peculiarities before we may hope to appreciate the ultimate meaning of its art.

The great, sweeping emotions of humanity are, roughly speaking, the same all the world over, and the compound of masculinity and femininity in a normal soul varies probably also very little among the various races and nations. Yet circumstance, locality, temperament, social and political ideals create certain differences among them which impart a distinct coloring to their inner life, and which cause either the masculine or the feminine element of the soul to become the more urgent in its craving for expression. These differences reflect themselves, naturally, in the art of a race or nation, and generate that indefinable something which is known as "the ethnical note," sometimes called "local color."

That the Slavic psyche should contain a larger proportion of femininity than that of other races—as some psychologists maintain—is highly improbable; but stimulated by a semi-Oriental, luxuriant imagination, it easily becomes the more demonstrative of the two elements, and it is in this peculiarity that those marked characteristics are rooted which differentiate Russian art from that of other nations. Nothing else, as we shall see, can account, for instance, for that delicate undertone of a sweet melancholy which pervades so much of Slavic poetry and music.

To attribute this sympathetic note to political or governmental oppression, as is sometimes done, would be an error; because the lack of political liberty in Russia is fairly counterbalanced by a social freedom greater than in some countries where political liberty is fetishized. It is rather the far northerly location of the main portion of Russia, with its long and severe winters, its vast stretches of snowy steppes, the general character of its average landscape, in short, nature itself, which gives to Russian music the persuasive *charme de tristesse* that touched the heart of the world so quickly and so strongly. Neither, therefore, is the subtle flavor of a sweet sadness due to oppression, nor does it by any means imply pessimism; for it can be said without any reservation that the wealth of Russia's folklore and folksong is hardly equalled by any other nation, and that the division of its folksongs into the sad and the joyous is, as everywhere, about equal.

In their joyous moods, however, the Russian folksongs differ from those of other races in that their gaiety expresses itself through rhythm rather than through tonality (key). Many of these songs, though exceedingly quick of movement and often accompanied by dance steps, are in a *minor key*. Paradoxical as such a combination appears to be, it is nevertheless a striking and an exclusive peculiarity of the folksongs of the Slavic race,[1] of which Russia is the chief representative.

[1] *The Saxon, on the contrary, expresses his* melancholy *moods in a* major *key; viz.:* The Old Folks at Home, John Brown's Body, The Old Oaken Bucket, *the German* Lorelei, *the sad song of farewell,* Morgen muss ich fort von hier, Morgenroth, leuchtest mir zum frühen Tod (Reddish dawn, bidst me to an early death)—*all in a bright major key* (*!*). *This seems just as paradoxical to the Slav.*

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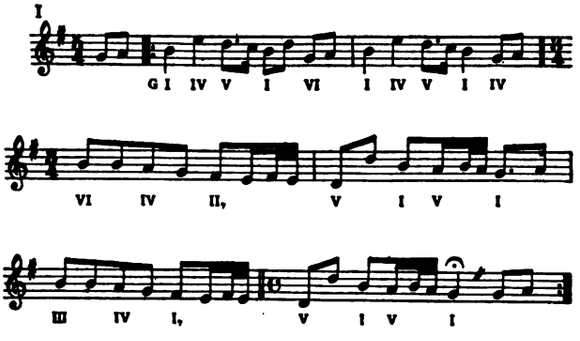
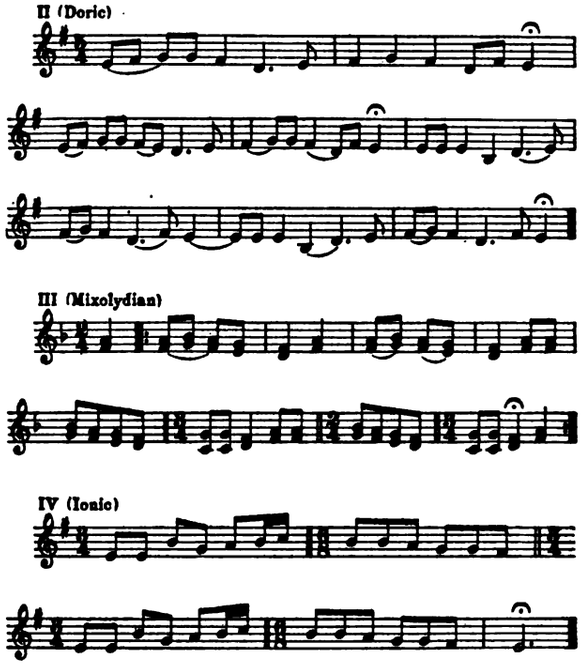
In a spirit of satire foreign nations sometimes symbolize Russia by the figure of a bear (whereas the emblem is the two-headed eagle), but the symbol is not quite as satirical as may have been intended; it very well symbolizes the massiveness of Russia's political tread, and also the powerful physique of the average Muskovite. And if we wish to bring the bear into relation with art, we may remember his unconquerable love of—honey, which may stand, metaphorically, for a certain semi-Oriental sensuousness, expressing itself in musical *art* through an ever present *euphony*. However strong its appeal to the emotions or intellect may be, Russian music will never fail to gratify the ear *first;* it will never depart from euphony except under stress of imperative dramatic necessity, and even then only very slightly.

Another equally striking item in Russian folksongs is their astonishing rhythmical and divisional freedom. Time divisions in $\frac{4}{4}$, $\frac{3}{4}$, $\frac{5}{4}$, $\frac{6}{8}$ succeed one another there, sometimes from measure to measure, with a freedom nowhere else to be found. Especially notable is the frequency of $\frac{5}{4}$, prompted, no doubt, by the metre of the text and by the cadence of the language.

The following folksongs may illustrate, not only the rhythmical and divisional freedom, but also another fact of twofold significance, namely, first: their direct descent from the old Greek liturgy.





It is plain that the Russians employed the musical idiom of their Church to express not only their religious feeling but their inner life in general. Secondly, these folksongs add another proof to many others that the culture of Greece did not take the course of its spread and influence exclusively by way of Rome—as is generally believed—but that it stretched in two directions, and reached Russia by way of Byzantium. The architecture and decorative arts of Russia are thoroughly Byzantine to this day, and in its poetry the ancient Greek metres are frequently found; to which, in its music, the ancient pre-Gregorian scales must be added, since they show themselves even in the simple folksongs.[1]

* * *

Since the folksong of a nation is the cornerstone of its musical art, it should follow that the nation richest in folksong should be the first to develop its artistic music; but this reasoning, though logical enough, does not apply to Russia. Strange to say, it took this nation longer than any other in

[1] *See also—in the present collection—Rébikoff:* Dance of the Odalisques, *and Stcherbatcheff:* The Star of the Shepherd. *Outside of this collection see Arensky's interesting* Studies in Forgotten Greek Metres: Logaëdes, Pëons, Ionics, Sari, the Sapphic and Alcëan strophe. *The Greek scales occur also frequently in Russian symphonic works, notably in those of Rimsky-Korsakoff, Stcherbatcheff, etc.*

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Europe to bring the sapling of its folksong up to the bloom and fruitage of a higher order of music. In a large measure this must be ascribed to the circumstance that, ever since the time of Peter the Great, the culture of the upper classes was foreign; principally French and, in music, Italian. The opera of Italy (its composers, conductors, singers, dancers, orchestras, and scene painters) until very recently had absolute sway in Russia, closing the country practically to the music of France and Germany, and repressing, if not indeed suppressing, every native musical utterance. In the mind of influential society Italian music was good *eo ipso*, because it was Italian, while Russian music—existing so far only in folksong—was thought good enough for the lower classes and only for them. Of the wealth of melody in their own folksongs; of their rhythmical force; of their noble and peculiarly sweet harmonies, Russian society knew practically nothing, and this condition might never have changed had not Balakireff and his pupil Rimsky-Korsakoff gathered these despised tonal gems, published them elaborately, and so saturated their minds, and the minds of their pupils, with this melodic essence as to make it permeate and color every artistic musical thought of their time and generation.

Russia cannot look back upon such a "classic period" as was given to Germany, France, and, during the Renaissance, to Italy. Though the priest Nicon restored the liturgy and the choir by banishing the organ, which was one of Peter the Great's imported innovations, his influence went no further. Fomin's operas, under Katherine II; those of the far superior Bortniansky; and later on (1805) those of Titoff are the first attempts at building a higher order of music upon the foundation of folksong; but the indifference of society invariably chilled the awakening enthusiasm of the powerless.

The first to draw Russian music out of its obscurity into the light of general public recognition was Michael Ivanovitch Glinka with his opera *A Life for the Tsar* (1836). While his workmanship and ideas were by no means free from Italianisms, the "ethnical note" in this opera was so strong that the public felt its appeal quite as spontaneously and powerfully as the Germans felt it in Weber's *Freischütz*, which recalled them to their own musical consciousness. Glinka's second opera, *Russlan and Ludmilla*, was not equally successful until after his death, but its predecessor proved strong enough to break the ice of public indifference and to make—though, alas! not yet to "pave"—a path for his successors, Seroff, Dargomishski, and others. Their operas were not unsuccessful, but instead of ending the period of pioneering—aye, and of martyrdom—they marked but a stage of it. Many excellent works of that time never saw the footlights and many men of great talent perished under the frost of public neglect. The greatest sufferer of these was undoubtedly Moussorgski, whose *Boris Godounoff*—thanks to a splendid performance in every respect—has aroused great enthusiasm at the Metropolitan Opera in New York. In his day he was laughed at except by musicians; he was called an "irregular" in harmony, counterpoint, and orchestration because he made his own laws. That he also *kept* his self-made laws and thus incontestably proved his definiteness of a sane purpose—almost a synonym for genius—did not save him from the charge of dilettantism. He died at the age of forty-five, in abject poverty, unheard, unhonored, broken-hearted. His only moral support came from a group of fine, but at that time totally uninfluential, musicians, who later on became known in Russia as the "Great Five," and to whom the fuller realization and fruition of the martyrs' work is due: Balakireff, Borodin, Rimsky-Korsakoff, César Cui, and Liadoff.

Following their predecessors' course they, too, chose the opera as a field of action because, more than the Symphony concert,[1] an Opera draws its audience from all social strata, and thus checks the false fastidiousness of a fashionable, over-refined and foreign-cultured society by the stronger racial and national feeling of the occupants of the cheaper seats, who are more quickly sensitive to

[1] *Of which there were, until 1885, none in which Russian music was fostered.*

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the home touch in the music and exert an influence through their numerical strength.

Balakireff wrote an opera on the plot of *King Lear;* Borodin contributed *Prince Yegor;* Korsakoff *The Maid of Pskoff, Snegouroutchka, Ssadko, The Tsar's Bride;* Cui *The Filibustier, The Prisoner in the Caucasus* (after Pushkin), also *William Ratcliff, Angelo;* in short, there was in a few years a repertory of fine grand operas, imposing in number and variety as few nations can claim to possess.[1] And yet—successful as most of these operas were and still are—the Great Five were not theatrically inclined: *at heart they were Symphonists!* The dramatical exigencies of opera interfered with their sense of organic form, and their great inventiveness in orchestration was in the theatre too often wasted. They turned to the symphony, and produced a large number of magnificent works which may well be counted among the world's most precious, and perhaps permanent, spiritual enrichments; such as Borodin's *In the Steppes,* Korsakoff's *Antar, Sheherazade,* and many others.[2]

Balakireff has been the teacher of the other four members of the Great Five, and was much beloved and honored by them; but at length his views grew altogether too radical for the times, and as he obstinately declined to modify them his little circle broke up. His place, however, was soon filled by young Glazounoff, a pupil of Korsakoff, and after awhile the reconstituted Five found a new home in the house of a wealthy wood and grain merchant by the name of Belaïeff. This man, though neither a composer nor an executant, has earned an honorable position in the annals of Russian music by his ardent and active devotion to its cause and by his princely financial generosity, which is largely accountable for the great rapidity with which Russian music found its way into foreign countries. After assembling the new "Five" on Sunday evenings in his hospitable house for some months, he established the Symphony concerts for Russian music, bore the financial losses inseparable from a new enterprise of such magnitude, and then established in the German city of Leipzig a publishing house. Impervious to discouragements, he thus opened the way for Russian music into the outer world. The profits from his publications were devoted to covering the concert deficits of aspiring young composers and to kindred purposes. When he died he left to his various musical institutions about two million dollars besides the buildings, funds for concerts, pensions, libraries, etc., which he had given before. The directorate he appointed consisted of Korsakoff, Liadoff, and Glazounoff, each of whom had to appoint his own successor. Belaïeff's generosity, his unselfishness, cheerfulness, and the lavishness of his gifts are, so far, unparalleled in the history of music—and, perhaps, of benevolence.

* * *

The absence of the names of Rubinstein and Tchaïkovsky in connection with the Great Five requires explanation at this point. Rubinstein was highly esteemed by all Russian musicians as a pianist; he was personally much beloved and highly honored for having founded the Petrograd Conservatory of Music; but as a composer he had nothing in common with his Russian confrères. Being of Semitic origin he lacked those racial traits which united the others, and by spending nearly all his time on concert tours in foreign countries he may have still further lessened his musical Russianism, if he ever possessed it. He was a Russian *and* a composer, but not a Russian composer.

With Tchaïkovsky it was different. What separated him from the Great Five was a fundamental diversity of art philosophy. That the Five followed the lead of their precursors in laying the greatest stress upon the racial element in their work was only natural under the conditions which led to their advent. The "ethnical note" was their war-cry because it had to be. Tchaï-

[1] *Not to mention those of Tchaïkovsky which are still very popular in Russia:* Eugene Onegin, The Queen of Spades, *etc. But of him later.*

[2] *Notably those by Tchaïkovsky, Balakireff, Kallinikoff, and more recently, Rachmaninoff.*

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kovsky, on the other hand, regarded the ethnical note as a point which art must of necessity touch on its way to the summit of perfection, but not as the summit, itself. What he saw in art, far above and beyond the ethnical note, was —*personality!* And to this he gave free rein, while the others believed themselves to be serving the cause better by keeping this element in check. His every musical thought, its manner of presentation and treatment, was—perhaps unknown to himself—Russian to the core; but he never emphasized his nationality, so to speak, officially. He wished, above all else, to be *himself* in his art, to draw his esthetic material entirely out of his own innermost nature; out of his personal soul experiences. And it was probably this subjectivism, tremendous, unrestrained, and frankly avowed, that created the gulf between him and his confrères and brought him, besides, the pronounced dislike of the French and Italians. Germany, however, and England regard him as the greatest exponent of the Neo-Russian school. His works reflect the light of the lovable traits in the Slavic character and omit the shadows almost entirely. To "barbaric force" he resorts but rarely, and when dramatic or formal reasons compel him to do so for a brief moment, it often sounds just a wee bit unnatural and incompatible with his introspective disposition. The Slavic *charme de tristesse*, much more prominent in his works, is in France and Italy stigmatized as "morbidity" and "pessimism;" but the Germans and the English take life more seriously than the Latins and know that the song of joy is quickly sung, while the epic of sorrow and grief has many cantos. And as for America? Though we are far too happy a nation to have either time for, or patience with, morbidity and pessimism, we are by blood, if by nothing else, too closely allied to the Saxon race not to share their view of life, and we have, therefore, fully endorsed the German estimate of Tchaïkovsky. Sooner or later his art is bound to conquer the Latin prejudice, and to enrich that race with its beauty as it did ours.

[1] *A conception which, after Bach, had fallen greatly into disuse.*

His piano solo compositions, though full of charm, are not the highest achievements of his genius—excepting, perhaps, the *Variations* in F, Op. 19. It seems at times as if his piano pieces were but the chips that fell from the huge blocks from which he hewed, as with an axe, his symphonies, operas, and other large works. Still, they are too beautiful and too reflective of a great Slavic personality to be omitted from the present collection.

* * *

The Great Five have been successful not only as composers but also—and equally so—as teachers in developing the dormant or latent creative talent among their compatriots. And this to such a degree as to make it now a fair question whether any other nation can equal Russia in the number of thoroughly trained, interesting, and respect-compelling composers of all types of music. The piano seems to be a special favorite of the younger generation (Liapounoff, Blumenfeld, Wihtol, etc.). They have developed a somewhat new style in writing for the piano; a uniquely euphonious style that looks, but is not, much like Chopin's. Simple or complex, difficult or easy, their piano pieces are generally of the highest musical and pianistic merit, and furnish a strong illustration of the great difference between natural, dignified *modernity* and its frenzied caricature, called *modernism*. To the possibilities of the piano which Liszt and Chopin discovered the Neo-Russians have made many valuable additions. Like these two masters, they regard the playing organism not as consisting of *two* hands with *five* fingers to each, but as a *single* organism of *ten* fingers, which must be developed without regard to "left" and "right," or bass and treble.[1] Thus, and by resolving the *simultaneous* into the *successive* (or *consecutive*), they obtain, with the aid of refined pedalling, a surprising polyphony and fullness, besides an infinite variety of tone-color. Bald scale and arpeggio runs occur only in their didactic, instructive pieces; all others derive their running passages either entirely from the themes

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or motives of the respective piece, or they develop some specially introduced figure of a decorative and definite design that stands in some traceable relation to the thematic substance. In the matter of form the Neo-Russians use the traditional ones largely, though not exclusively; their original forms, however, are always organic, and esthetically justifiable.

Owing to the harmonic modernity of the Neo-Russian composers, the average player may find more or less difficulty in the reading of their pieces; but this difficulty once overcome—which, after all, requires but few repetitions—he will find the technic to lie surprisingly well "in hand;" so well, indeed, as to arouse the suspicion that the writing may have been done "at the piano"—were it not for the great contrapuntal *finesse* which such an amateurish method could never achieve.

In principle the Neo-Russians favor "absolute music." To "program music" they resort but seldom. The titles of their pieces indicate either some dance form, like Mazurka, Valse, etc., or they suggest the character of the piece by such generic terms as Sonata, Scherzo, Nocturne, Concert-Etude, Impromptu, or Prelude, which latter title they give frequently to very short pieces. They evidently intend no more than to stimulate the players' and auditors' imagination into action and then let it ride free "whither it listeth," instead of cautiously prescribing a direction and forcing it into a strapped saddle by stating a definite program.

The briefest glance at Neo-Russian music reveals the composers' seriousness, sincerity, and absolute devotion to the cause of their national art. That the younger generation adheres to the same high ethics is, partly at least, due to the noble example their elders have set before them. For it should not be underestimated that most of those, although but moderately endowed with this world's goods, have cheerfully renounced a safely established career to face the material uncertainties of a life devoted to the service of the divine art. Borodin, for instance, was a noted professor of chemistry at the University of Petrograd; Korsakoff held a high judicial position in the government; Cui was professor of higher mathematics and lecturer on fortification at the War Academy, and had the rank of General; Glazounoff is said to have been a book publisher; and so on.

The unity of purpose, the enthusiasm for the cause that was sacred to their hearts, bound and held them together so firmly and closely as to bar all conflicts of personal interest and to make jealousy or envy among them impossible. Several compositions *written by a whole group of composers* testify most beautifully to their ideal personal relations. Notable among these compositions is the celebrated "Paraphrase" of a theme well known in this country by the name of "Chopsticks." When Liszt saw this musical "jest" he exclaimed in wonderment: "With all my love and reverence for Master John Sebastian—here is a set of contrapuntal *wizards!*" Another work presents an old Cossack melody with nine variations by nine composers, of whom the majority belong to the younger generation; it is a fine example of "unity in diversity" as well as of great ingenuity.

To produce such artistic results where only good-natured fun was intended is, in itself, an indication of the high mental level of the coöperators; but it also throws a strong light upon such a friendship among them as can be based only upon their sincere devotion both to their art and to their country. No source of lesser dignity could have given to Russian music the strength to make its way from its far northern home through the whole civilized world, to win a spontaneous and sympathetic welcome everywhere and to establish itself (in less than twenty-five years) in the world of higher culture as an equal of the best contemporary musical product of any nation.

Constantin von Sternberg

June, 1915

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MODERN RUSSIAN PIANO MUSIC
VOLUME I

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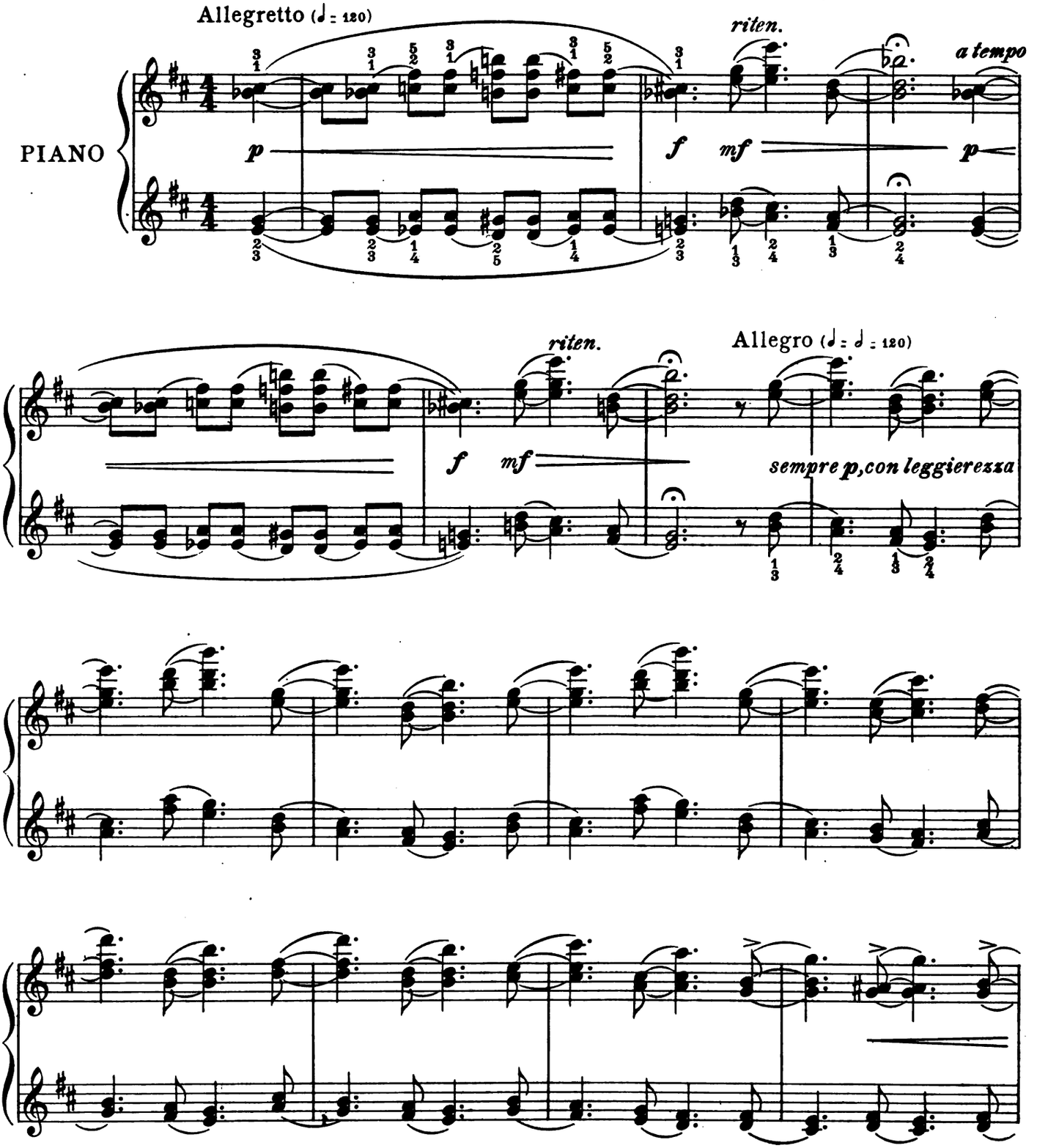
To Théodore Leschetizky

A CHILD'S DREAM

(SONGE D'ENFANT)

Edited by Constantin von Sternberg

THÉODORE AKIMENKO, Op 23, №3
(1876 -)



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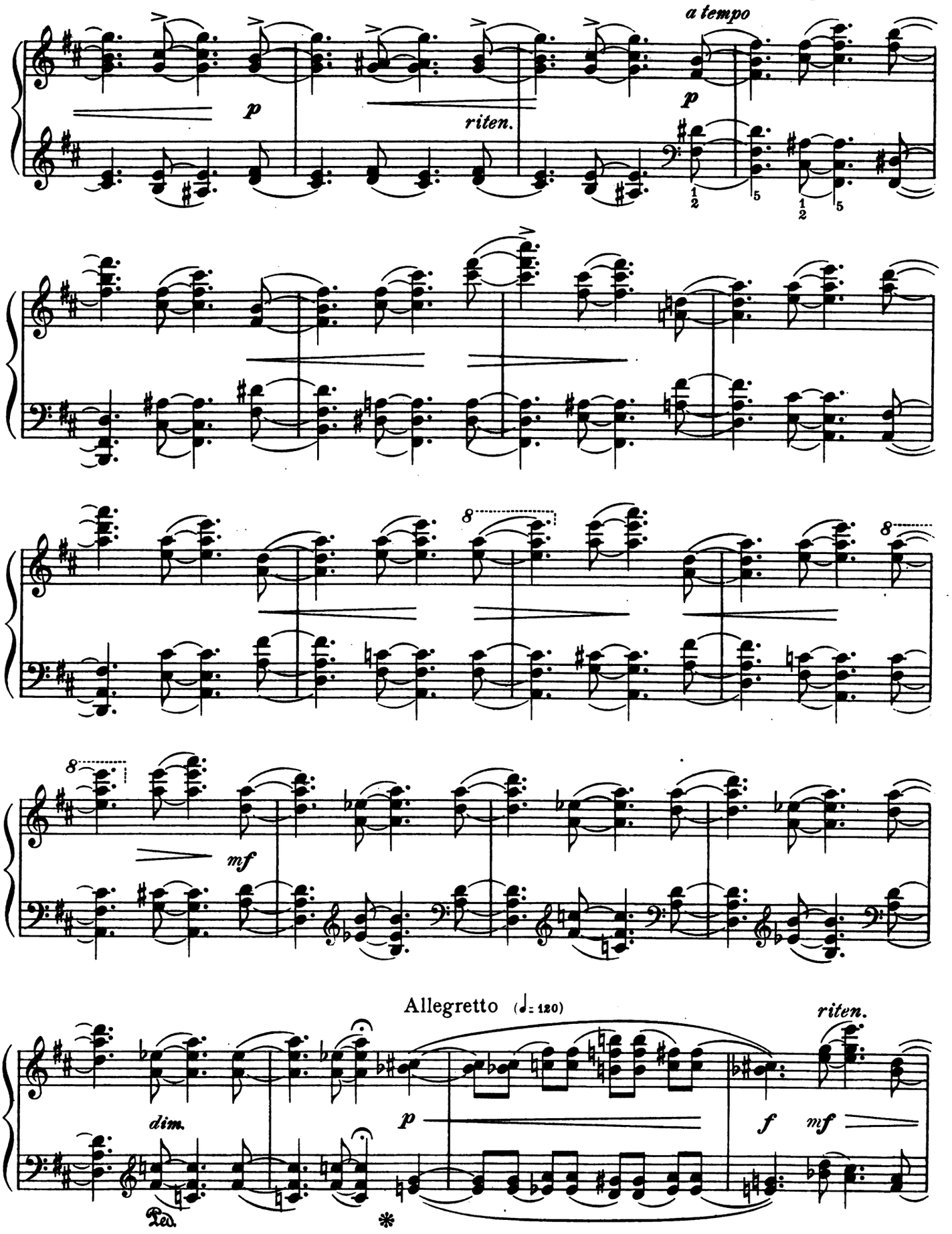

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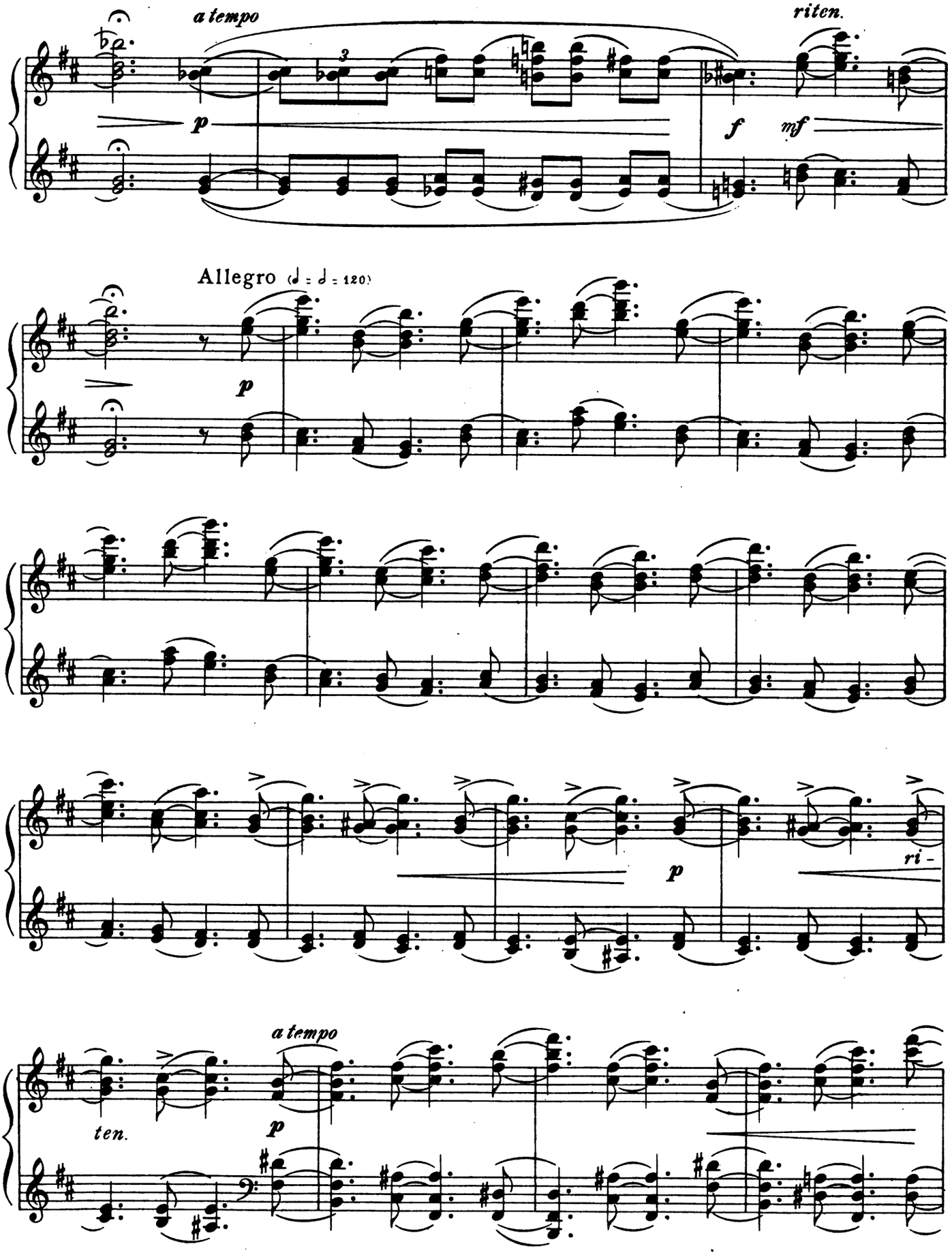

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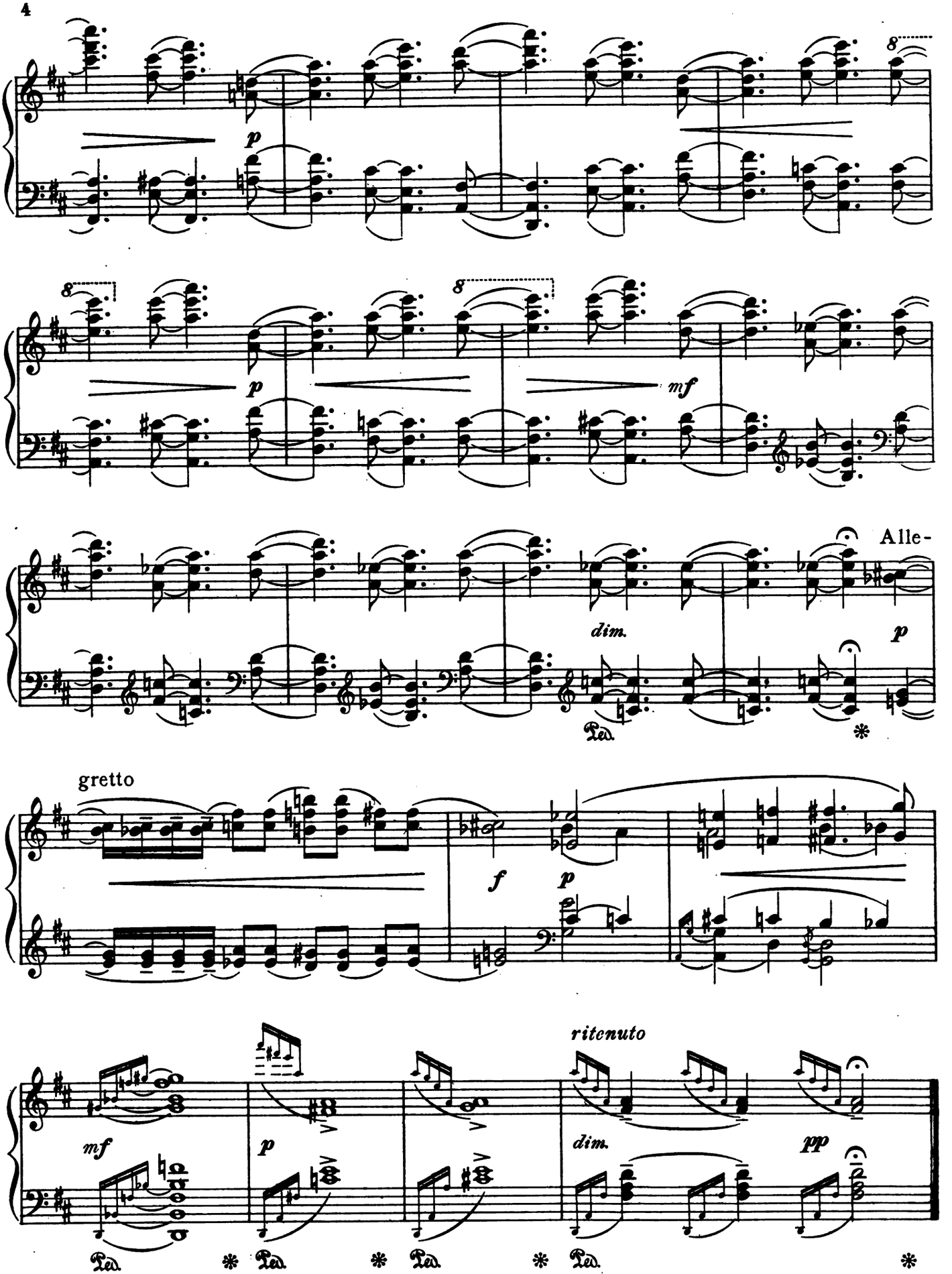

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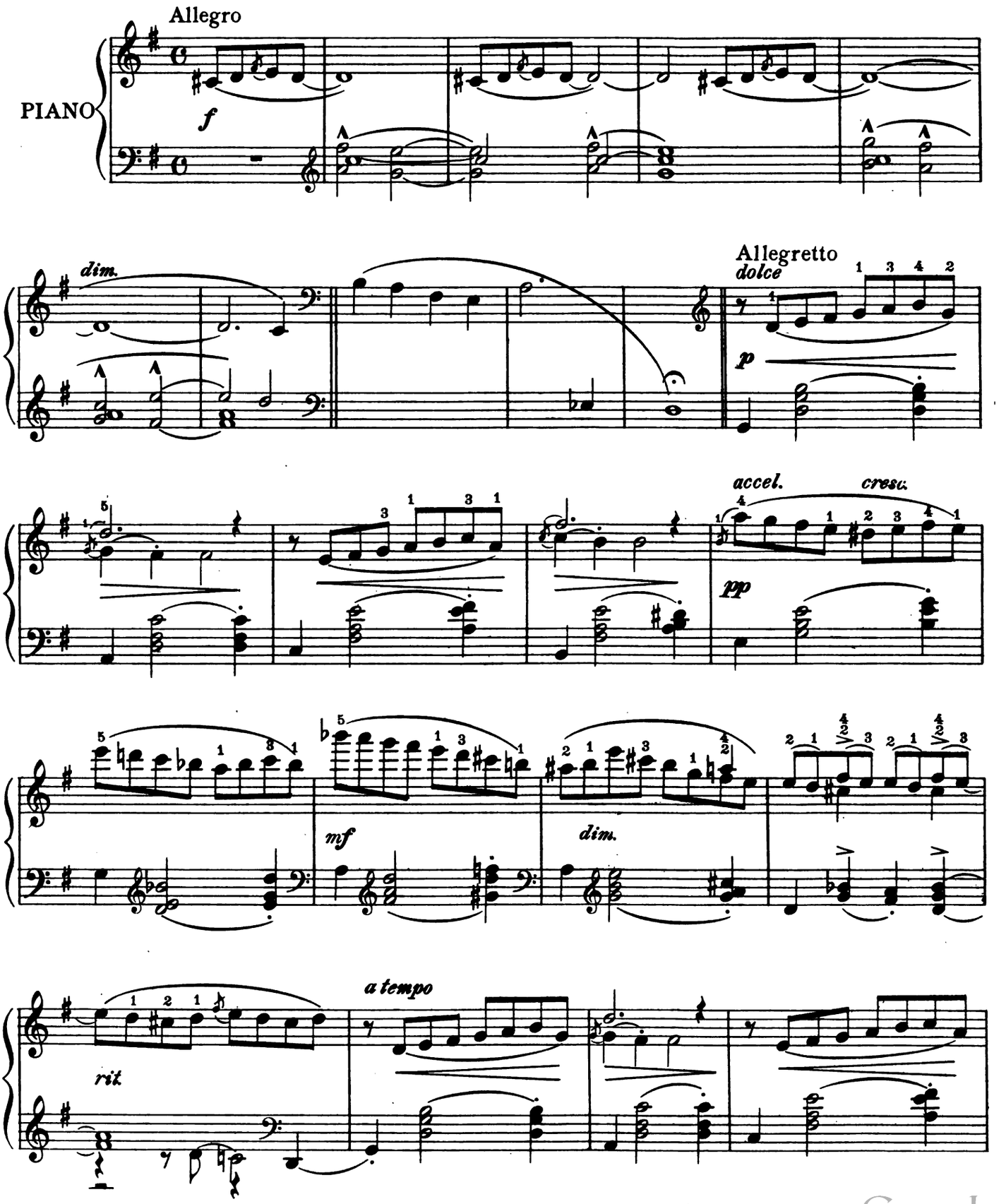
REVERIE

Edited by Constantin von Sternberg.

THÉODORE AKIMENKO, Op. 28, №2
(1876 -)



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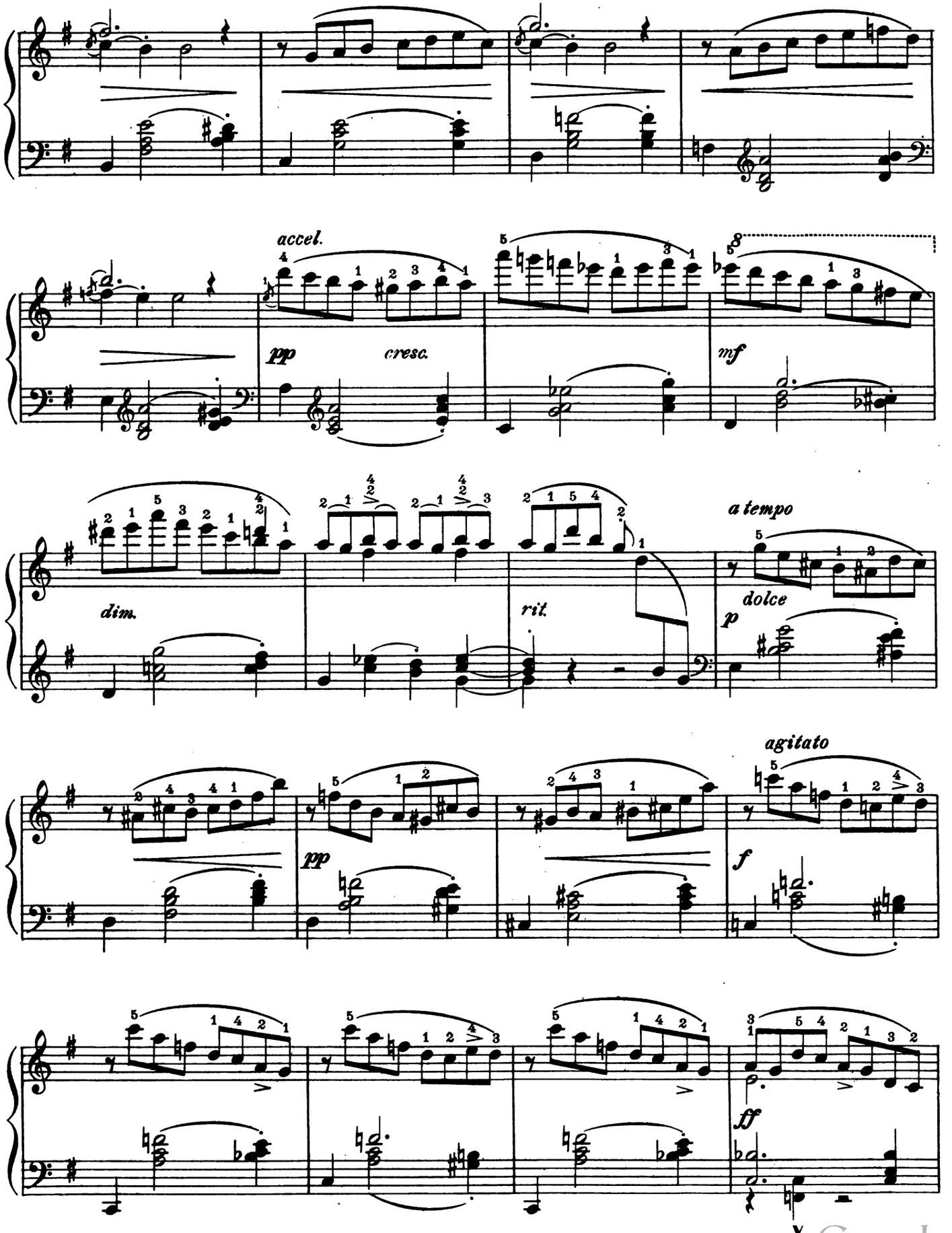

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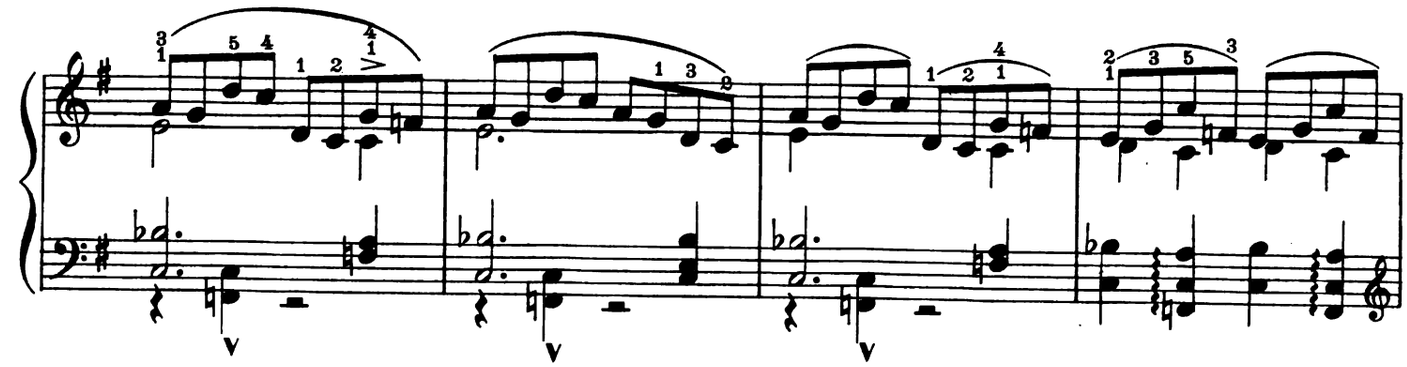

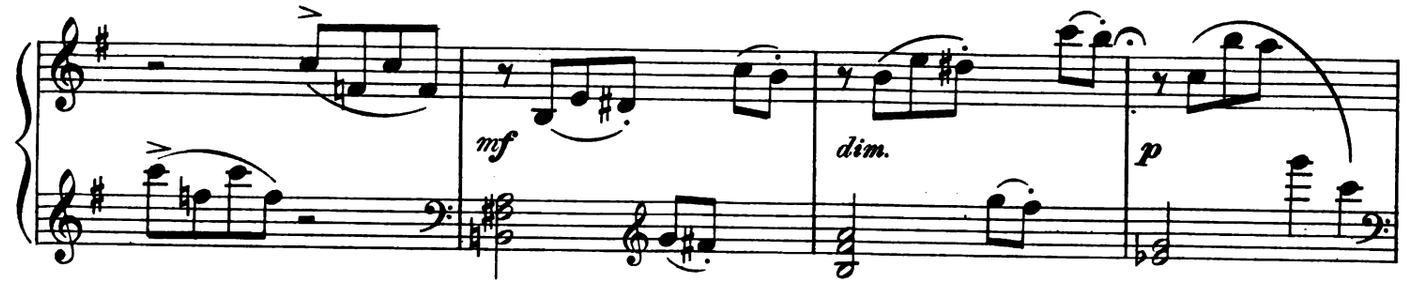

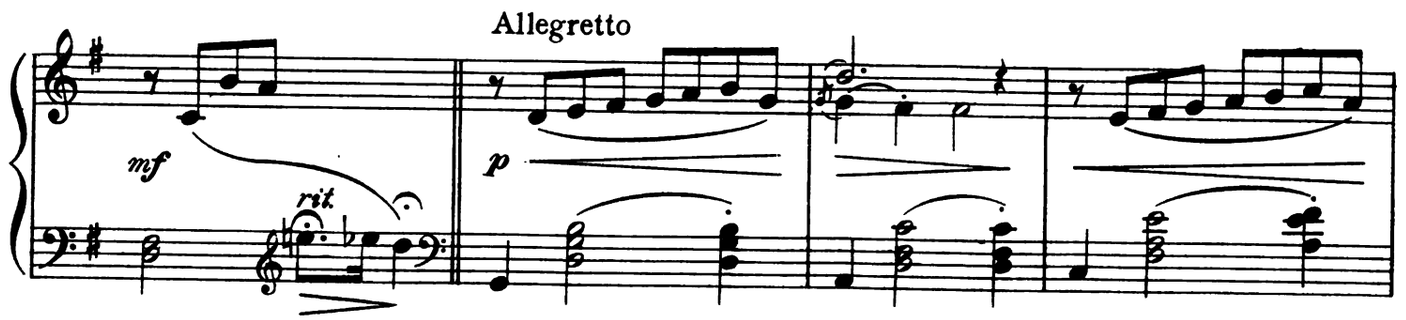

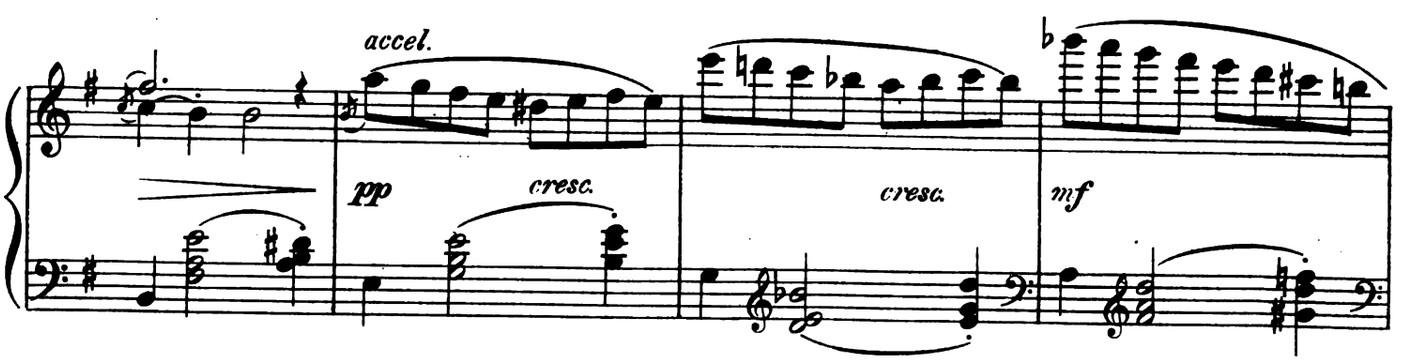

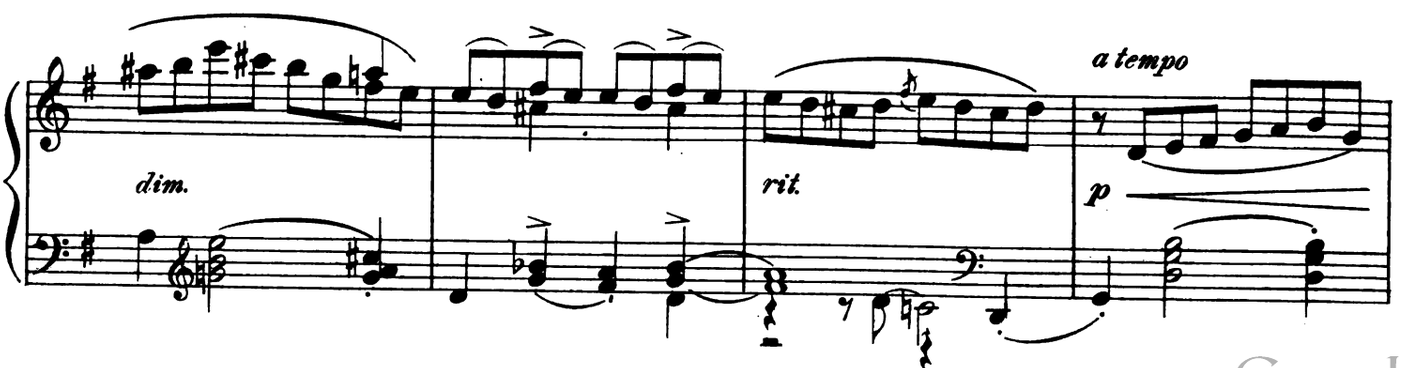

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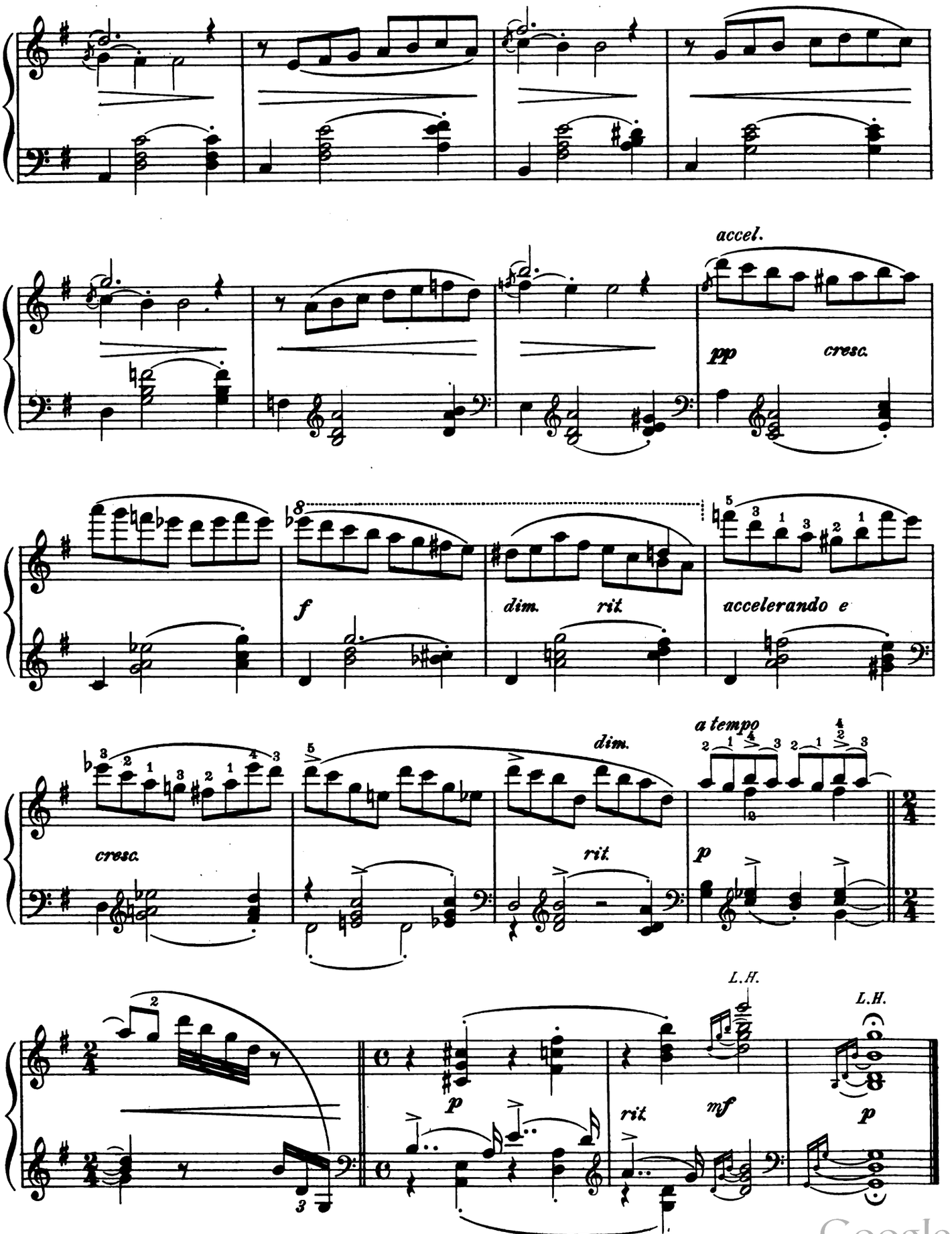

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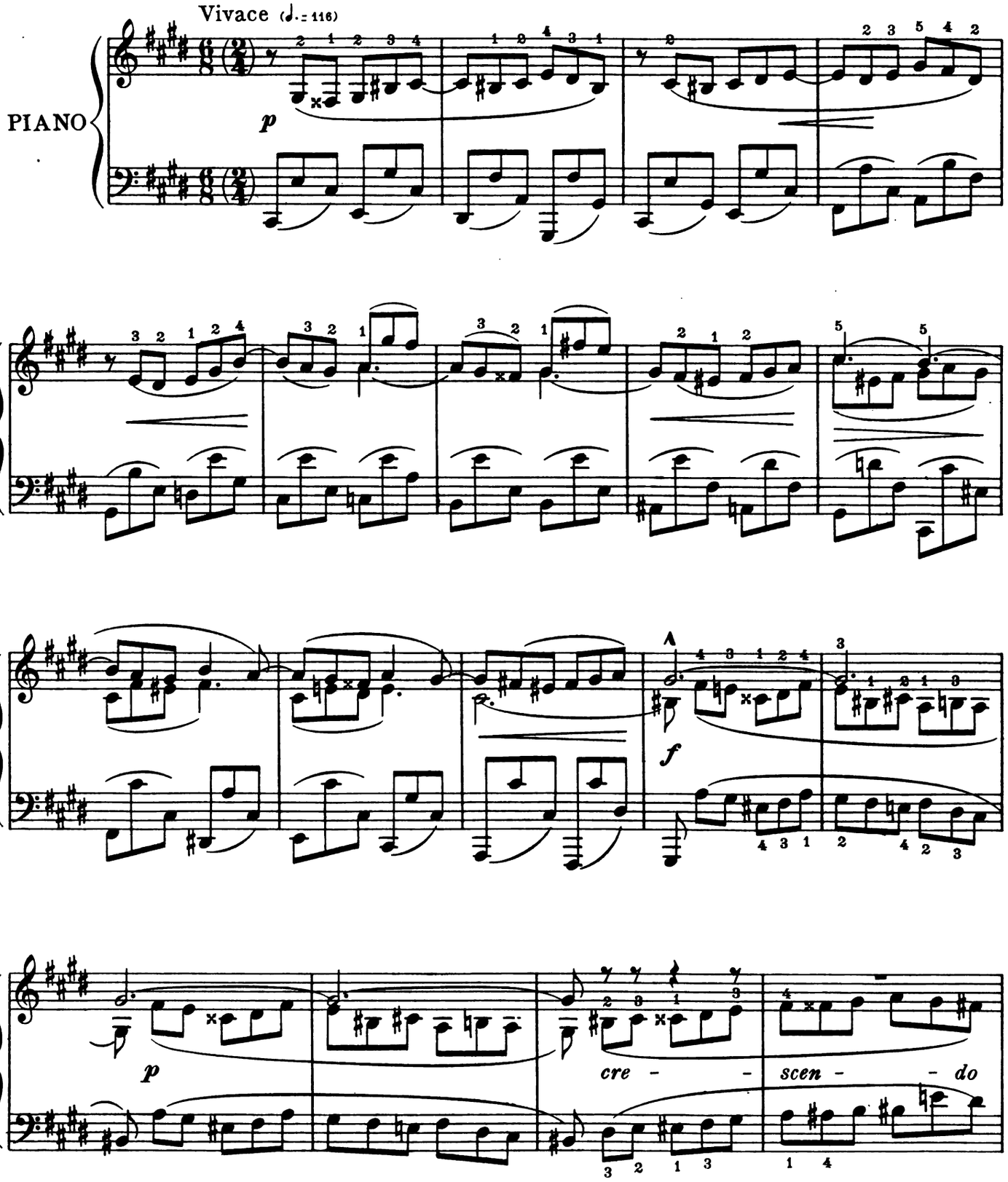
To A. Liadow

ARABESQUE

Edited by Constantin von Sternberg

E. ALENEFF, Op. 9, № 1
(1872-)



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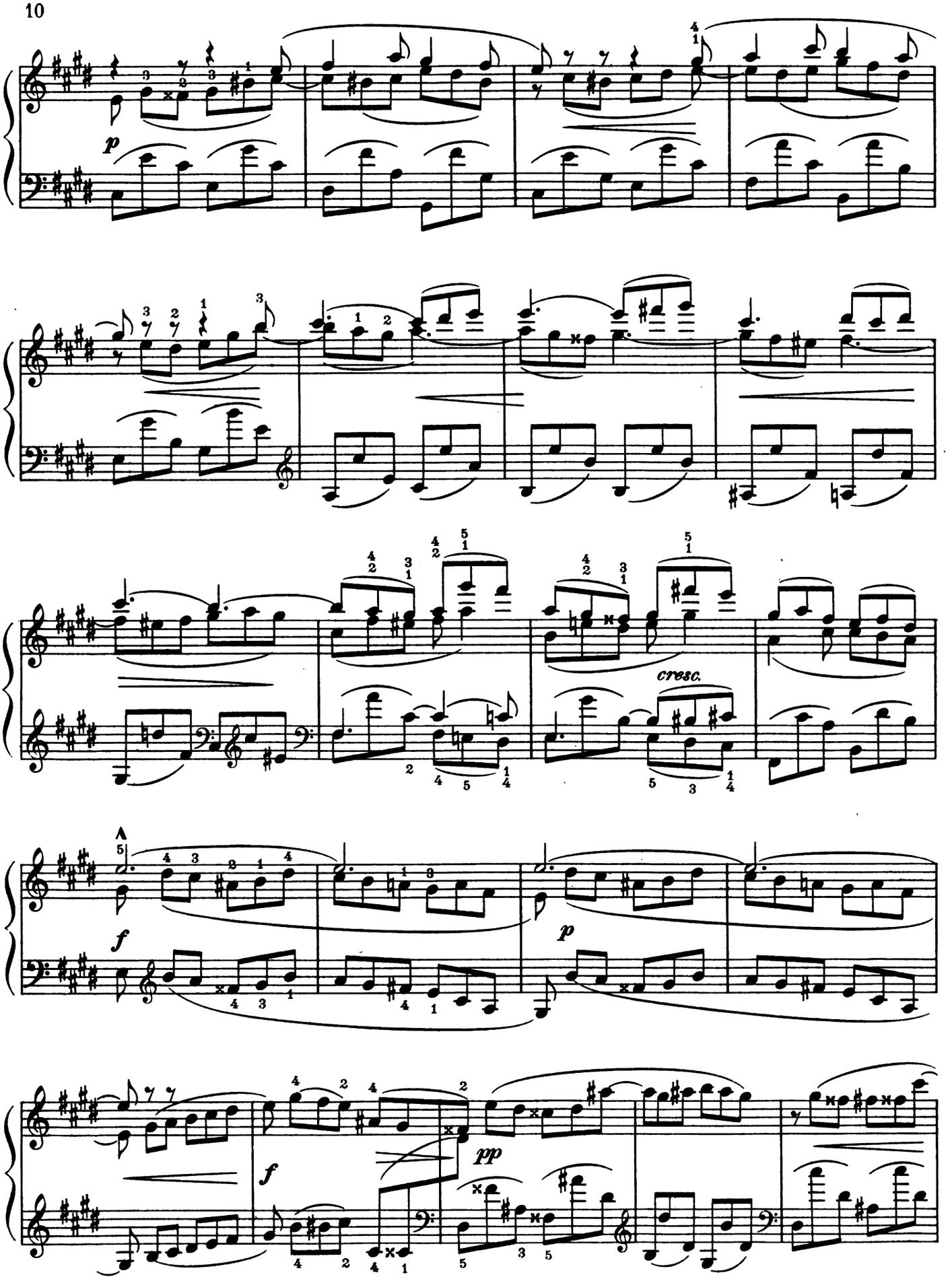

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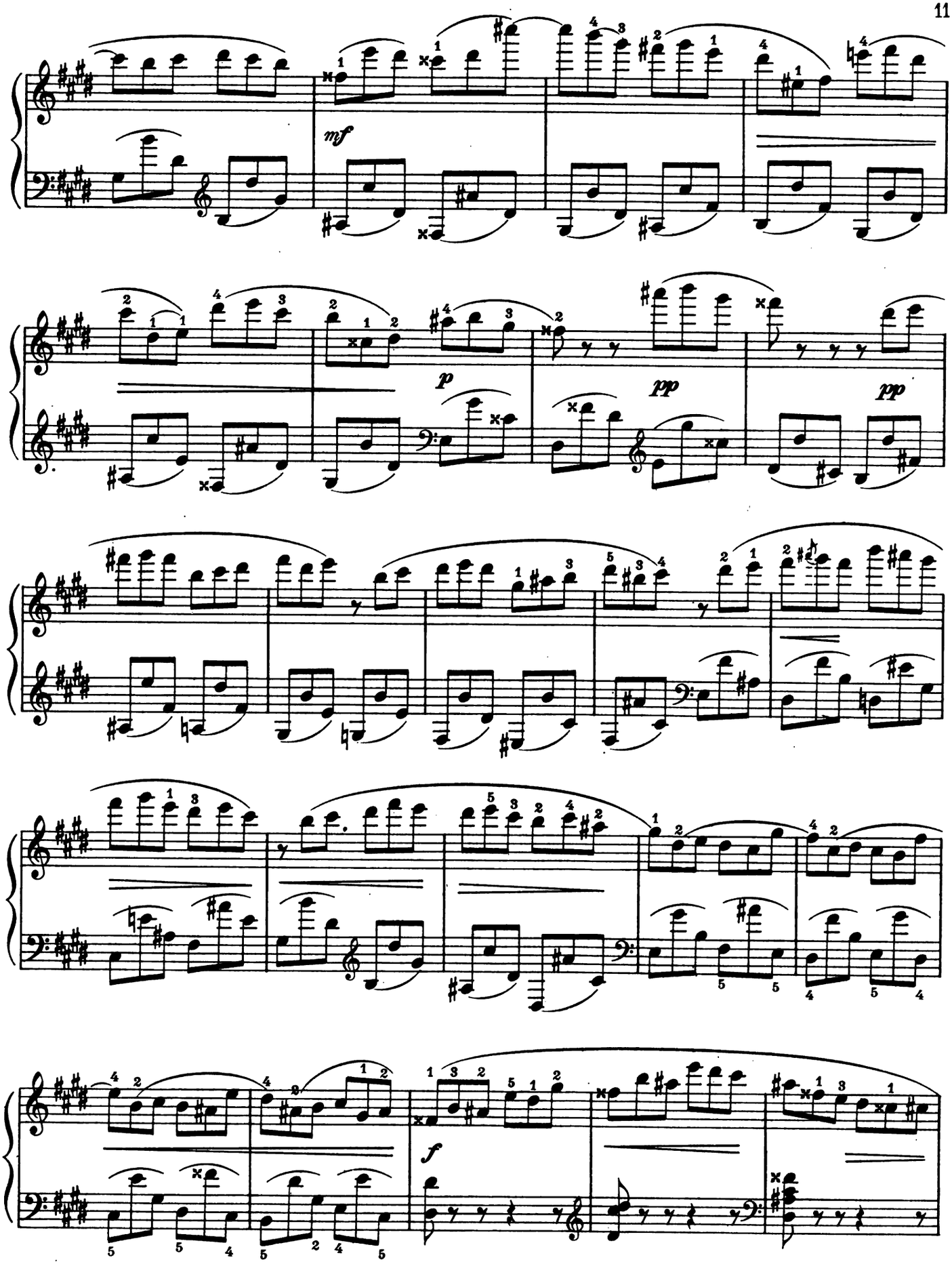

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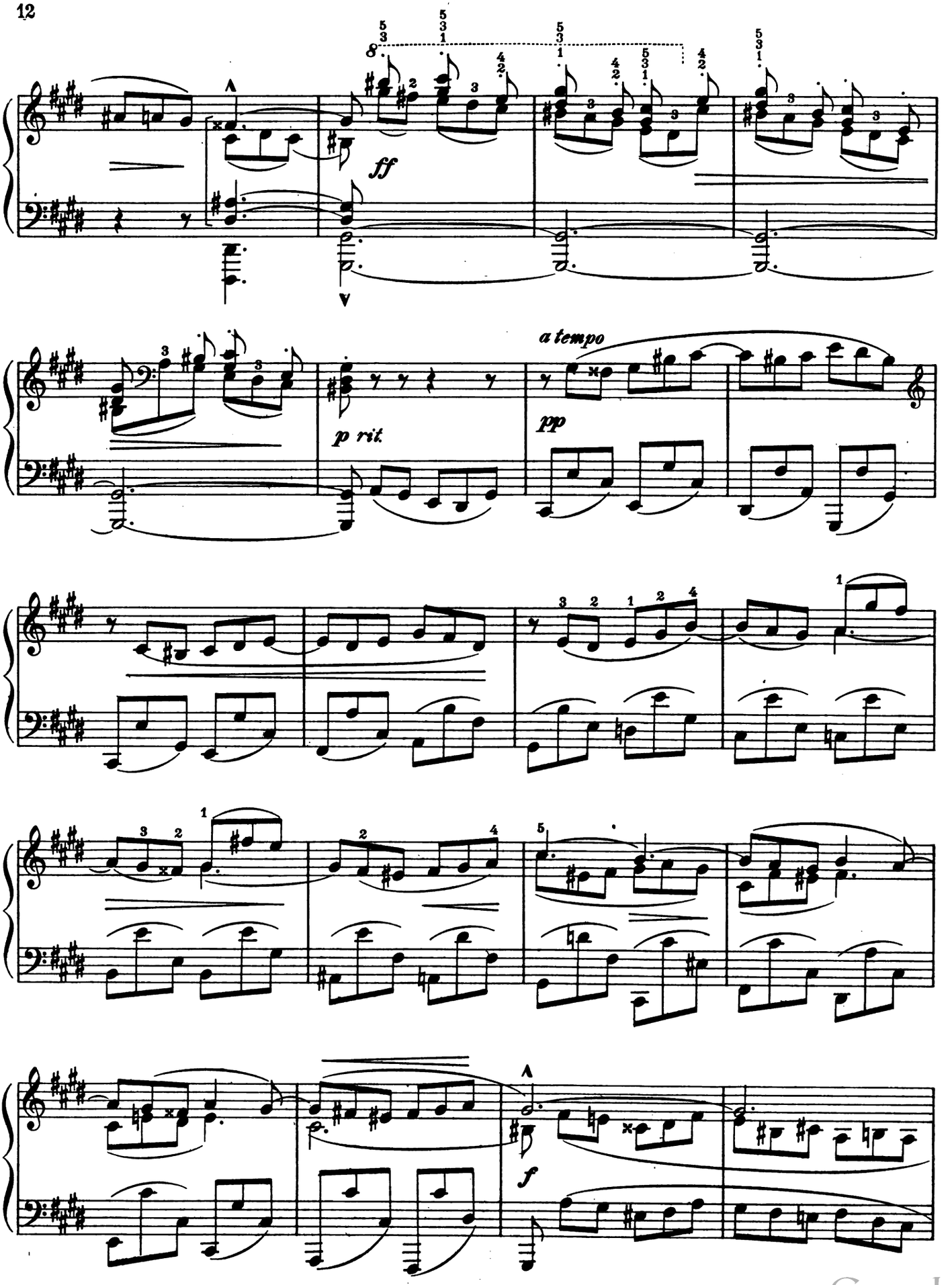

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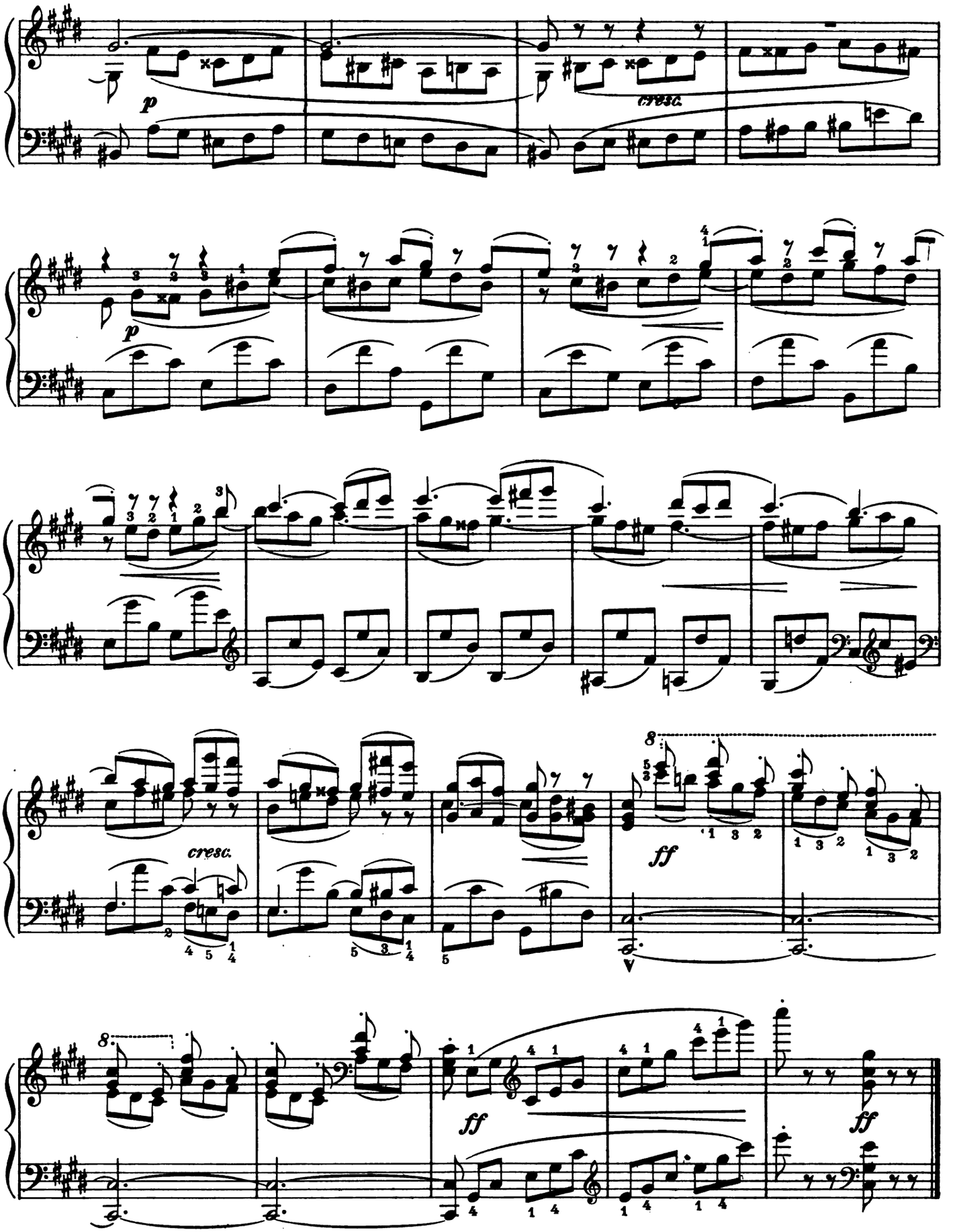

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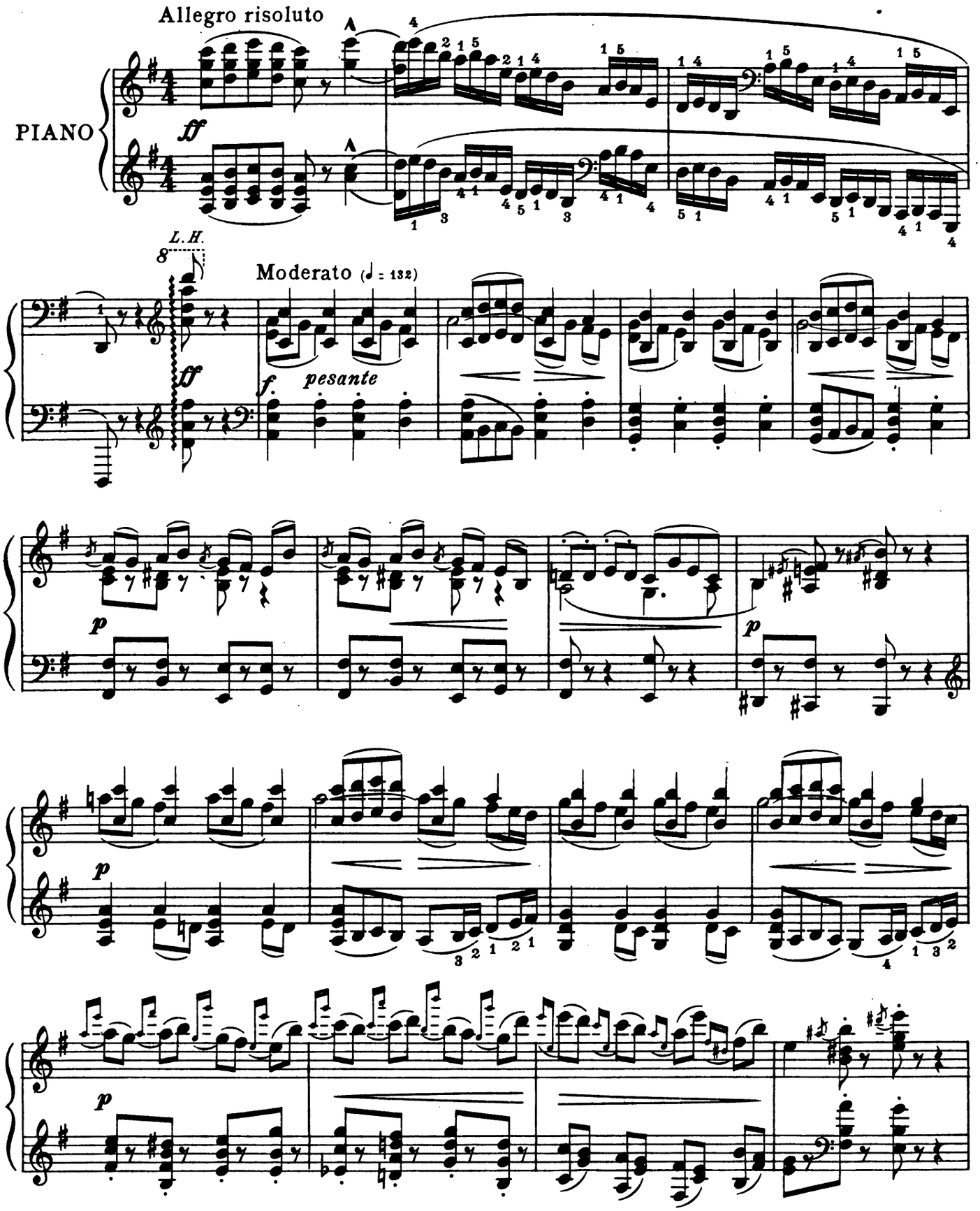
To A. Liadow

BURLESQUE

Edited by Constantin von Sternberg

E. ALENEFF, Op. 9, № 4
(1872 -)



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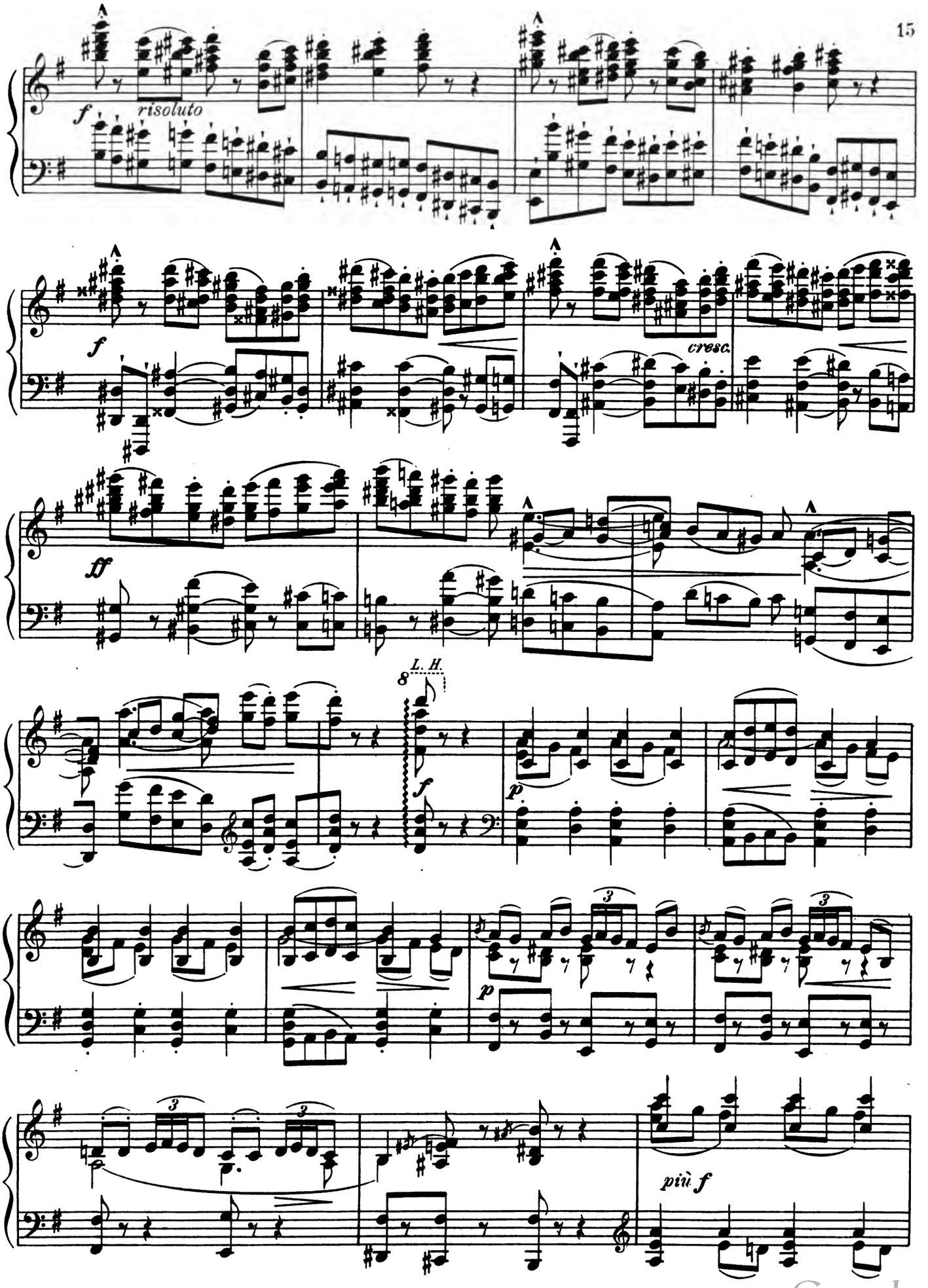

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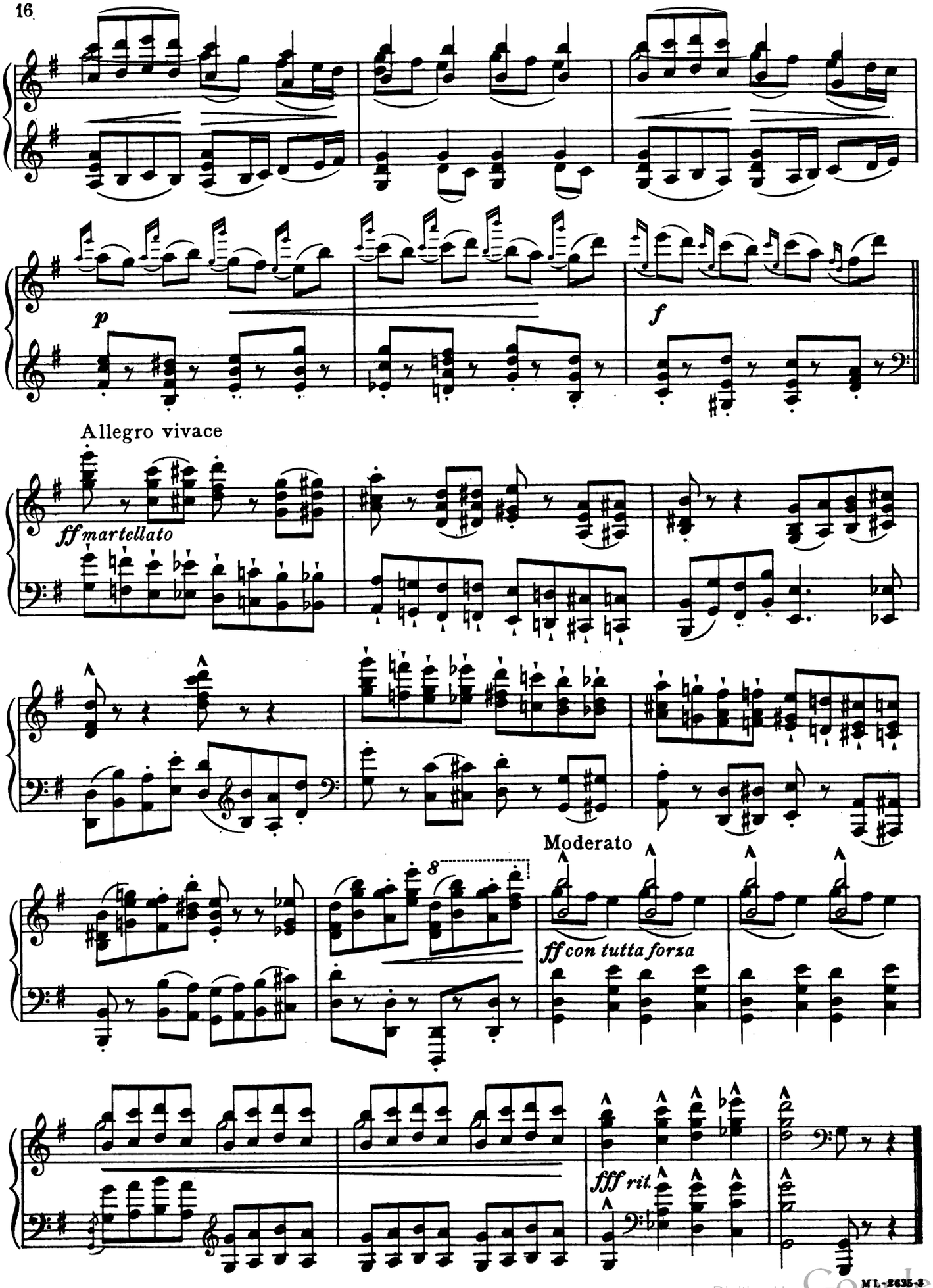

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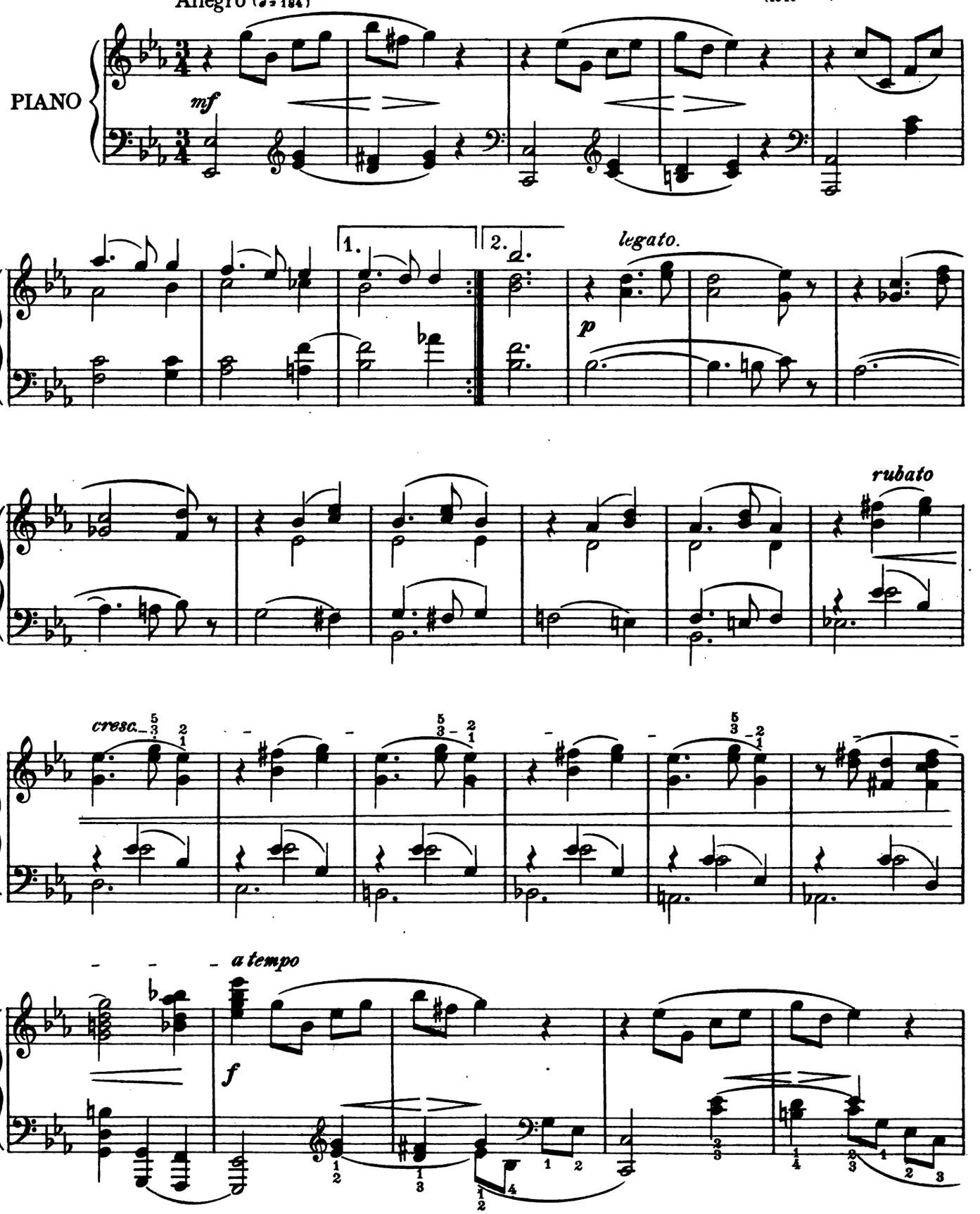
To Félix Blumenfeld

VALSE, in E♭

Edited by Constantin von Sternberg

ACHILLES ALPHERAKY, Op. 27, № 3
(1846-)



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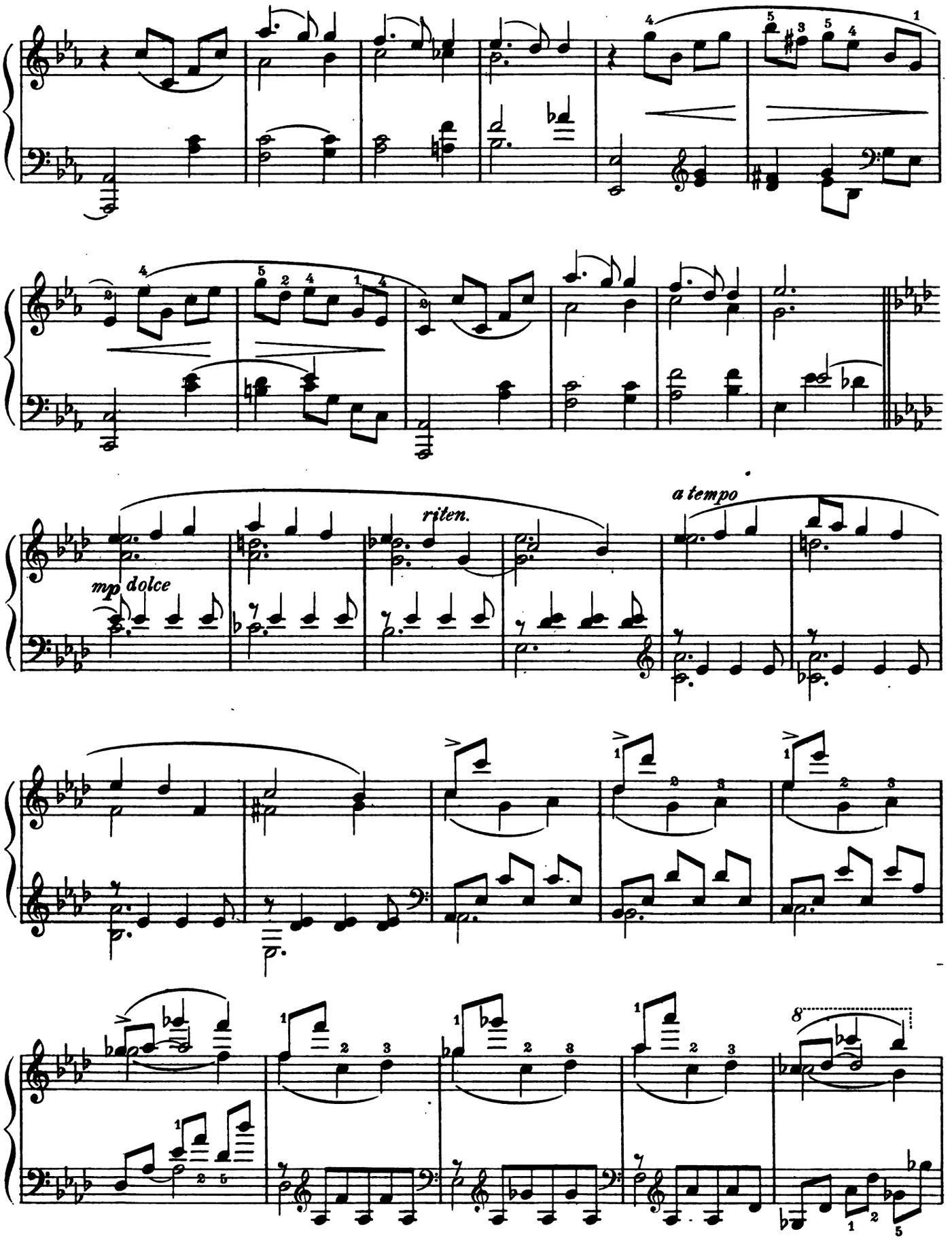

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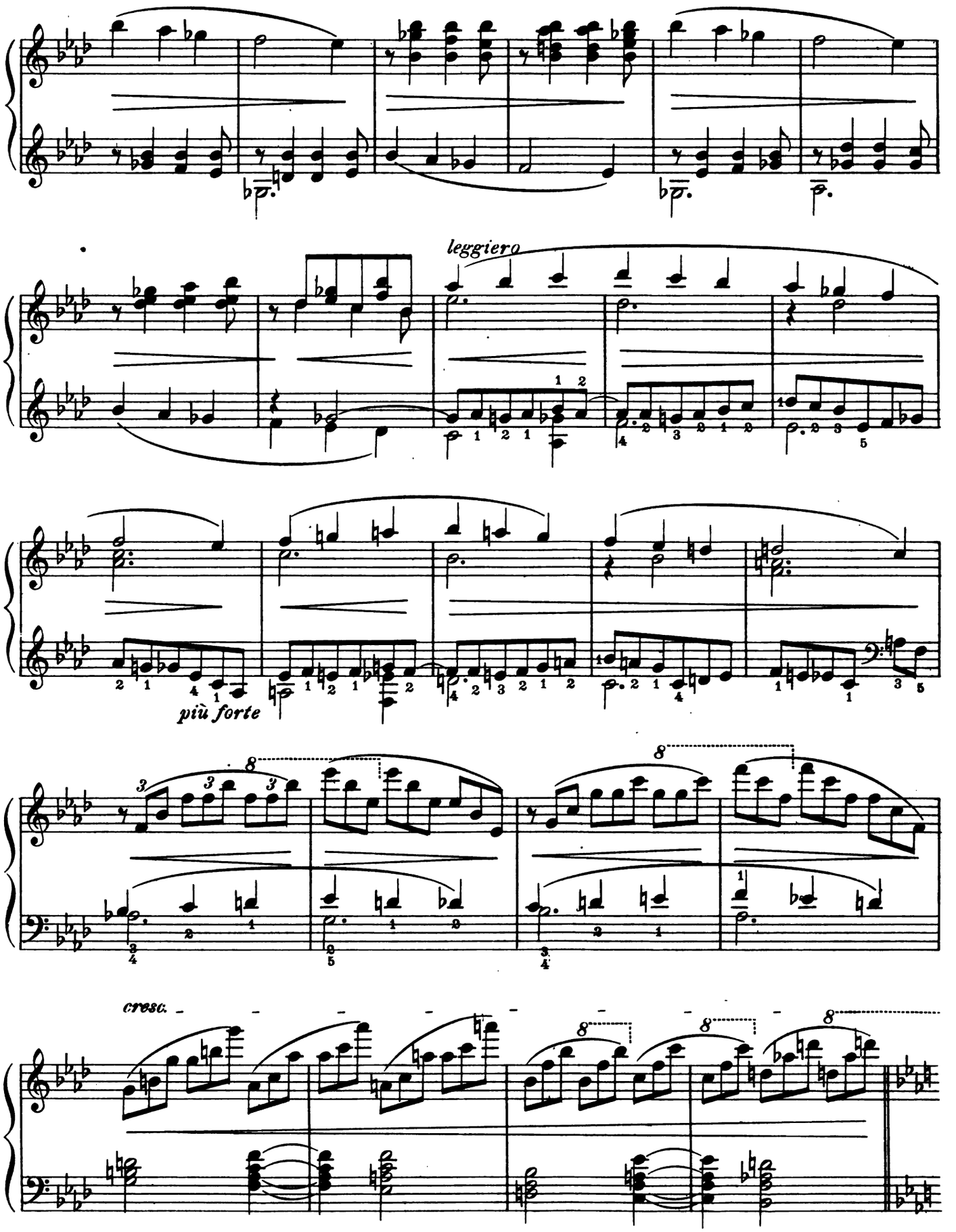

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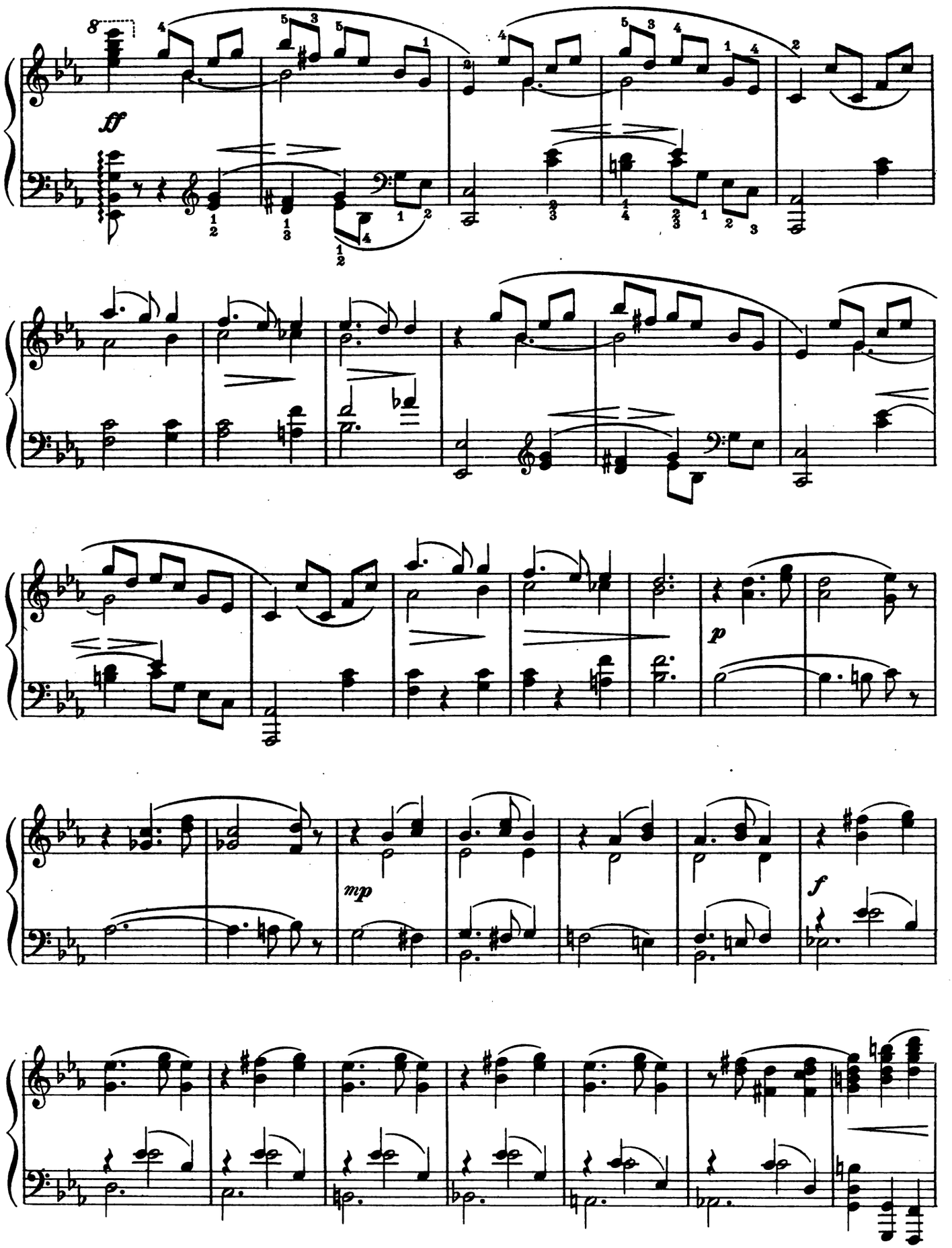

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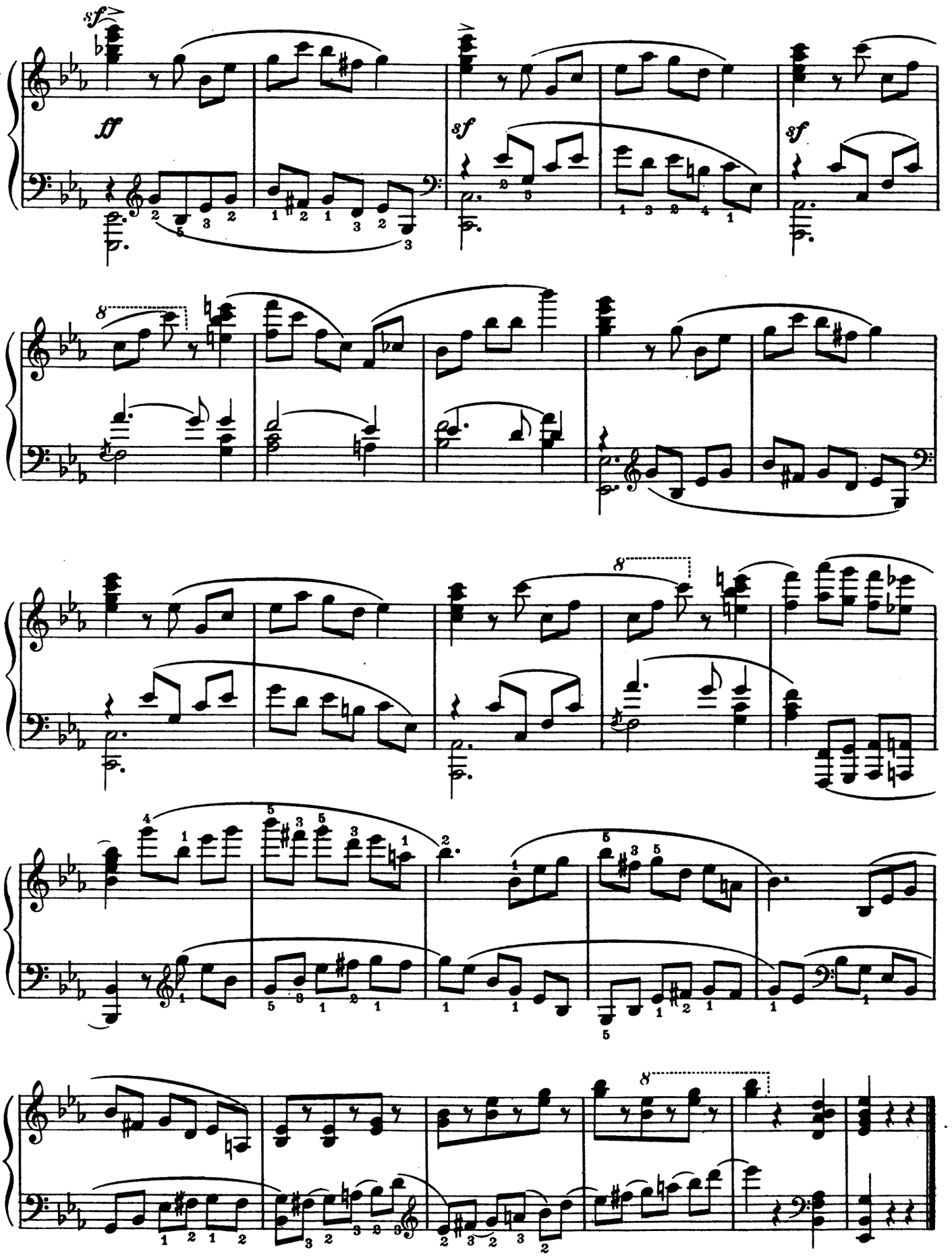

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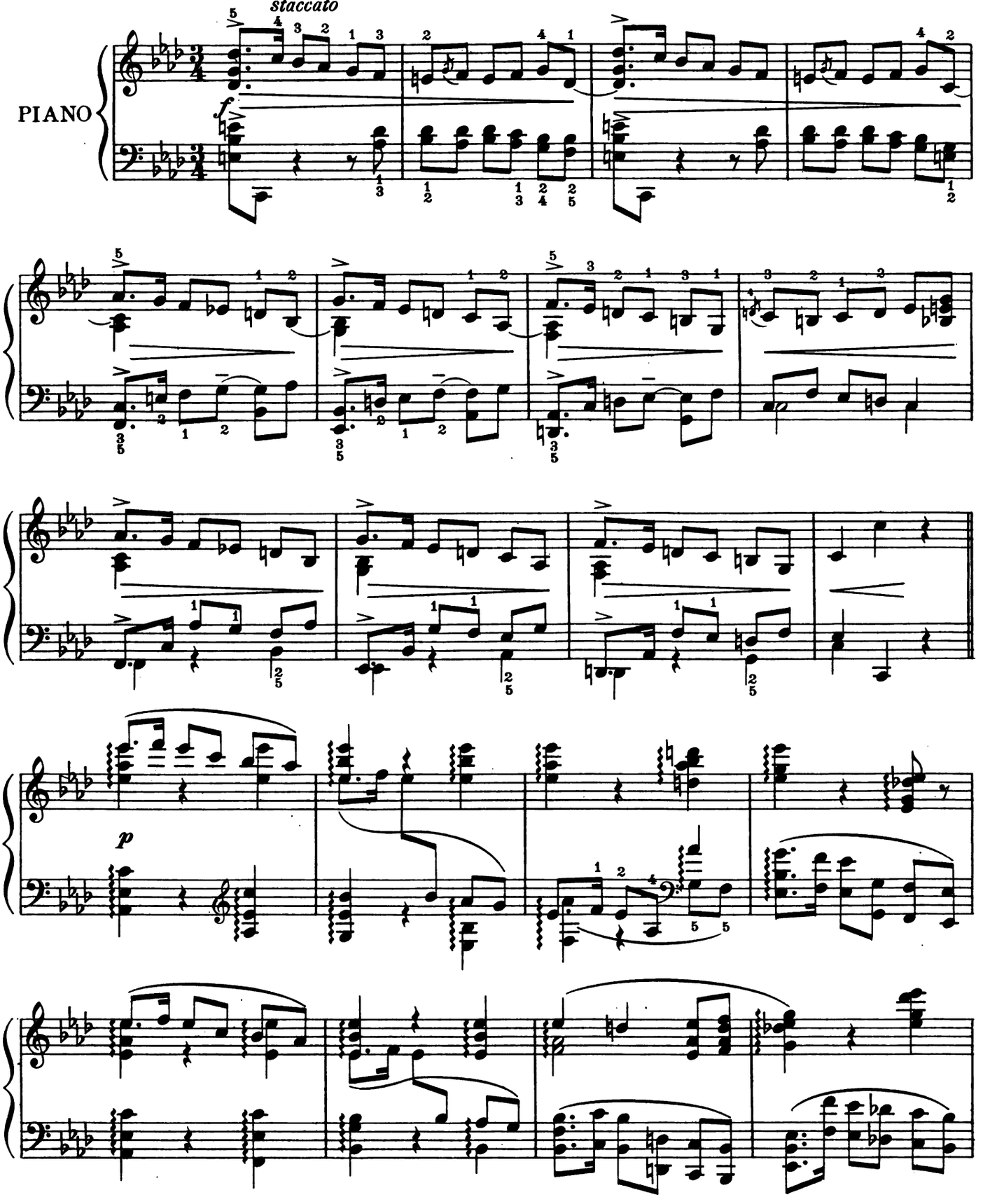
SCHERZO, in F Minor

Edited by Constantin von Sternberg

ACHILLES ALPHERAKY, Op. 29, № 2
(1846-)

Allegro (♩=138)
staccato

PIANO



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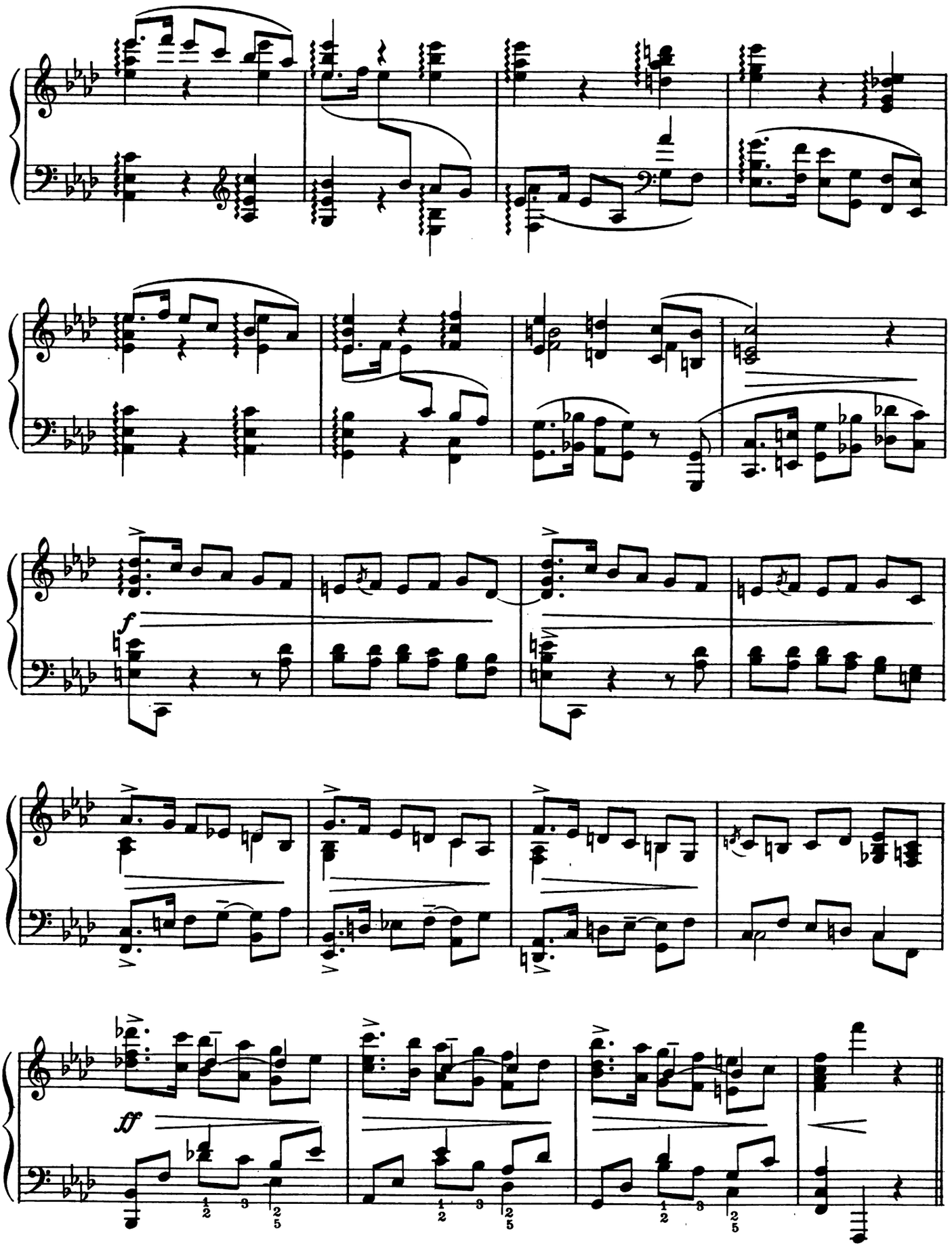

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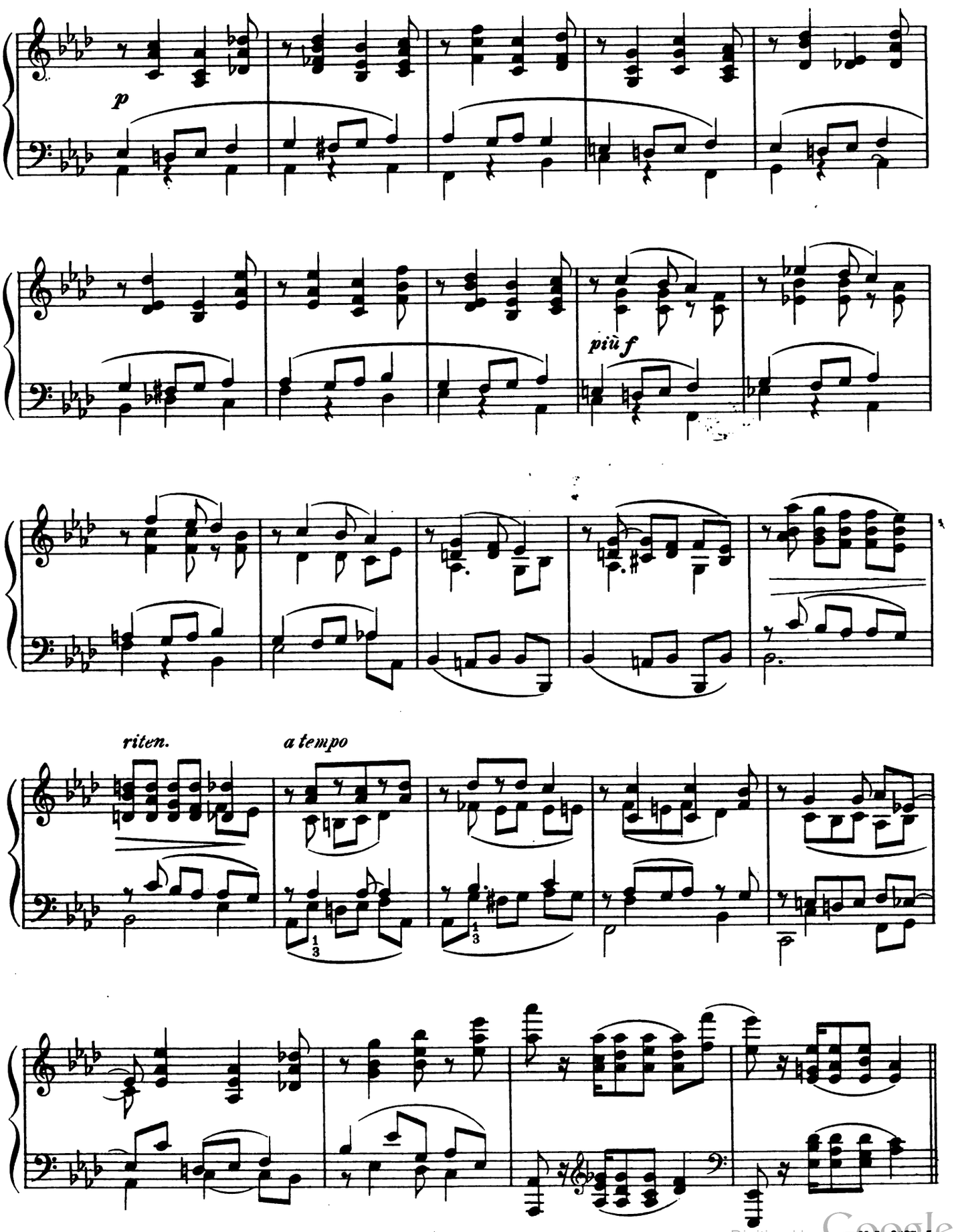

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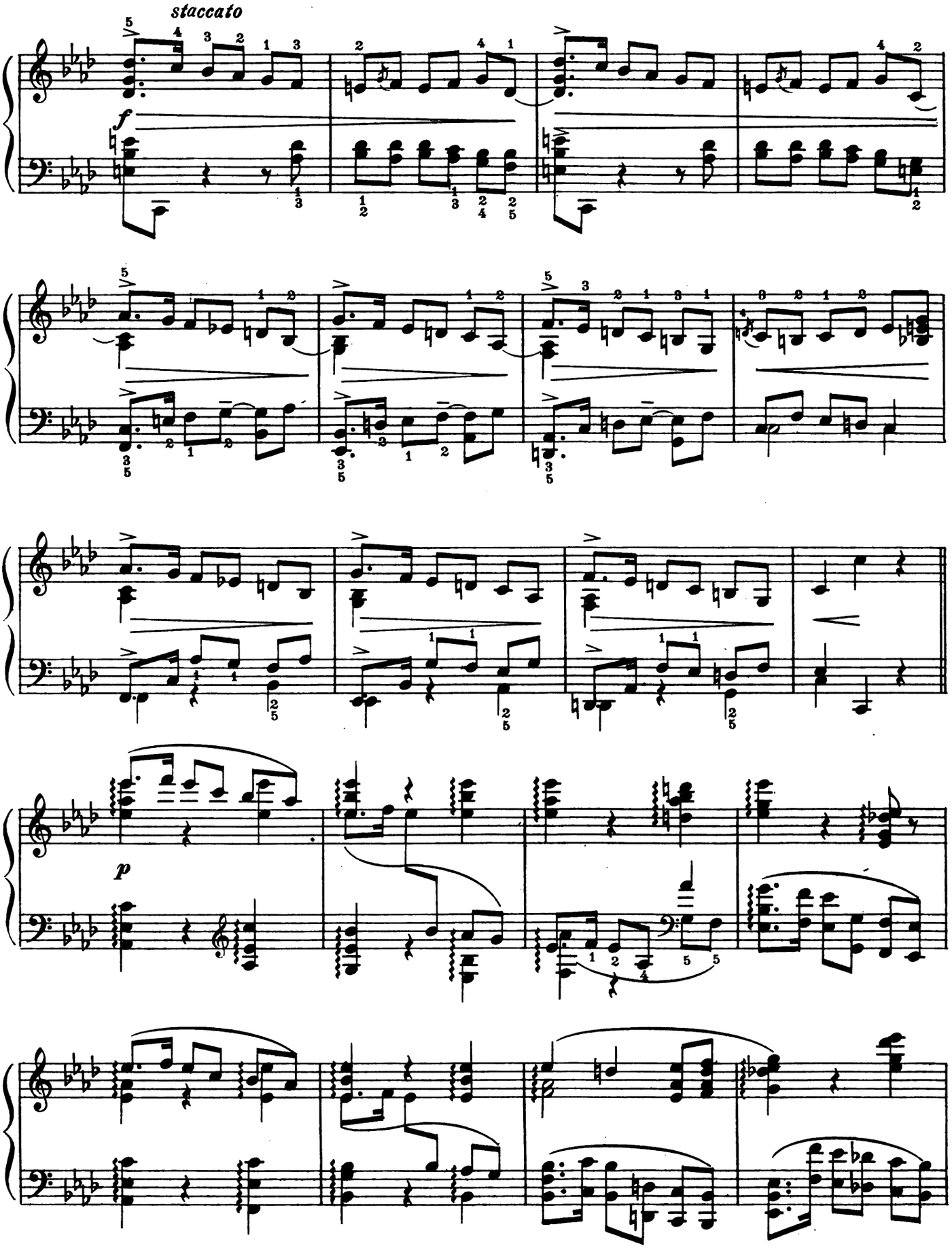

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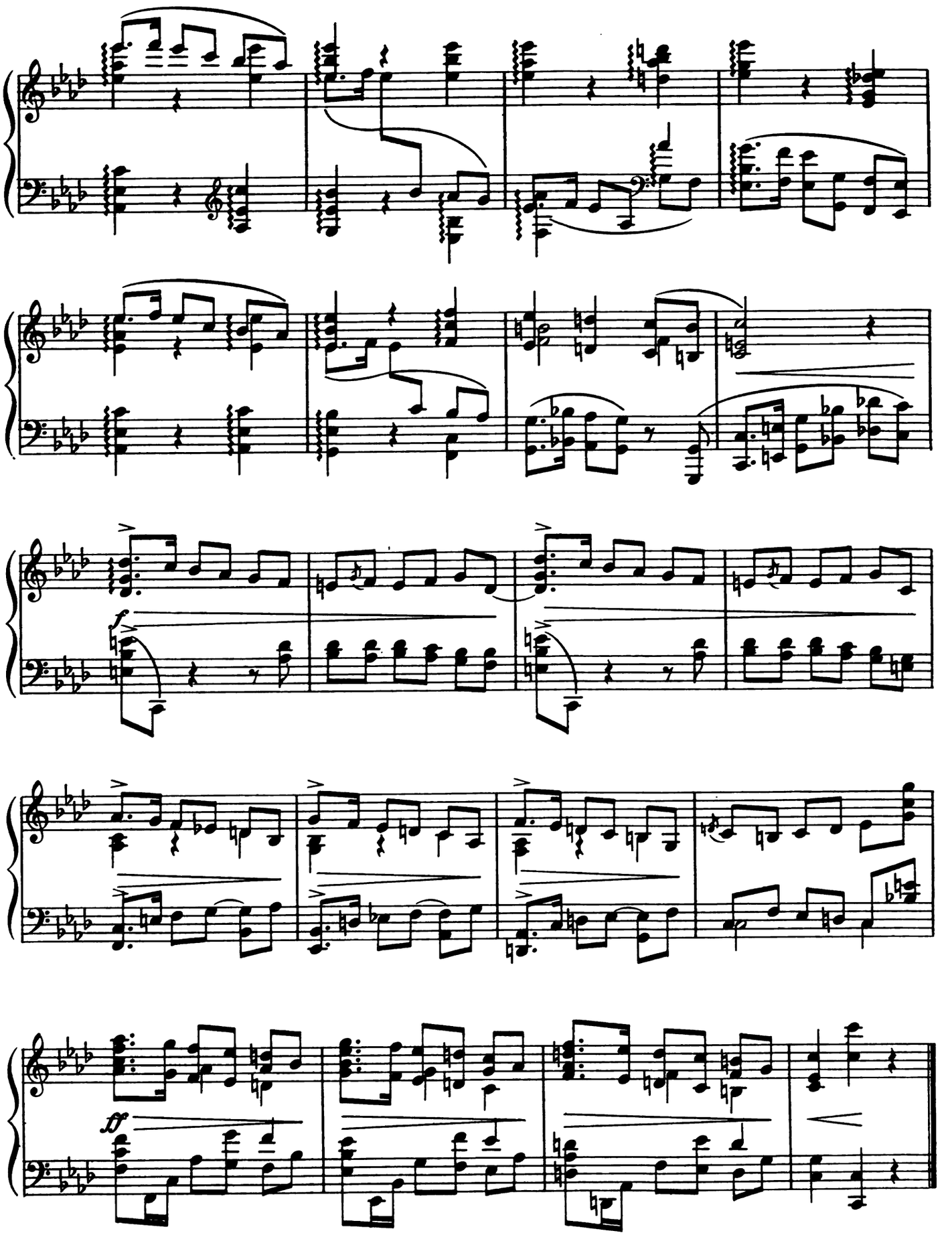

ML-2637-5
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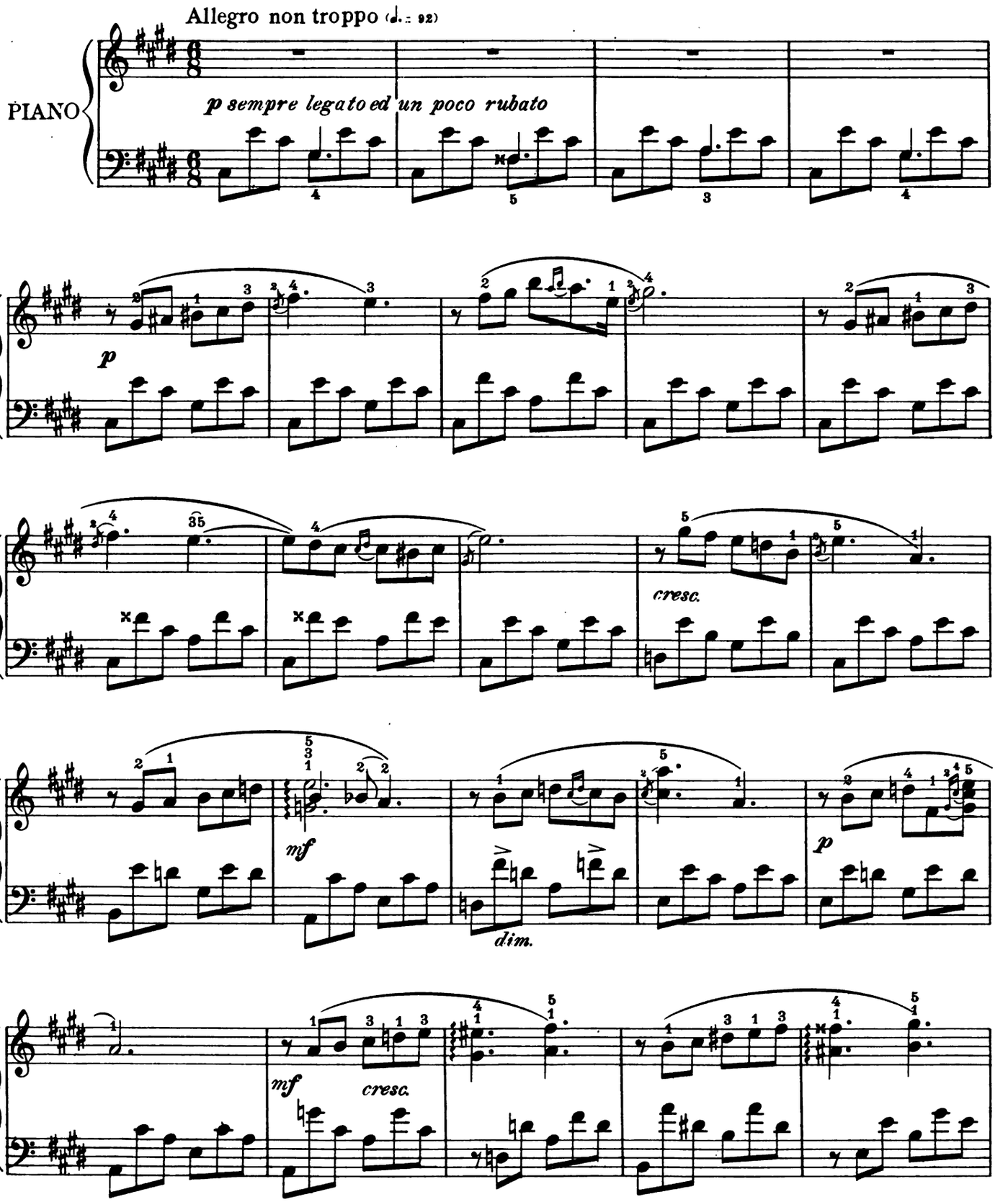
To Mlle Cathérine Pawlowsky

DISTANT MEMORIES
(SOUVENIR LOINTAIN)

Edited by Constantin von Sternberg

NICOLAS AMANI, Op. 7, №1



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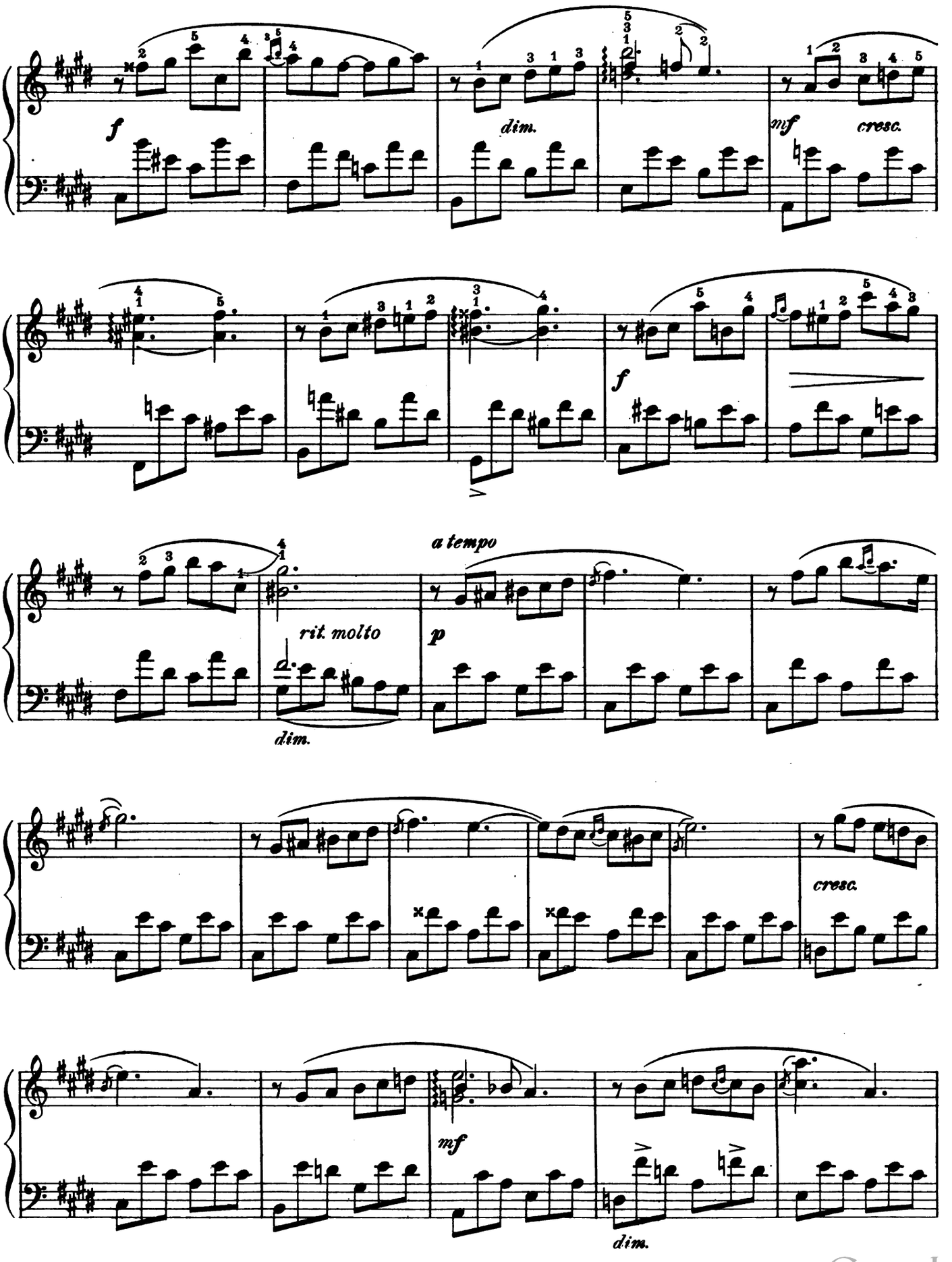

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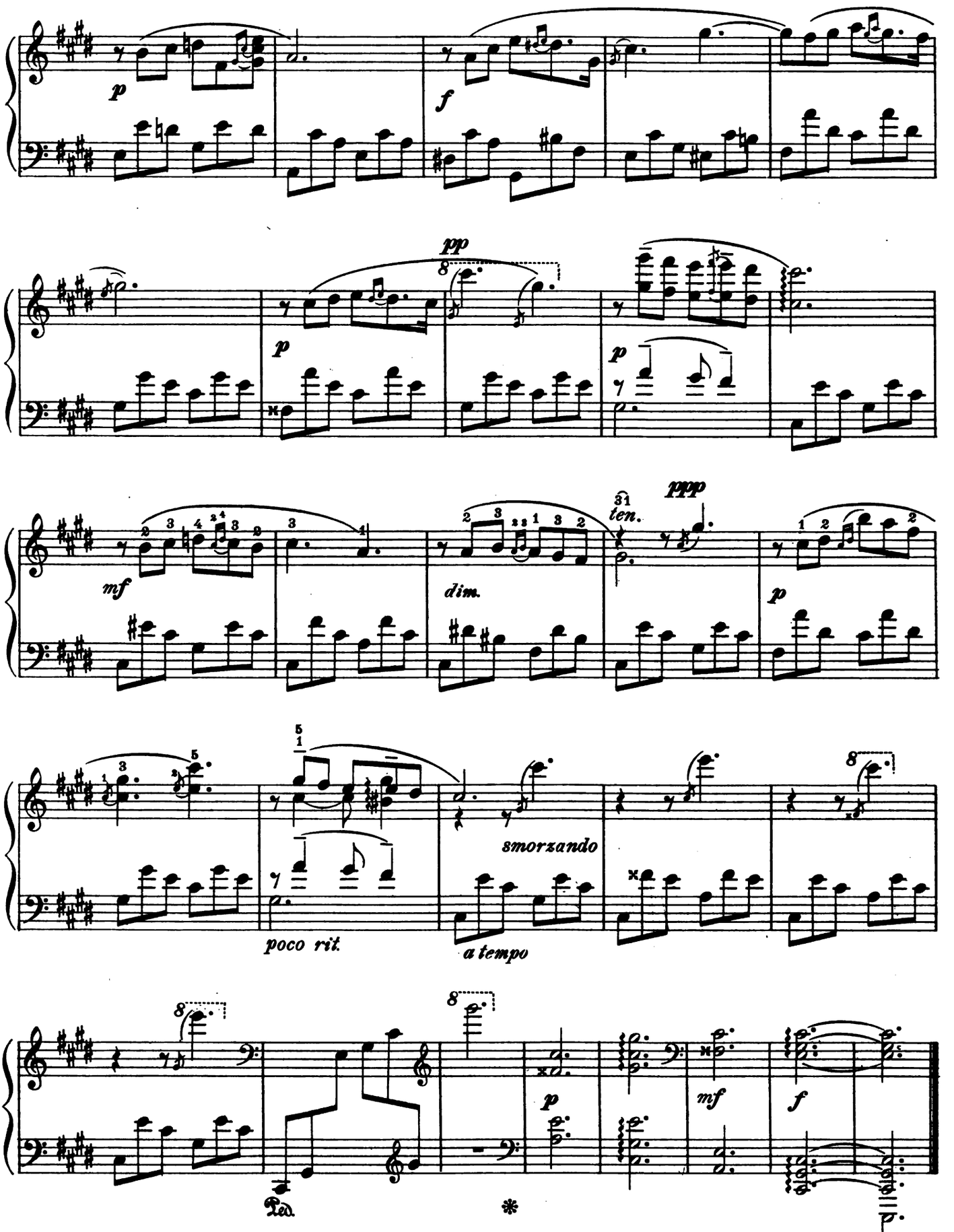

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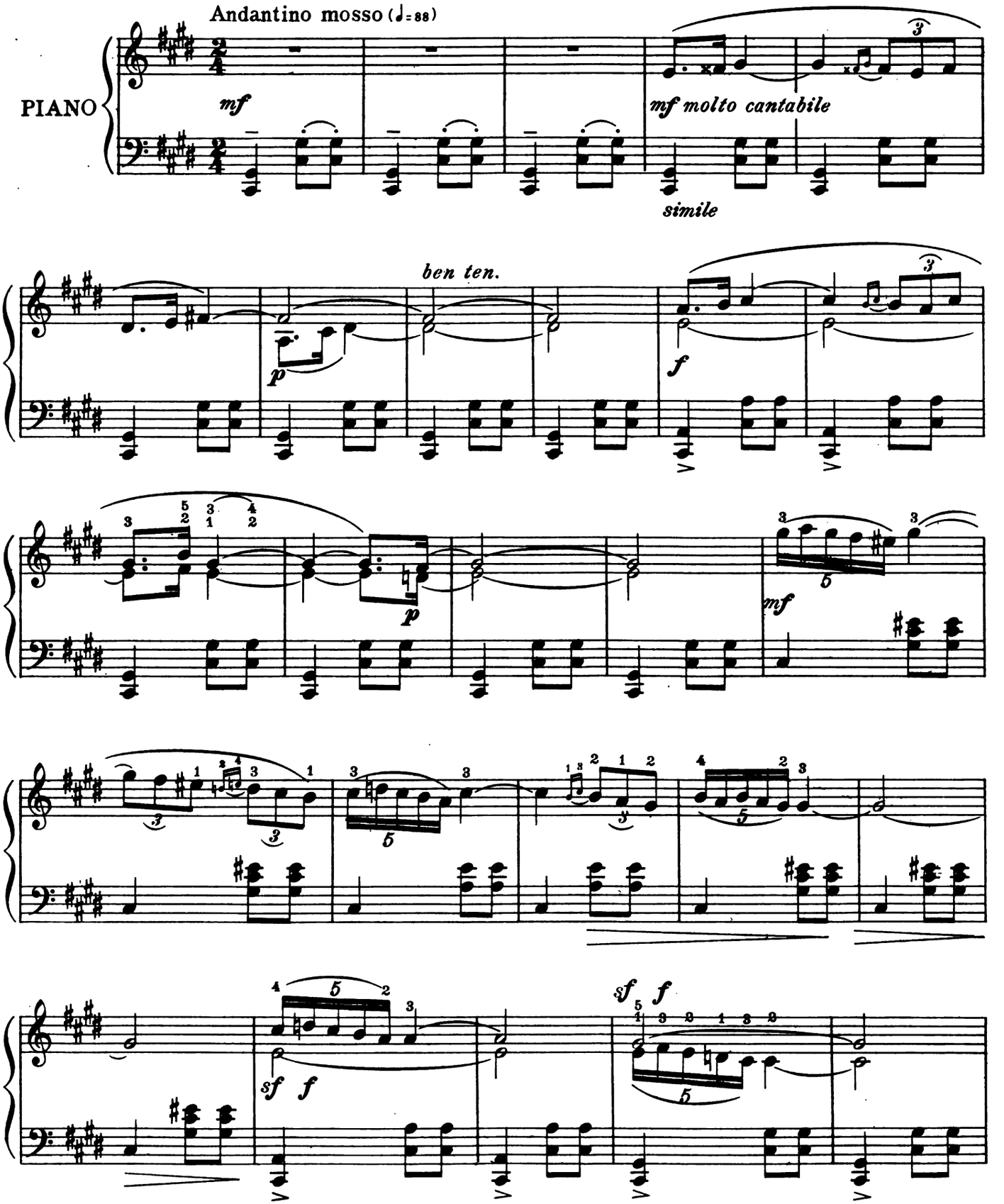
To M. Stefano Gentile

ORIENTALE

Edited by Constantin von Sternberg

NICOLAS AMANI, Op. 7, № 2



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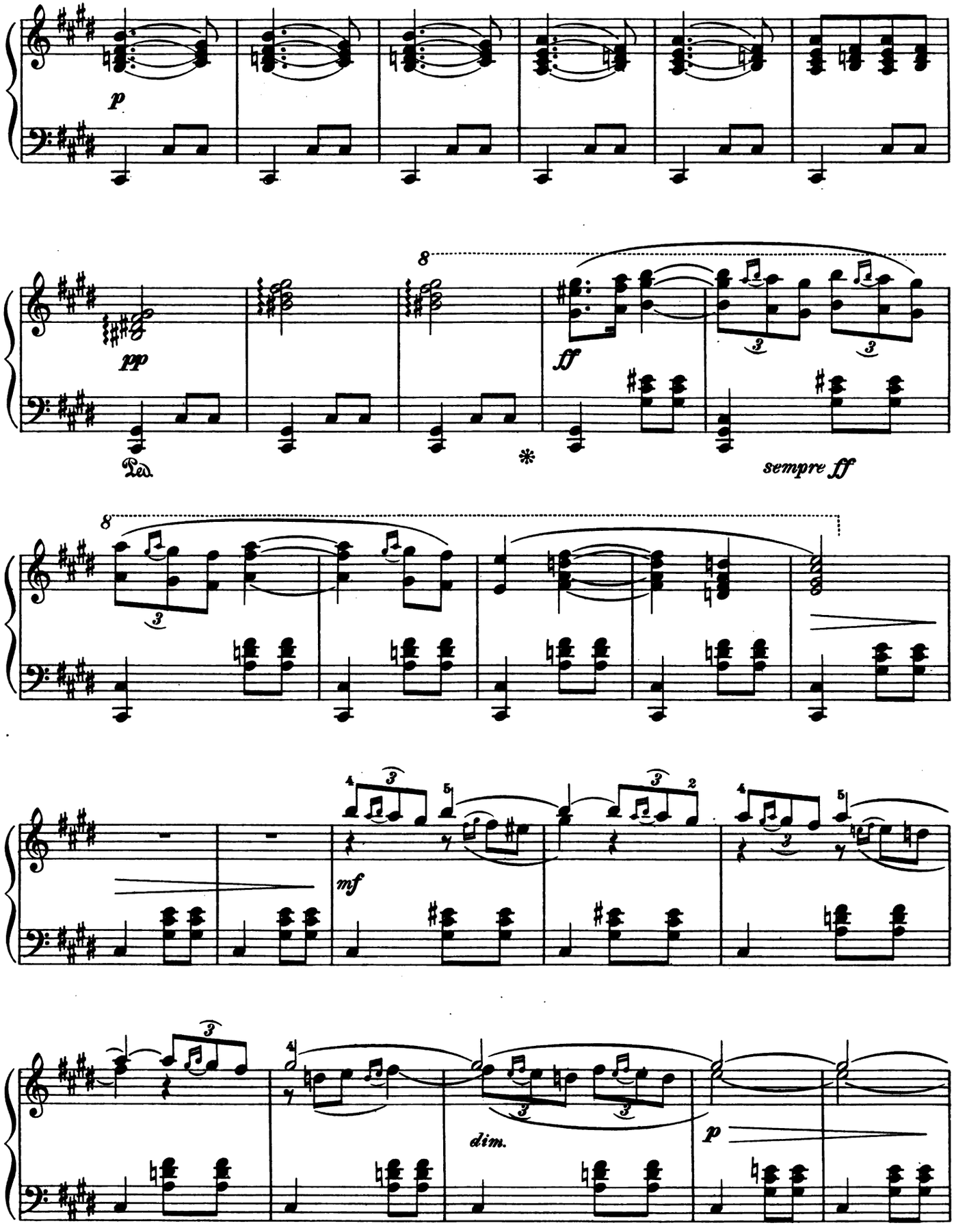

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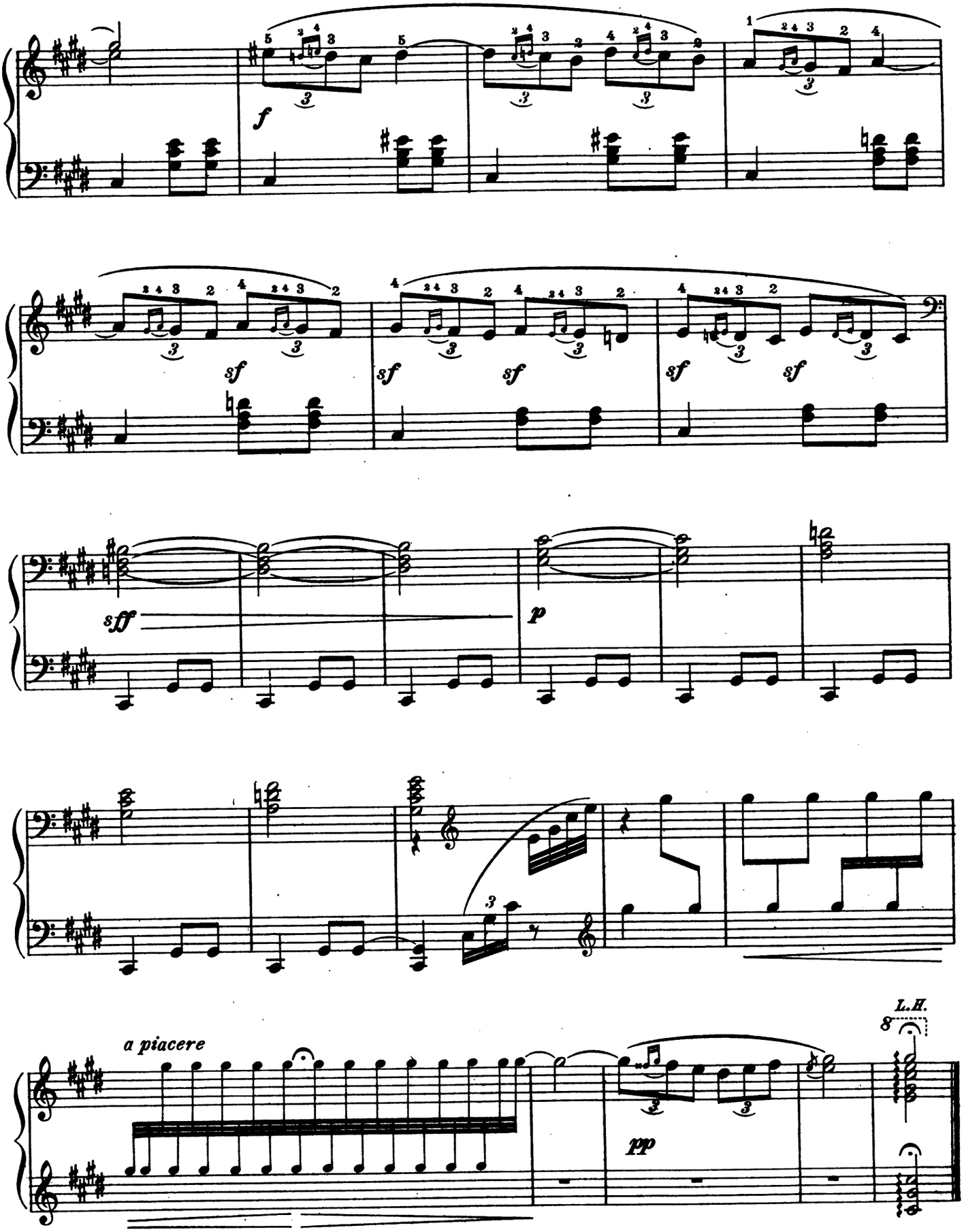

ML-2639-3
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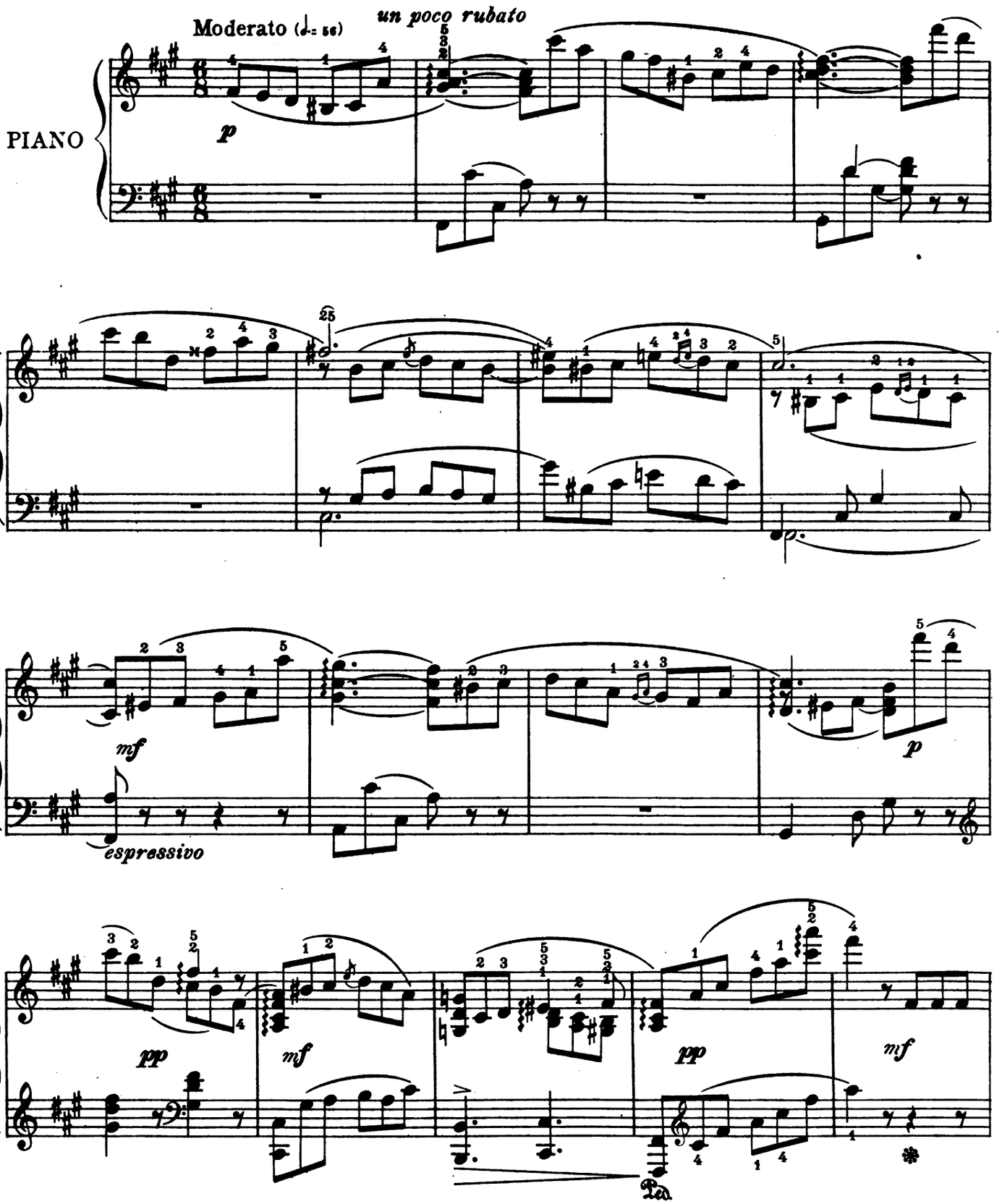
To Mme Alexandra Martianoff

ELEGY
(ÉLÉGIE)

Edited by Constantin von Sternberg

NICOLAS AMANI, Op.7, № 3



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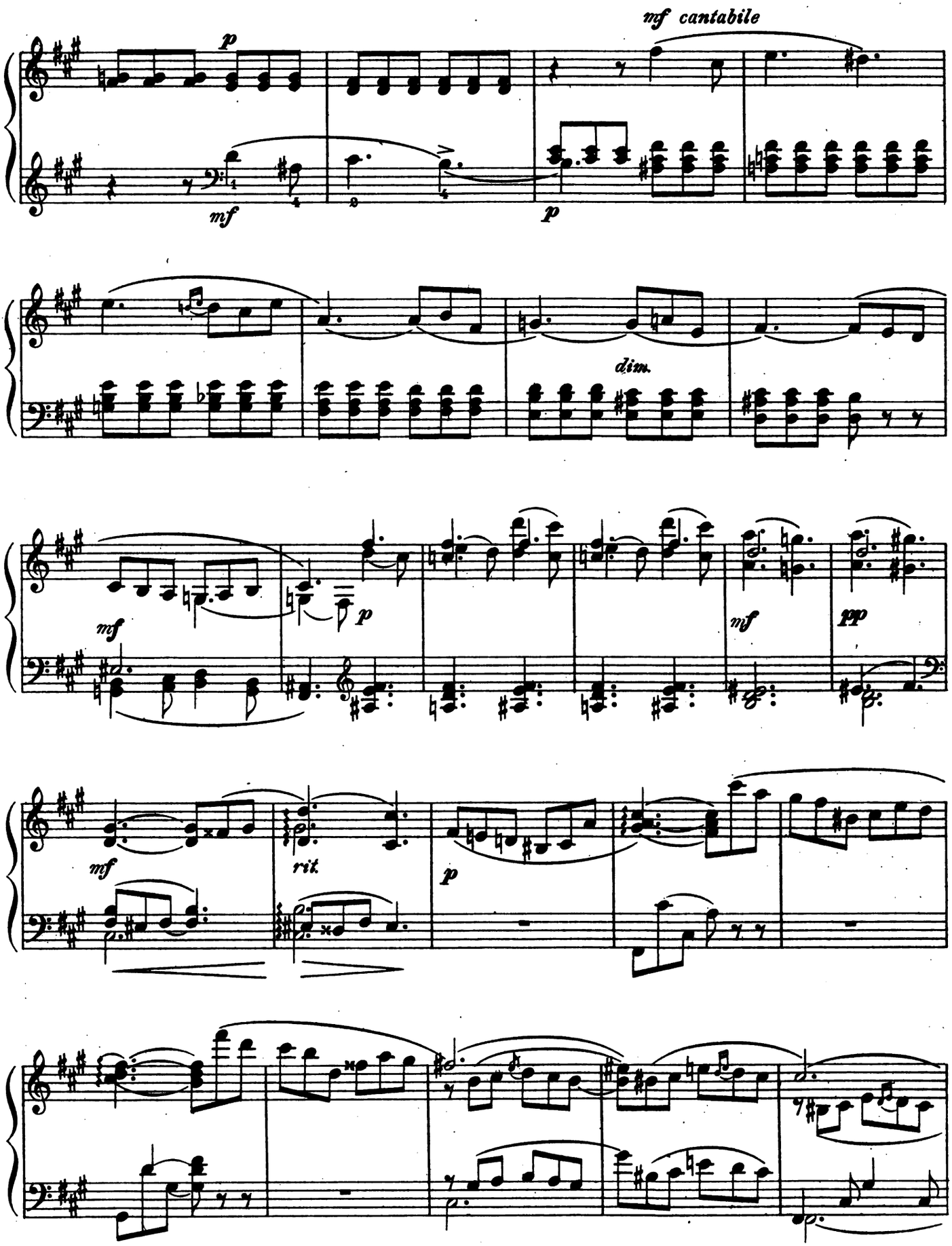

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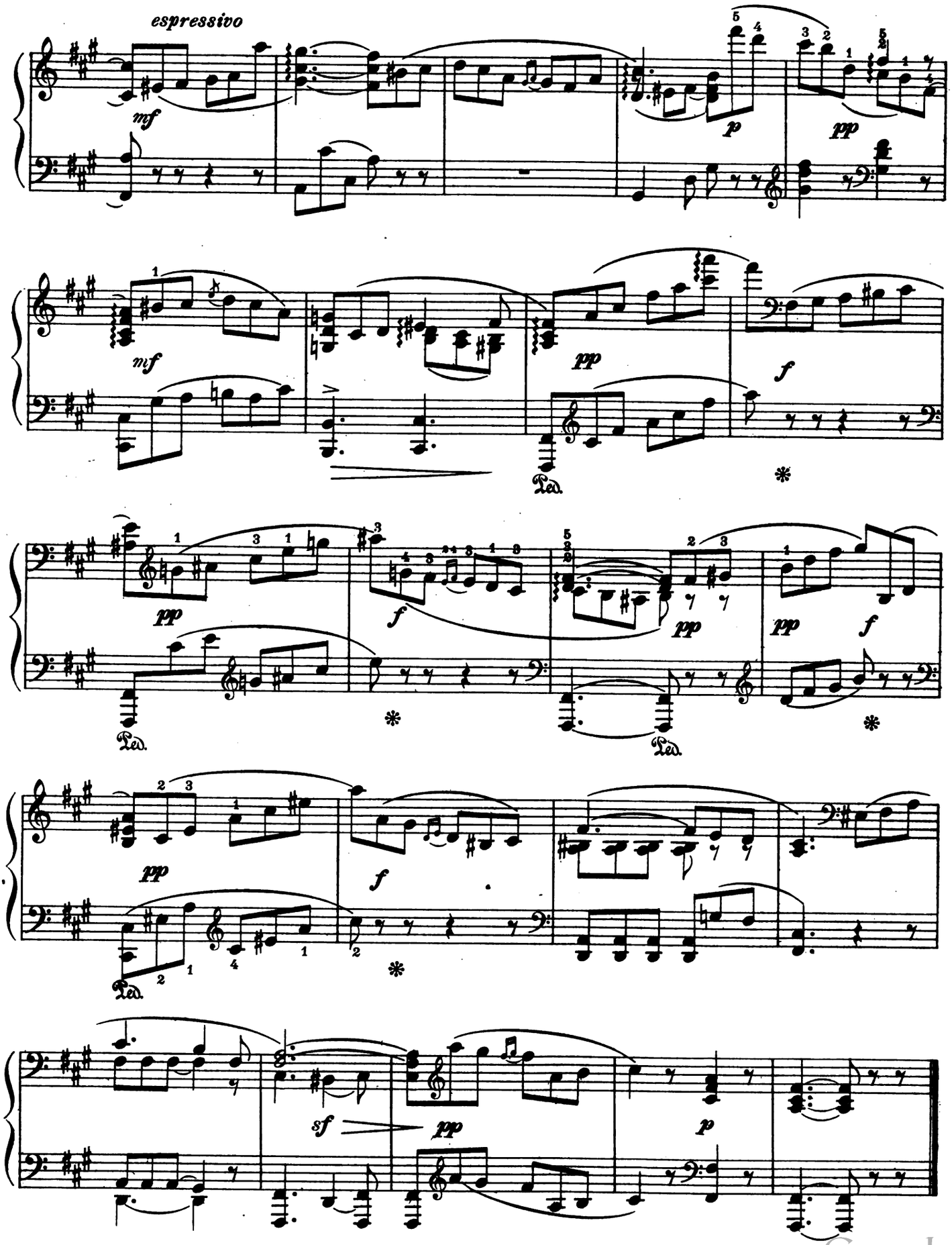

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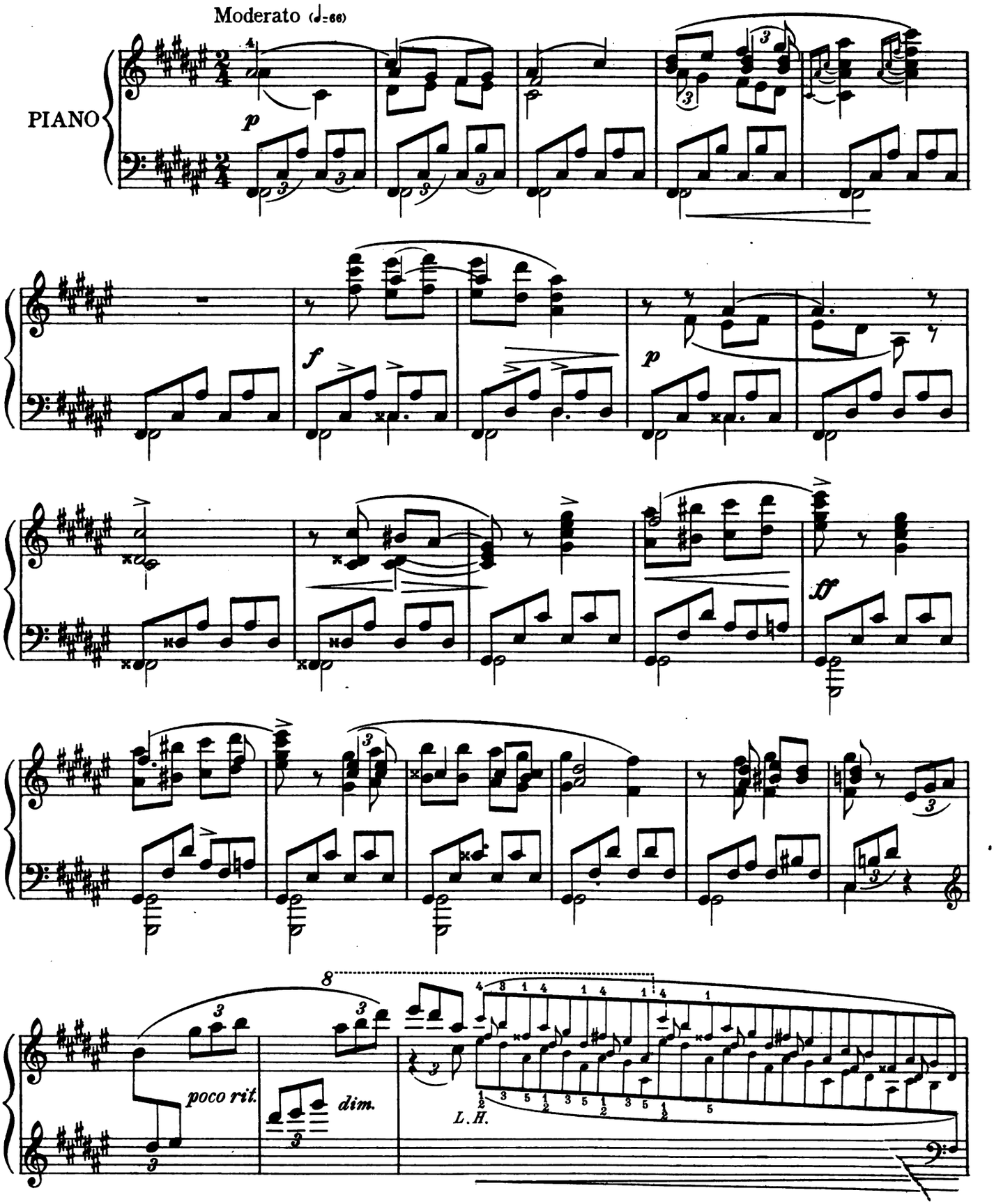
To my sister Olga Korsakevitch

ROMANCE

Edited by Constantin von Sternberg

CONSTANTIN ANTIPOFF, Op. 5, No. 1
(1859-)



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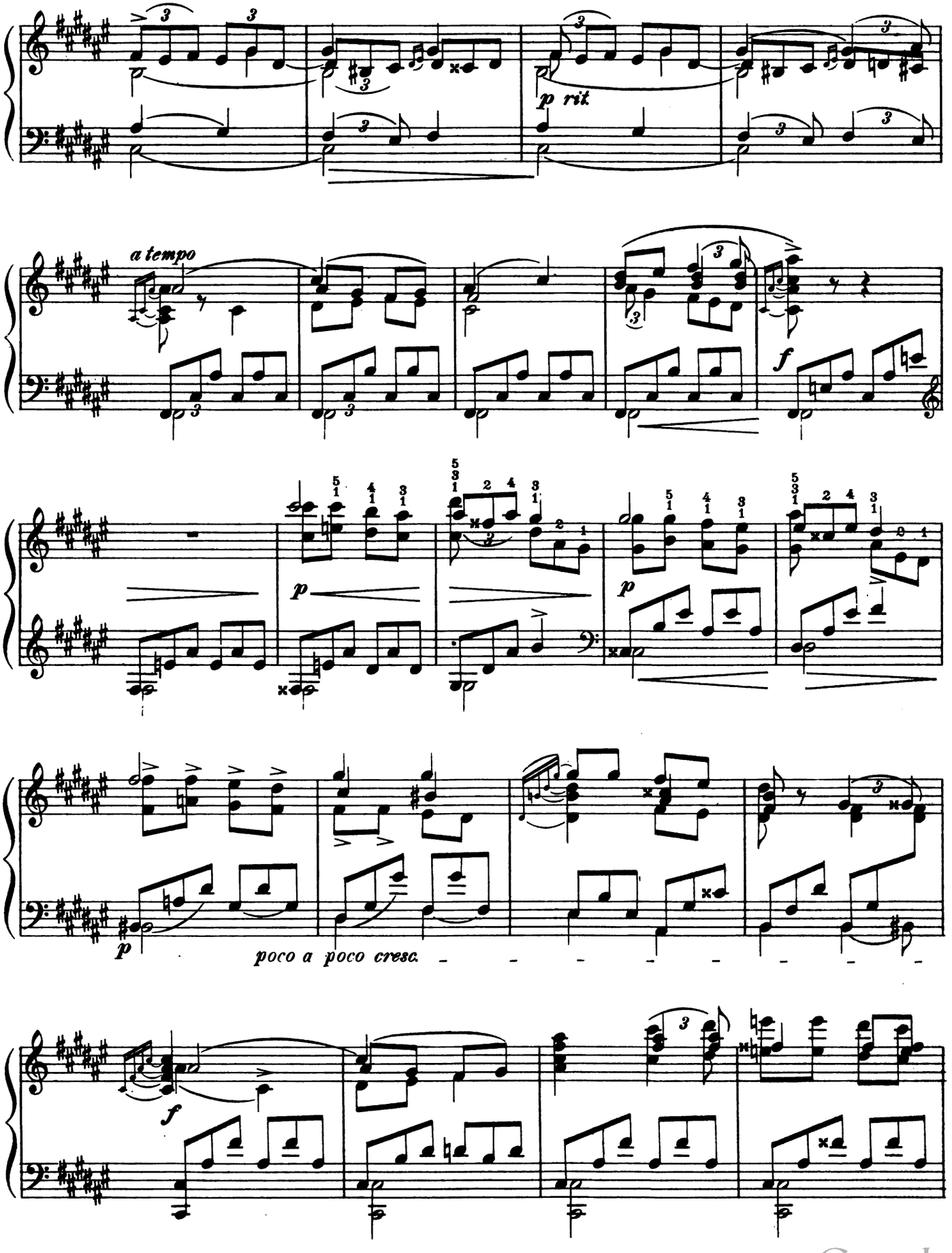

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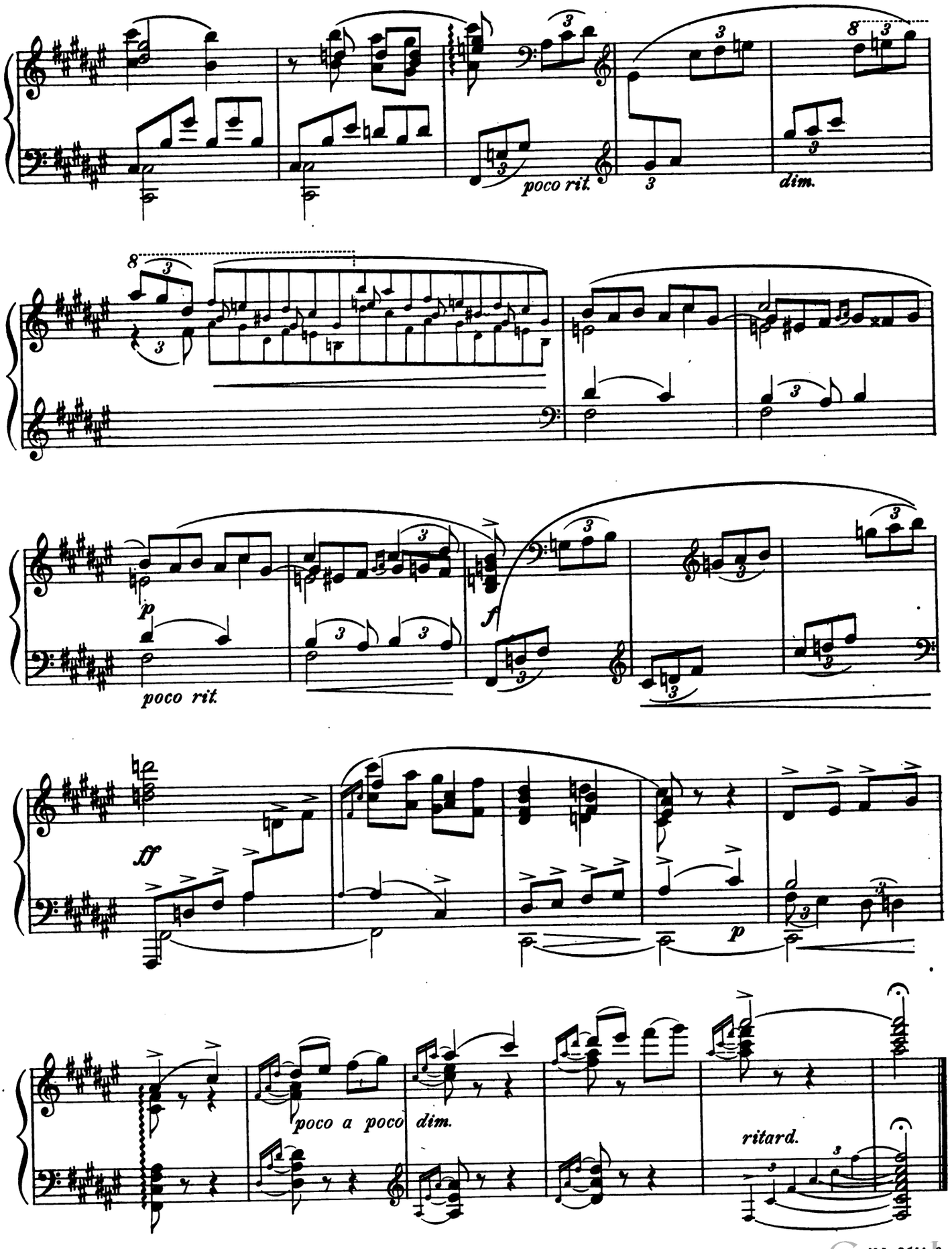

ML-3641-3
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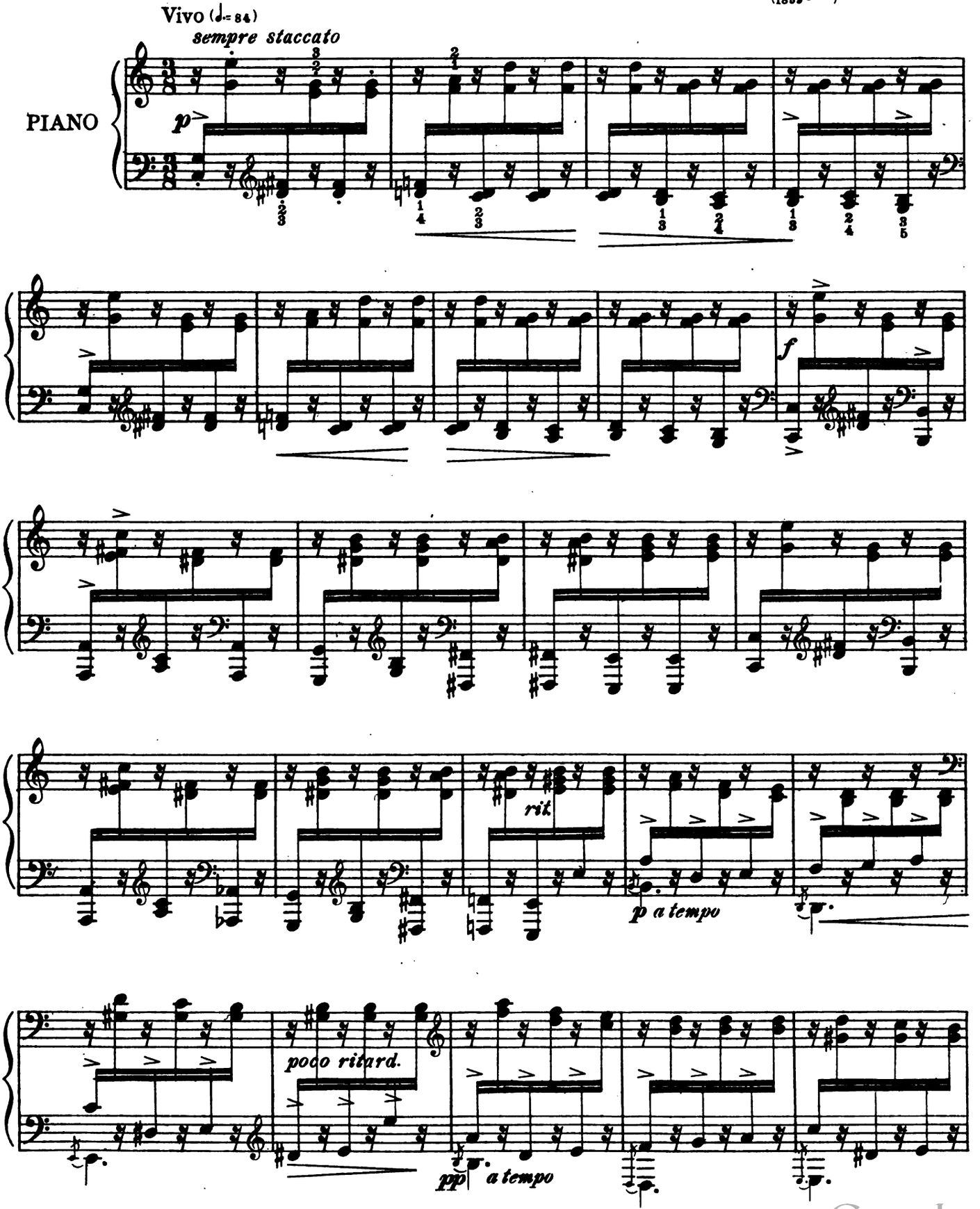
To M. Nicolas Antipoff

BURLESQUE

Edited by Constantin von Sternberg

CONSTANTIN ANTIPOFF, Op. 5, № 3
(1859-)



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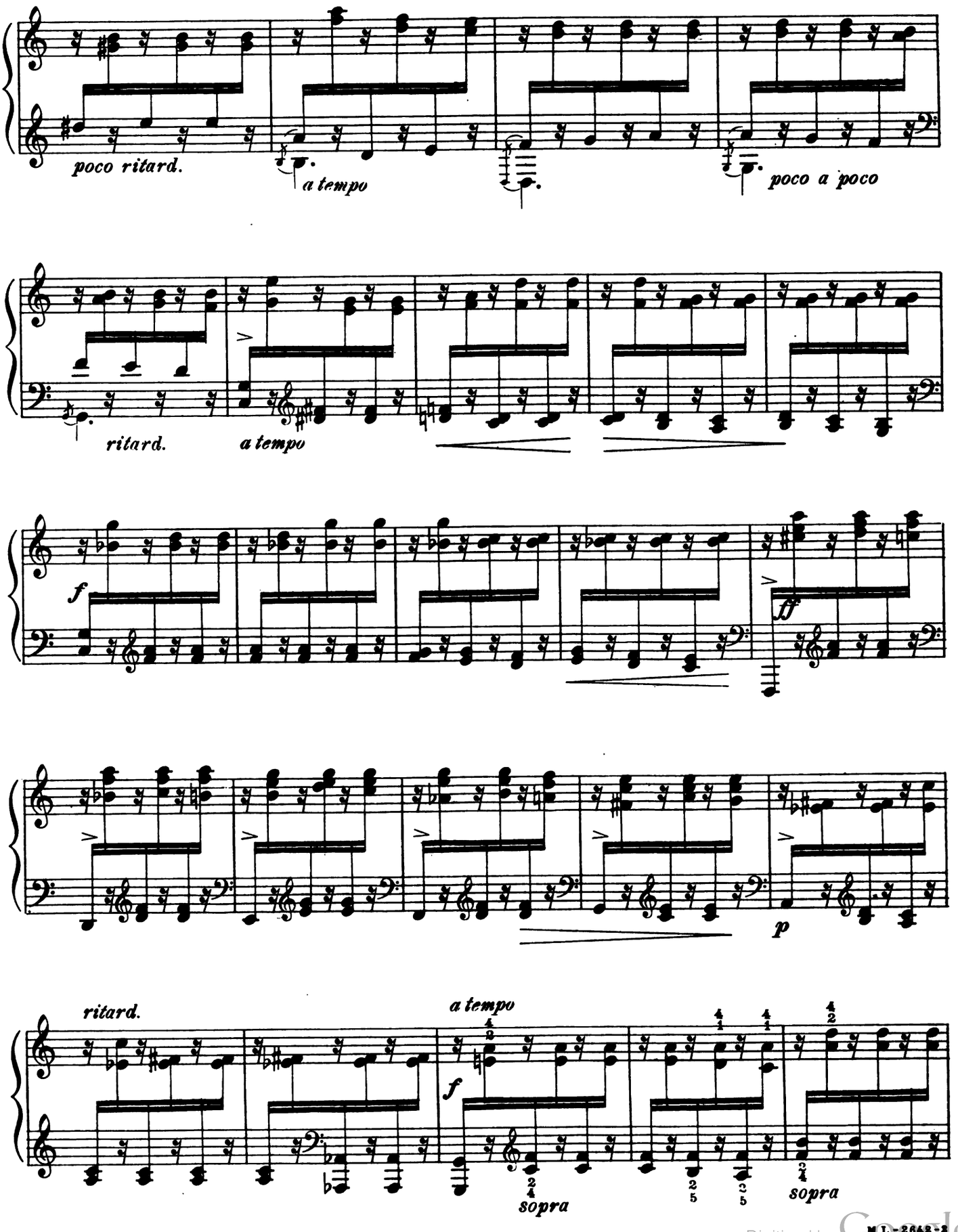

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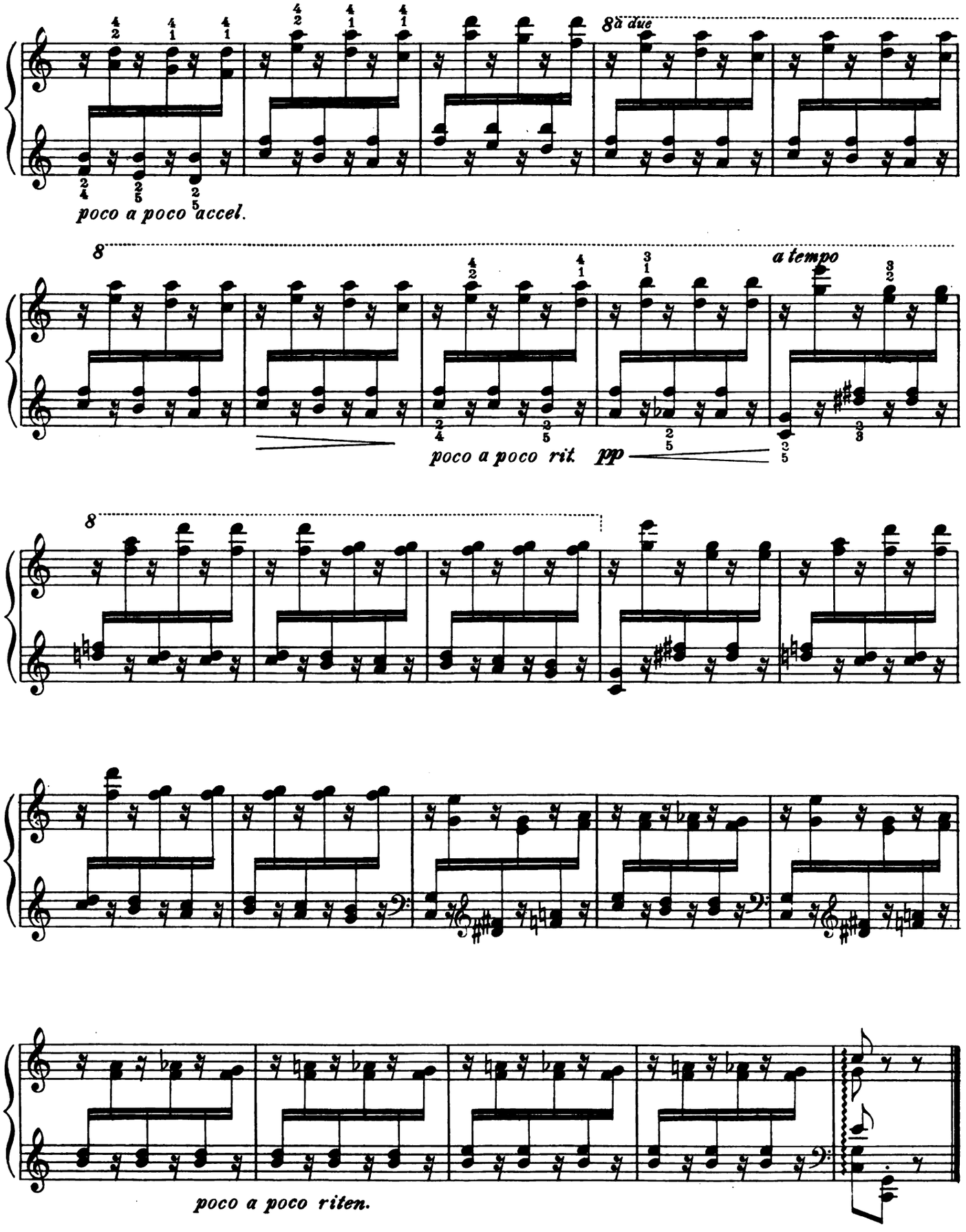

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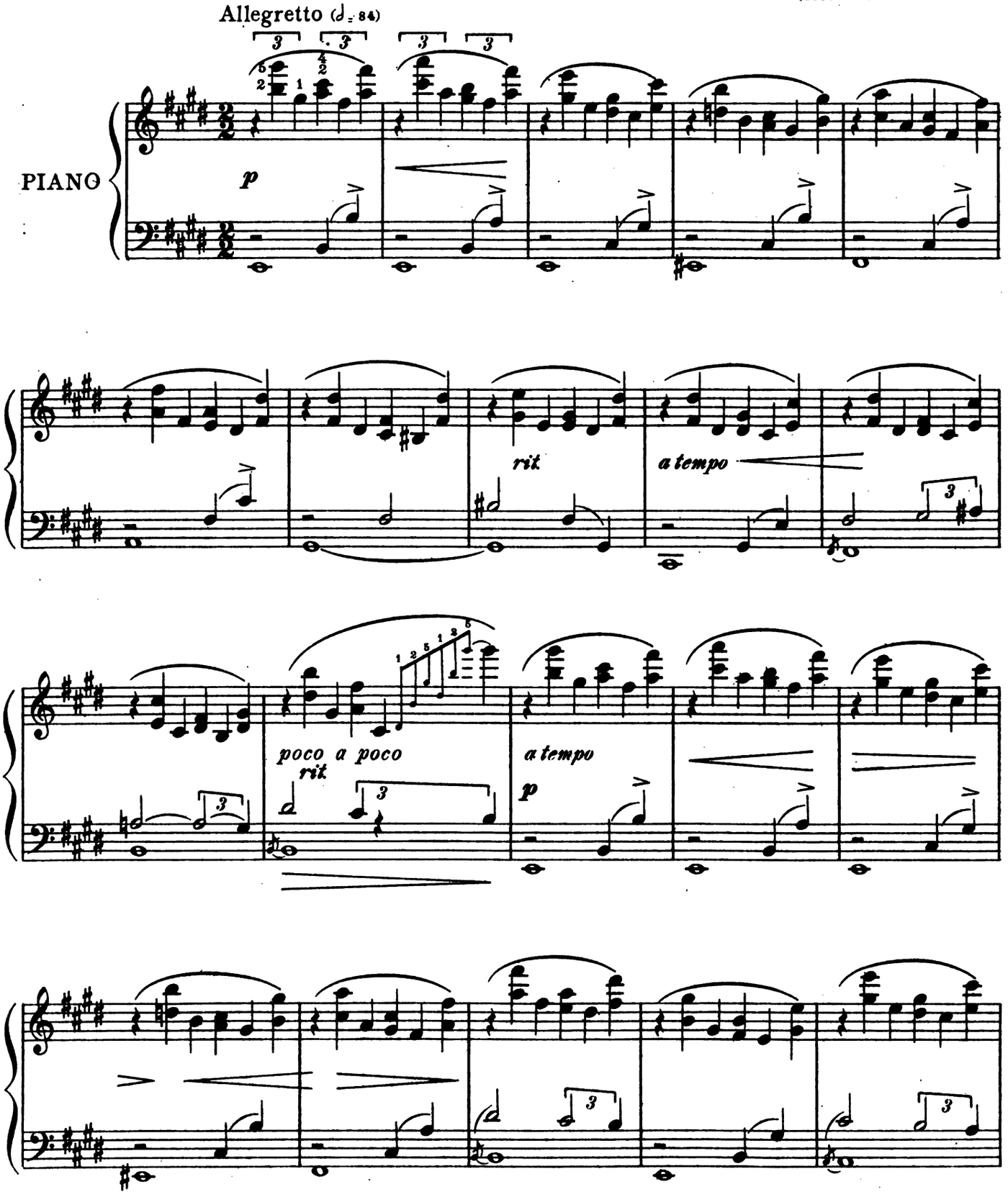
To my sister Olga Korsakevitch

PRELUDE, in E major

Edited by Constantin von Sternberg

CONSTANTIN ANTIPOFF, Op. 8, №1
(1859-)



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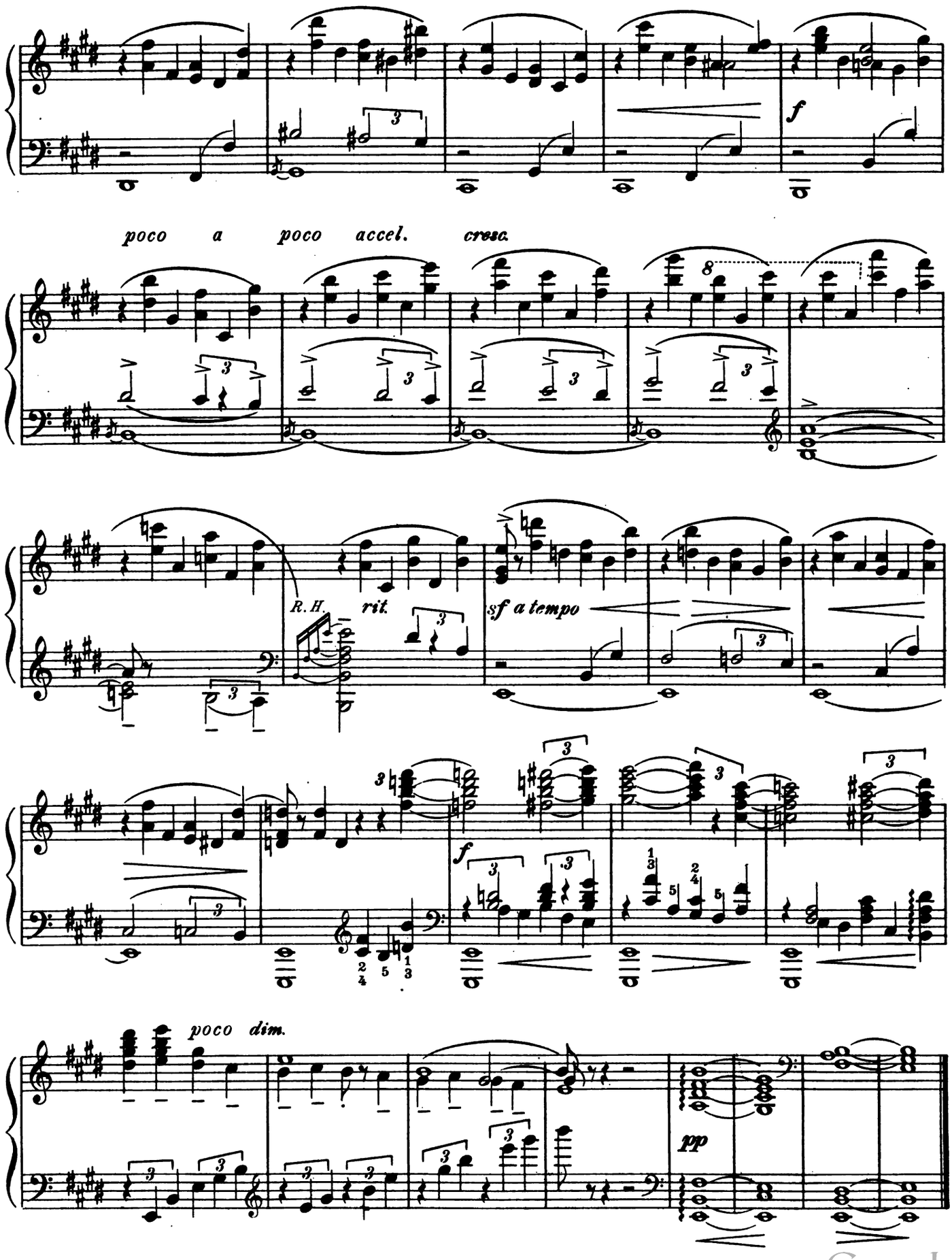

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M L-2643-2

To Anton Rubinstein

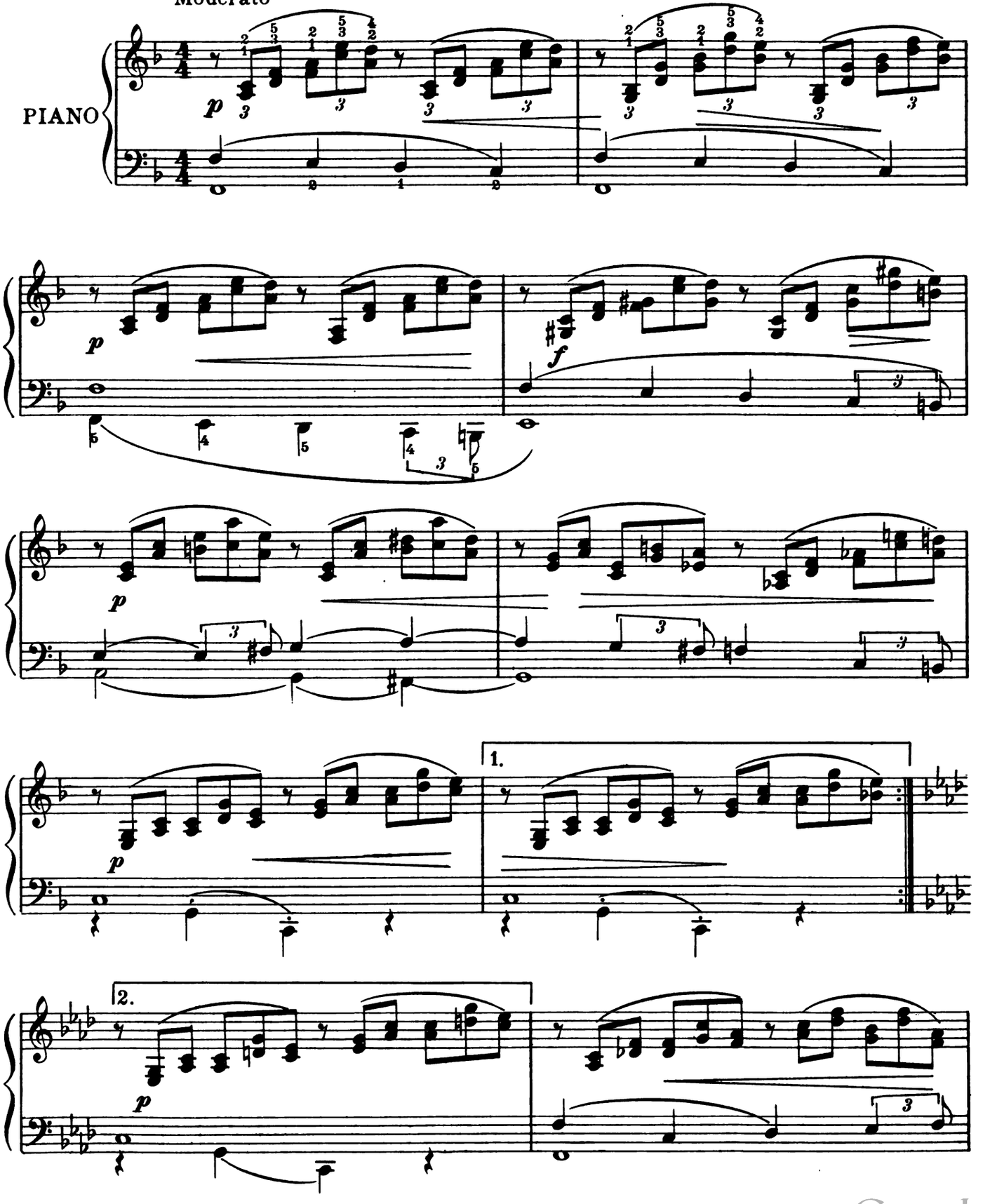
PRELUDE, in F major

Edited by Constantin von Sternberg

CONSTANTIN ANTIPOFF, Op.10
(1859-)

Moderato

PIANO



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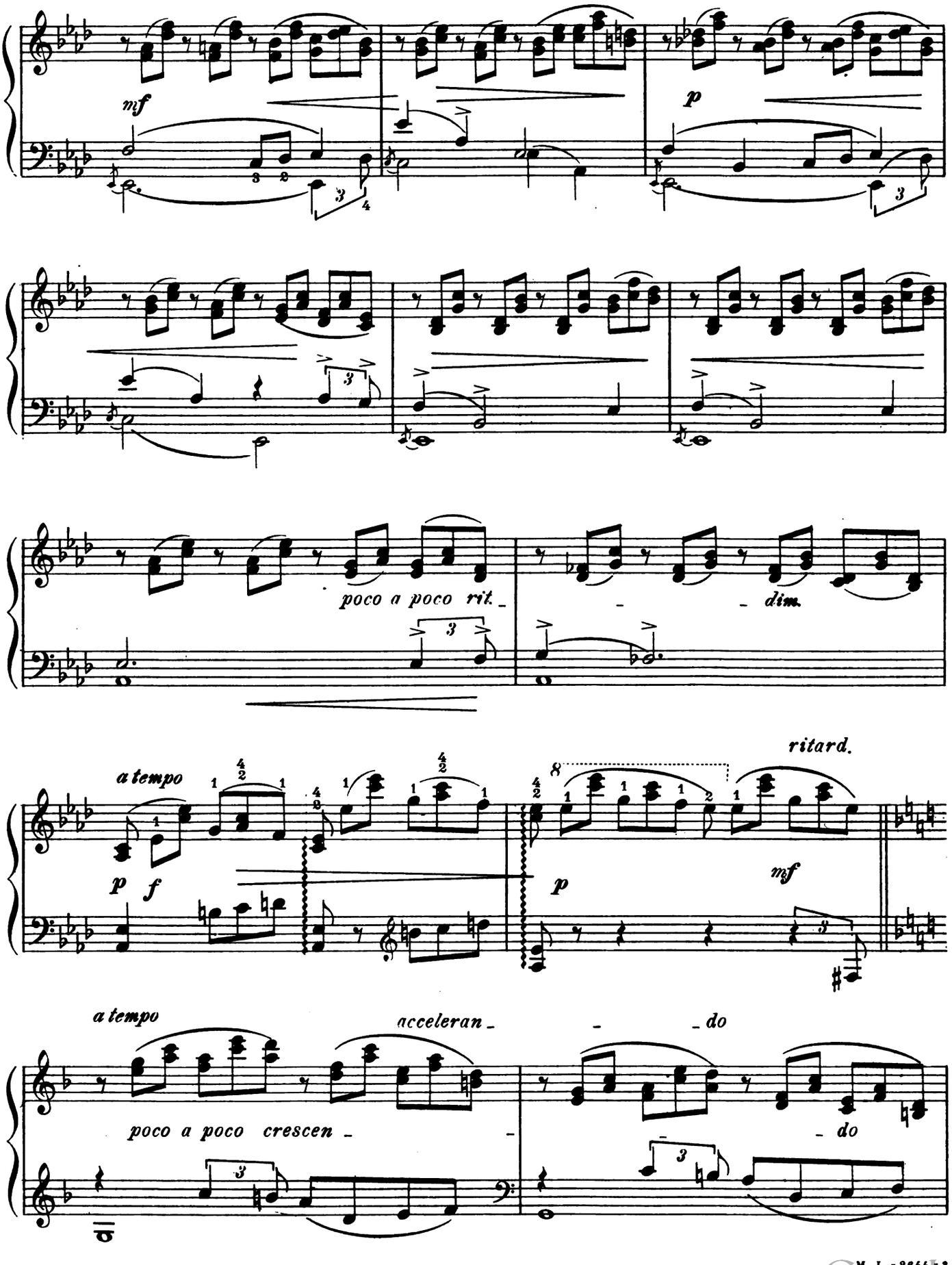

M L - 2644 - 3
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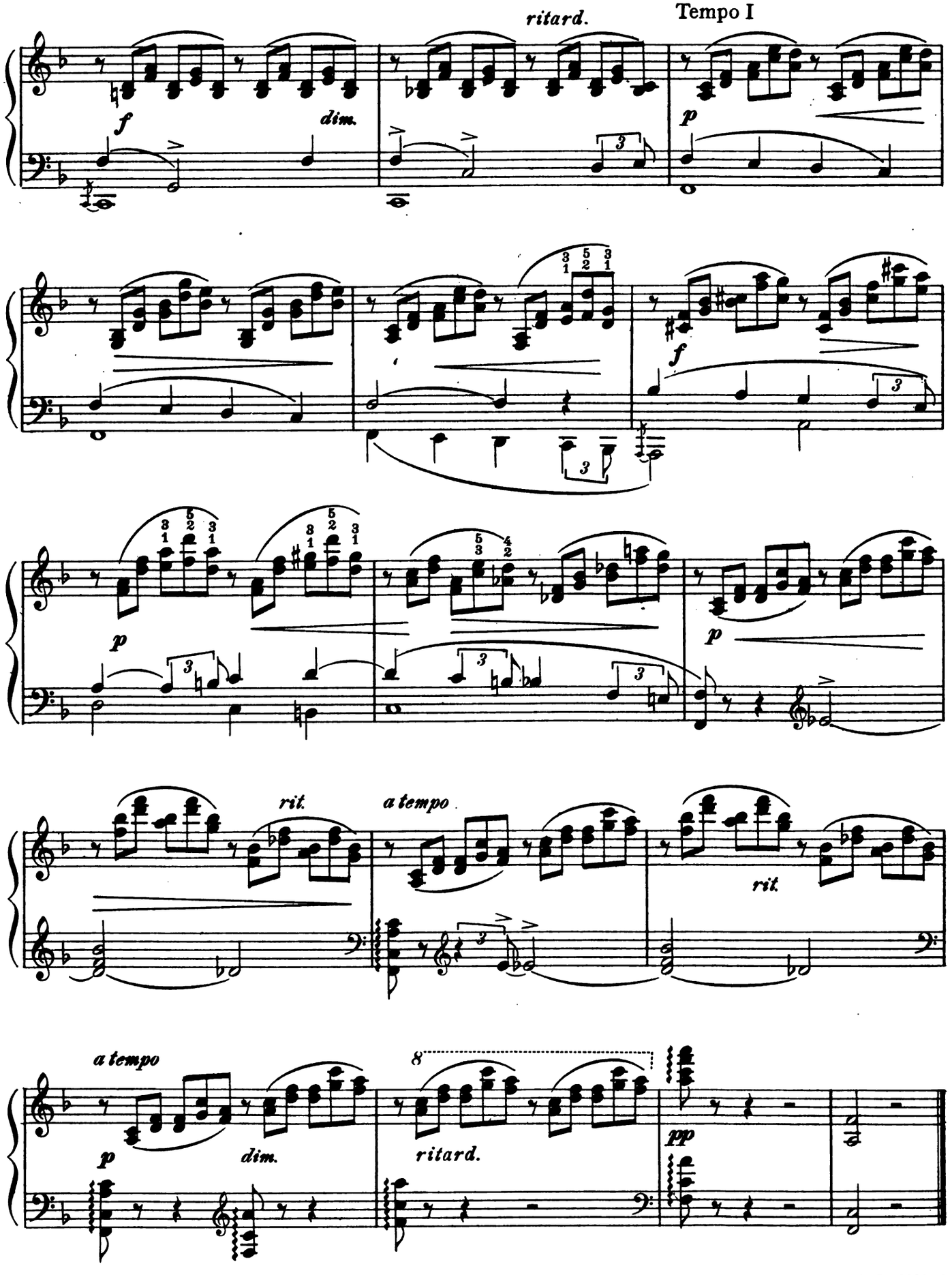

M L - 3644 - 8
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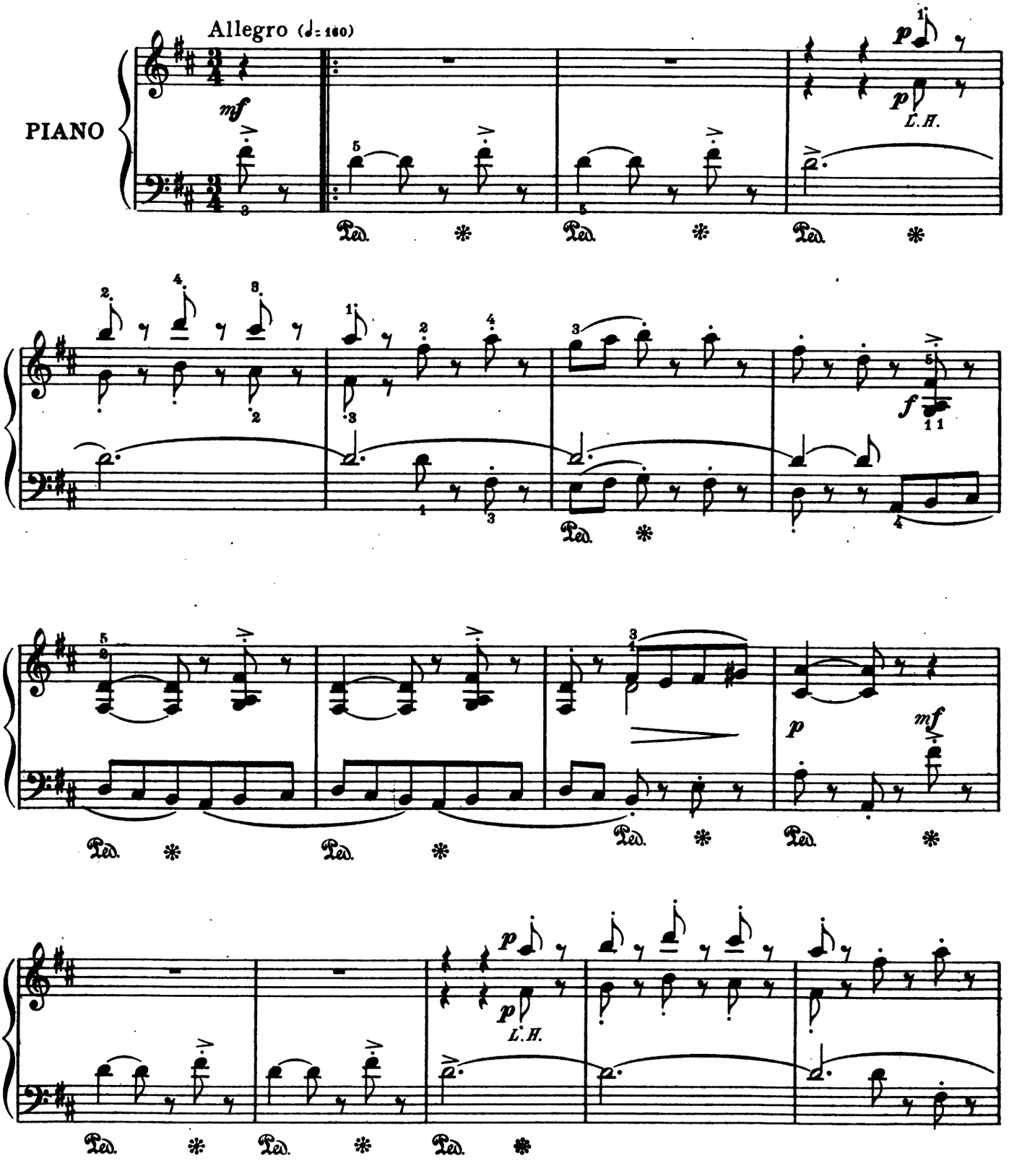
THE CUCKOO
(LE COUCOU)

Edited by Constantin von Sternberg

ANTON ARENSKY, Op. 34, No. 2
(1862 - 1906)



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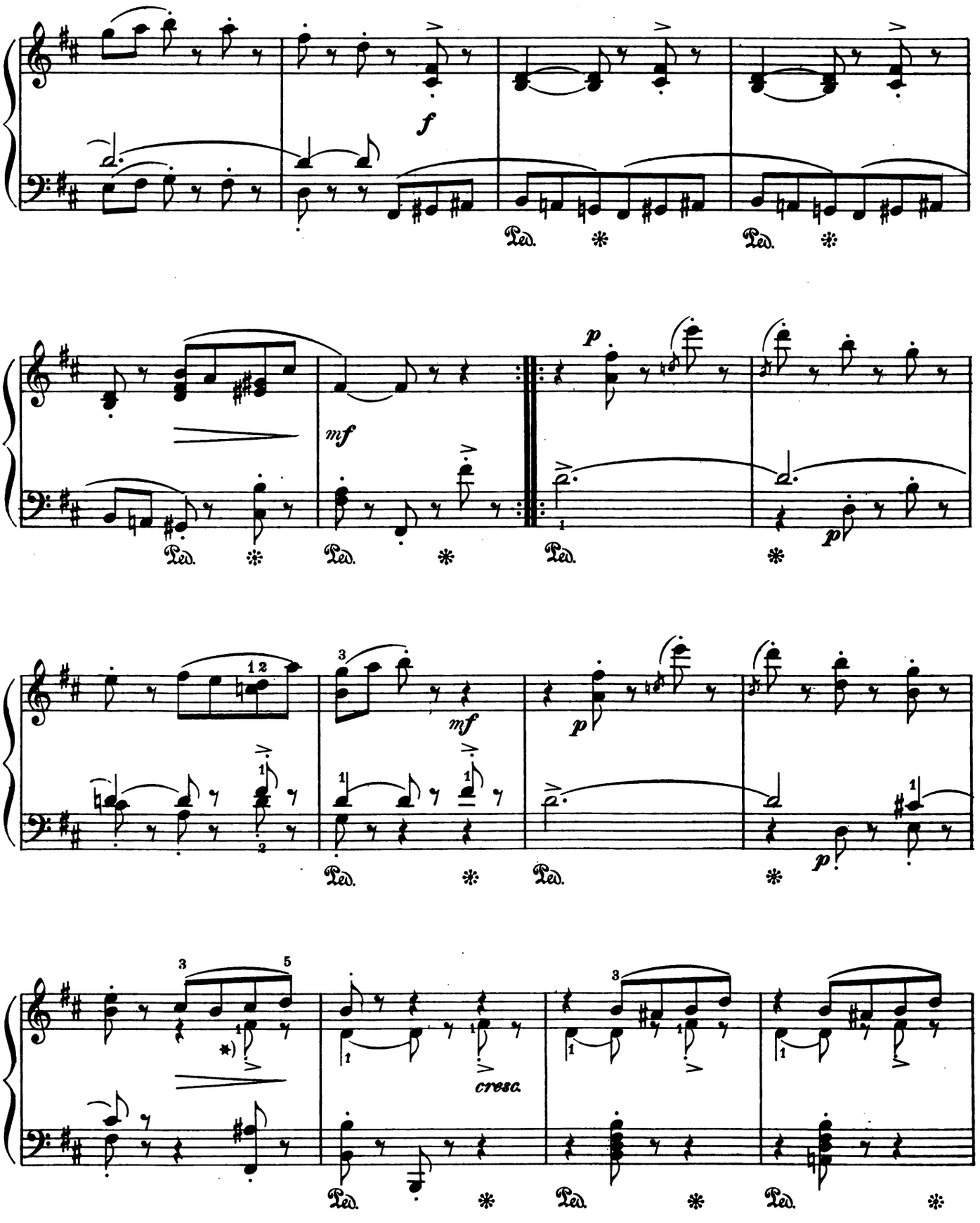

*) The eight cuckoo calls beginning here (in the lower notes of the right hand) should be made significant.

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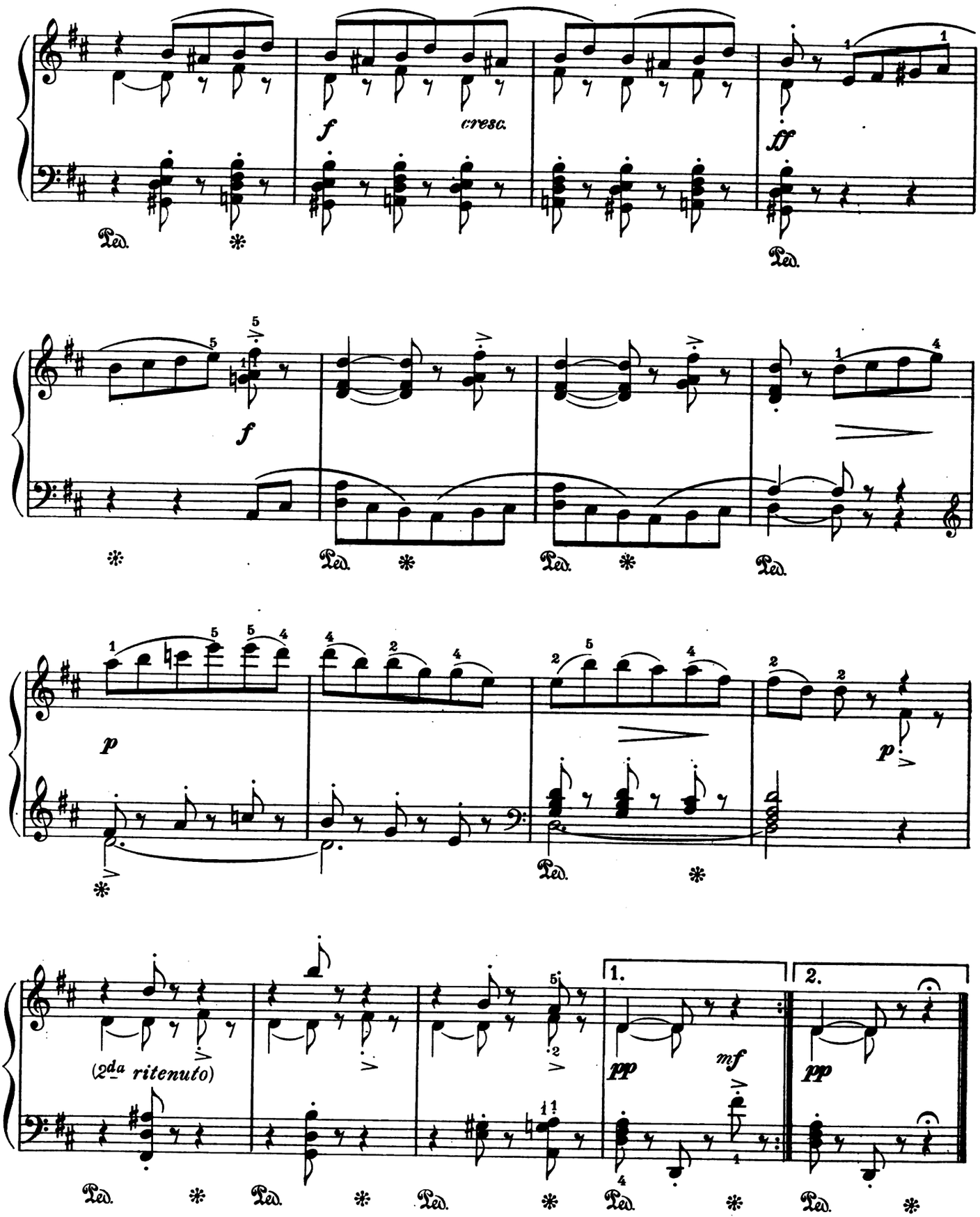

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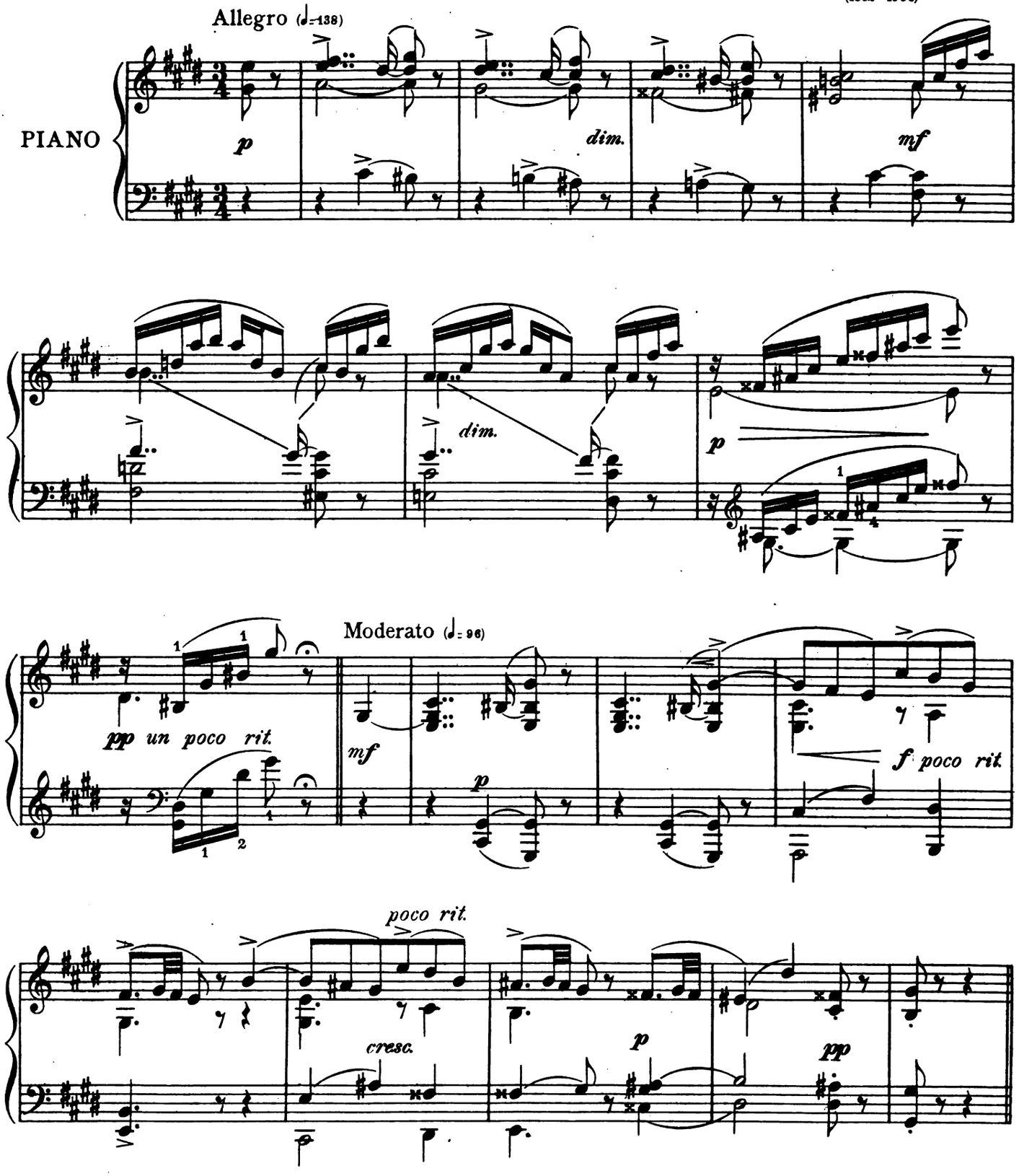
LITTLE BALLAD
(PETITE BALLADE)

Edited by Constantin von Sternberg

ANTON ARENSKY, Op. 36, № 4
(1862-1906)



The musical meaning of the term "Ballade" differs from that of the English "ballad;" borrowed from poetry, it stands in the European continental languages for a narrative poem of a dramatic and usually tragic character.

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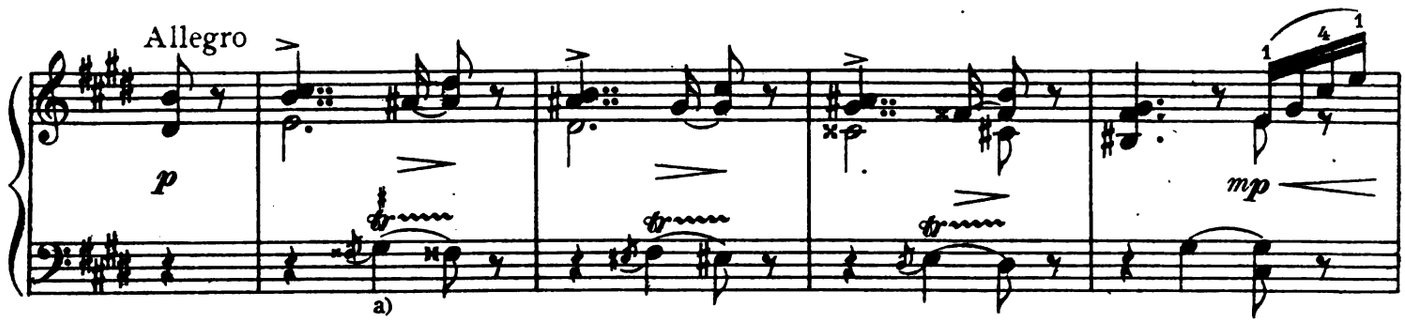

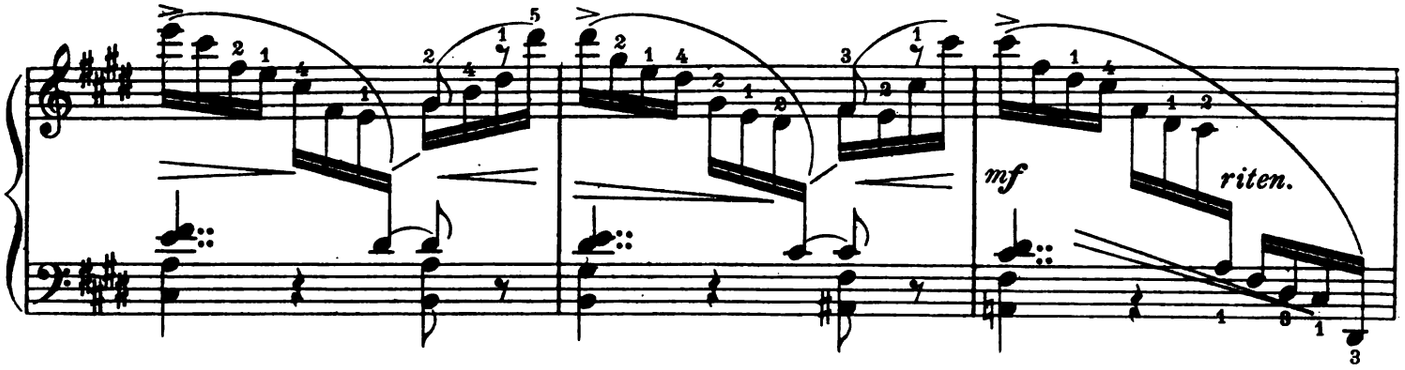

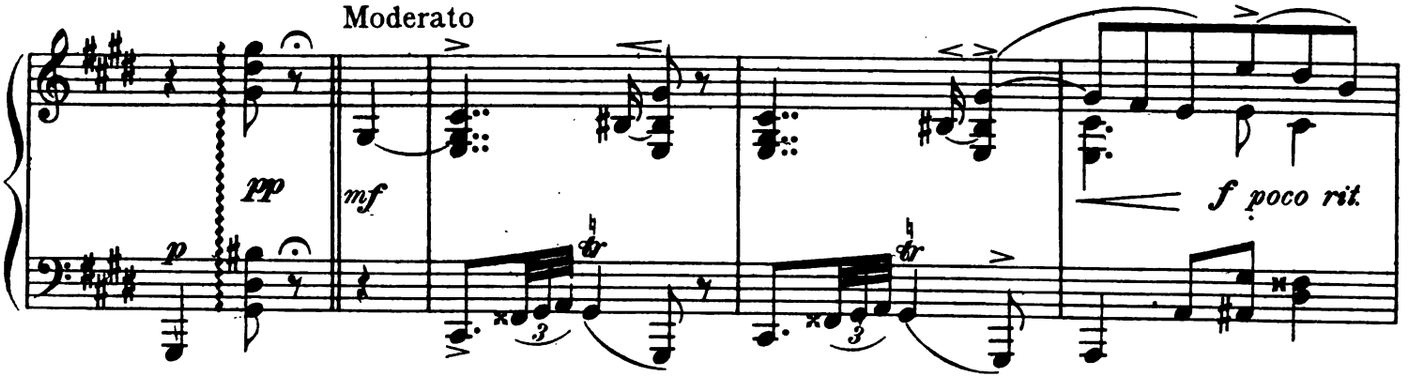

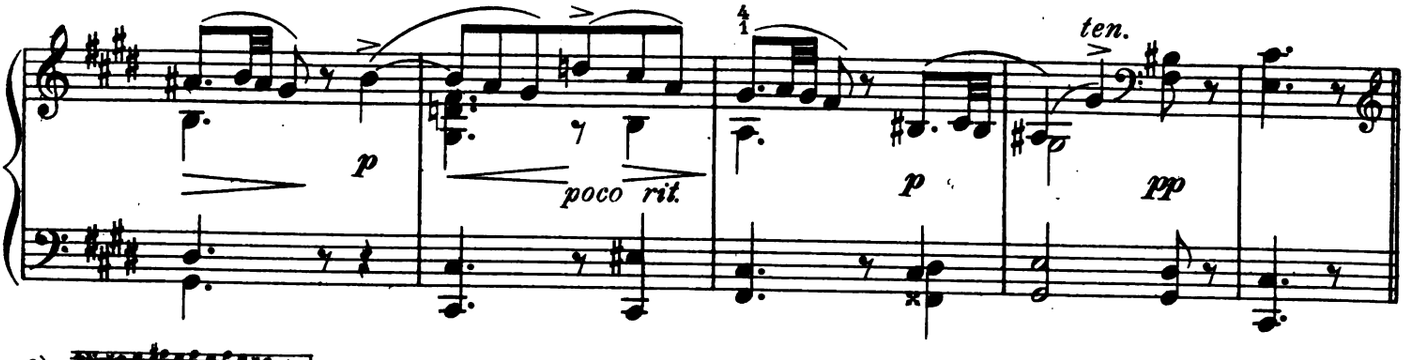

a)

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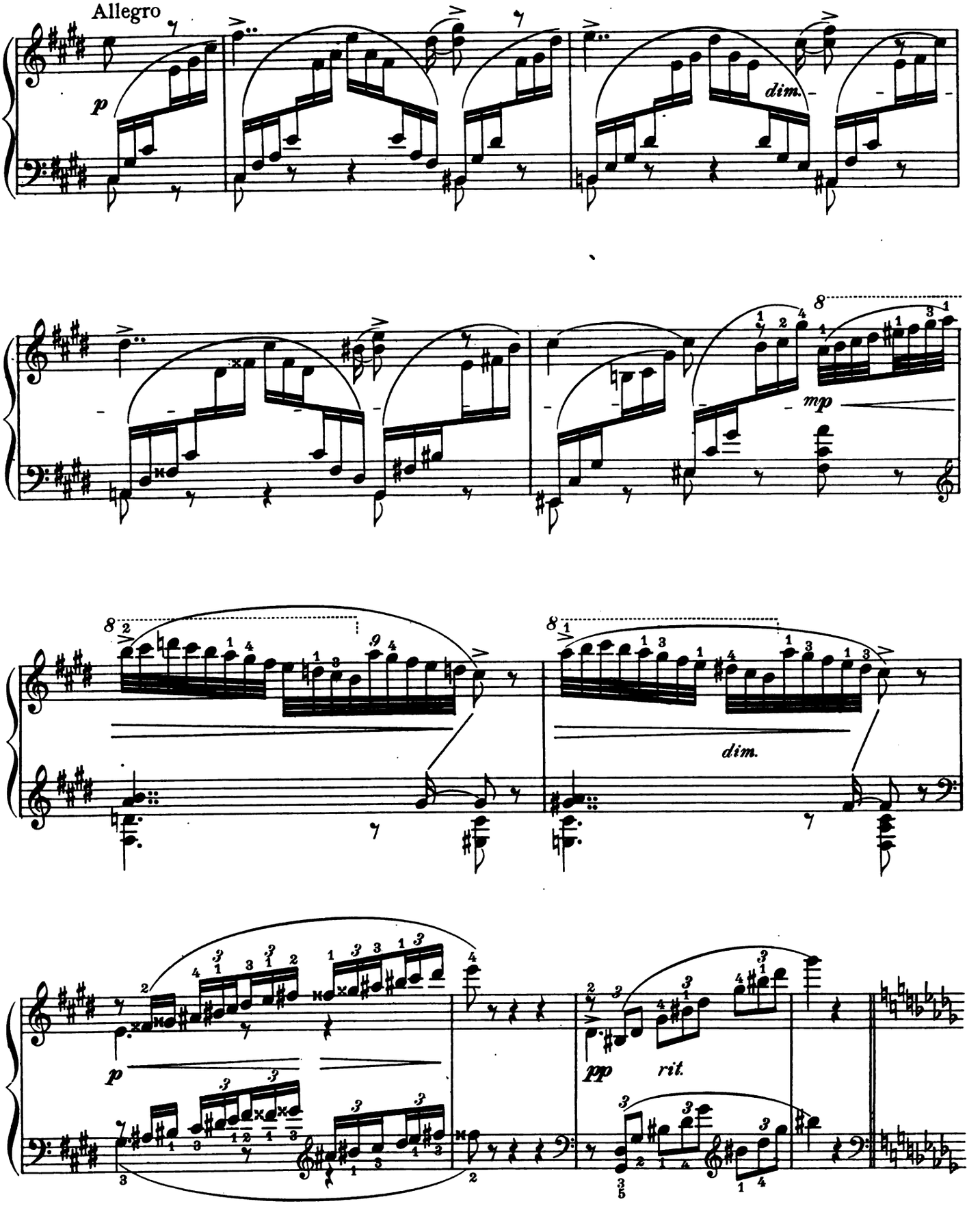

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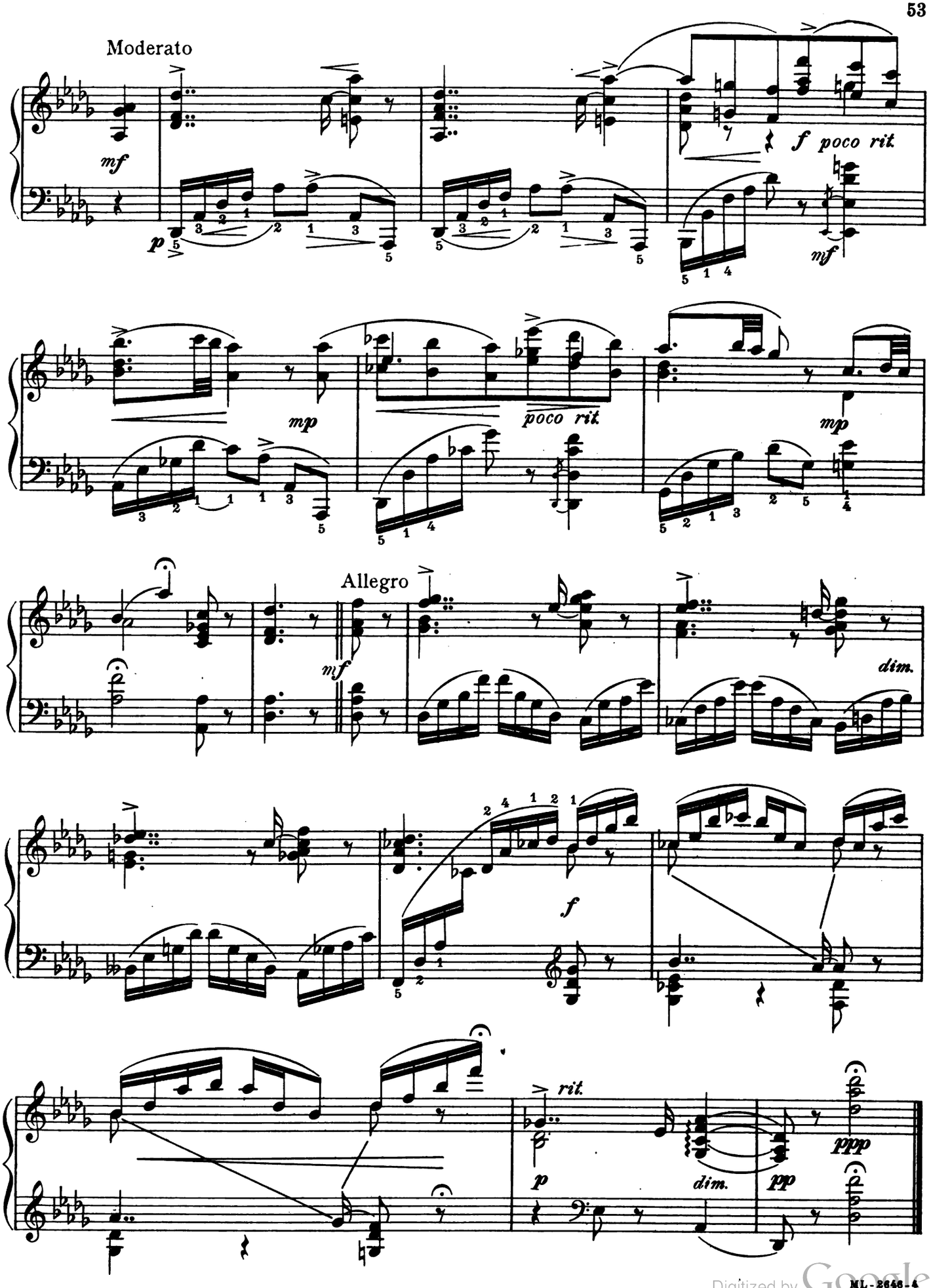

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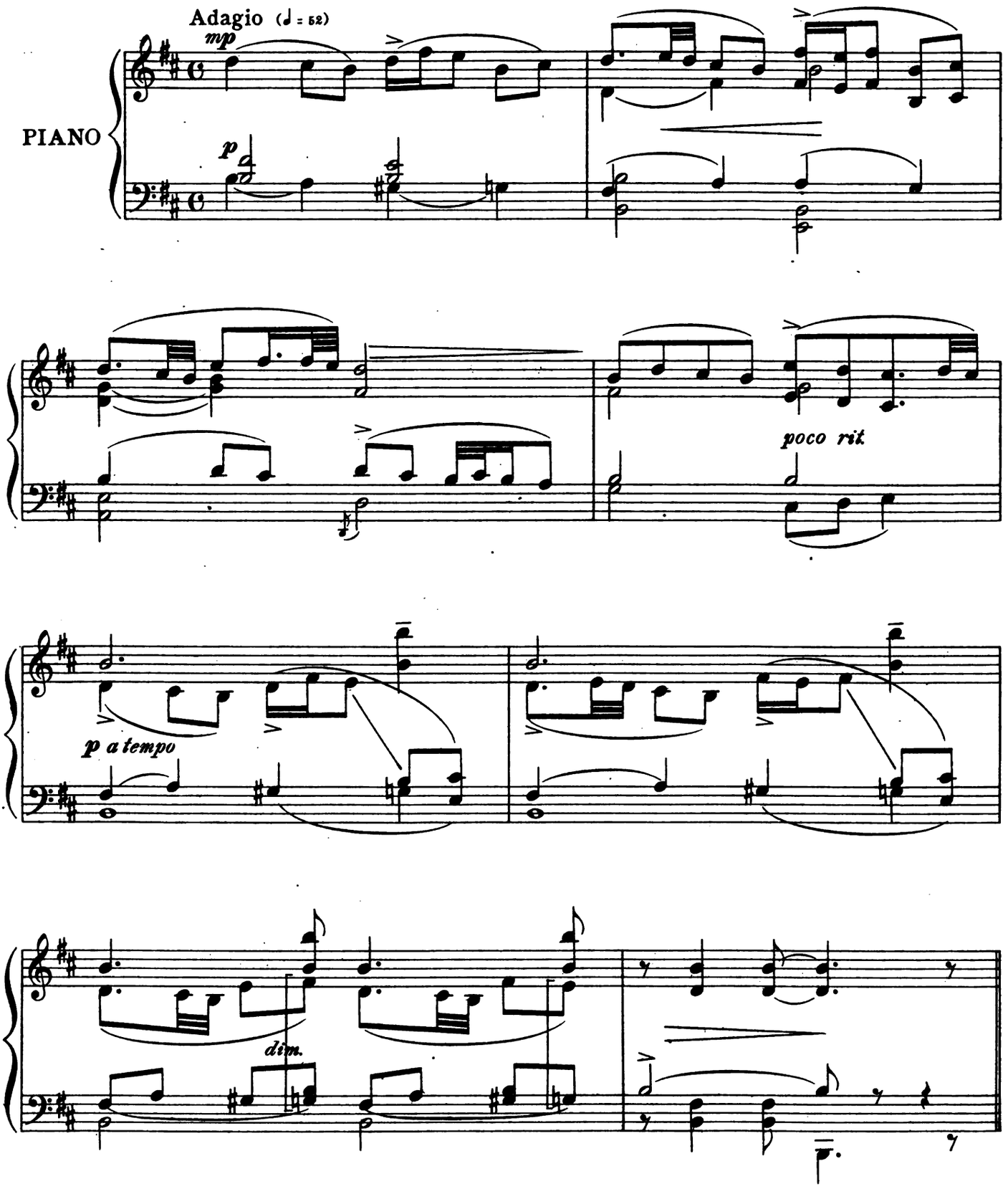
IN THE FIELDS

(AUX CHAMPS)

Edited by Constantin von Sternberg

ANTON ARENSKY, Op. 36, № 24
(1862 - 1906)



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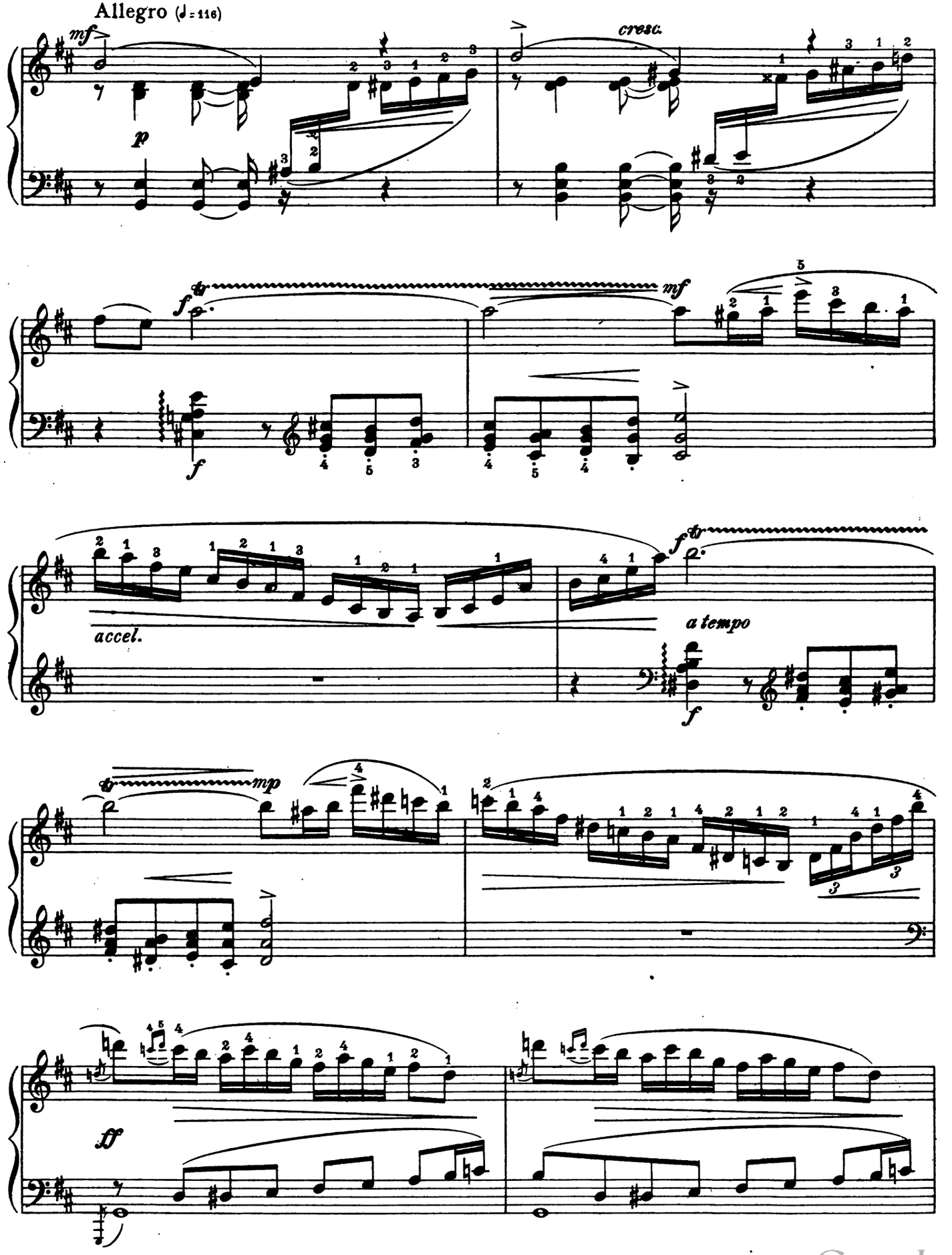

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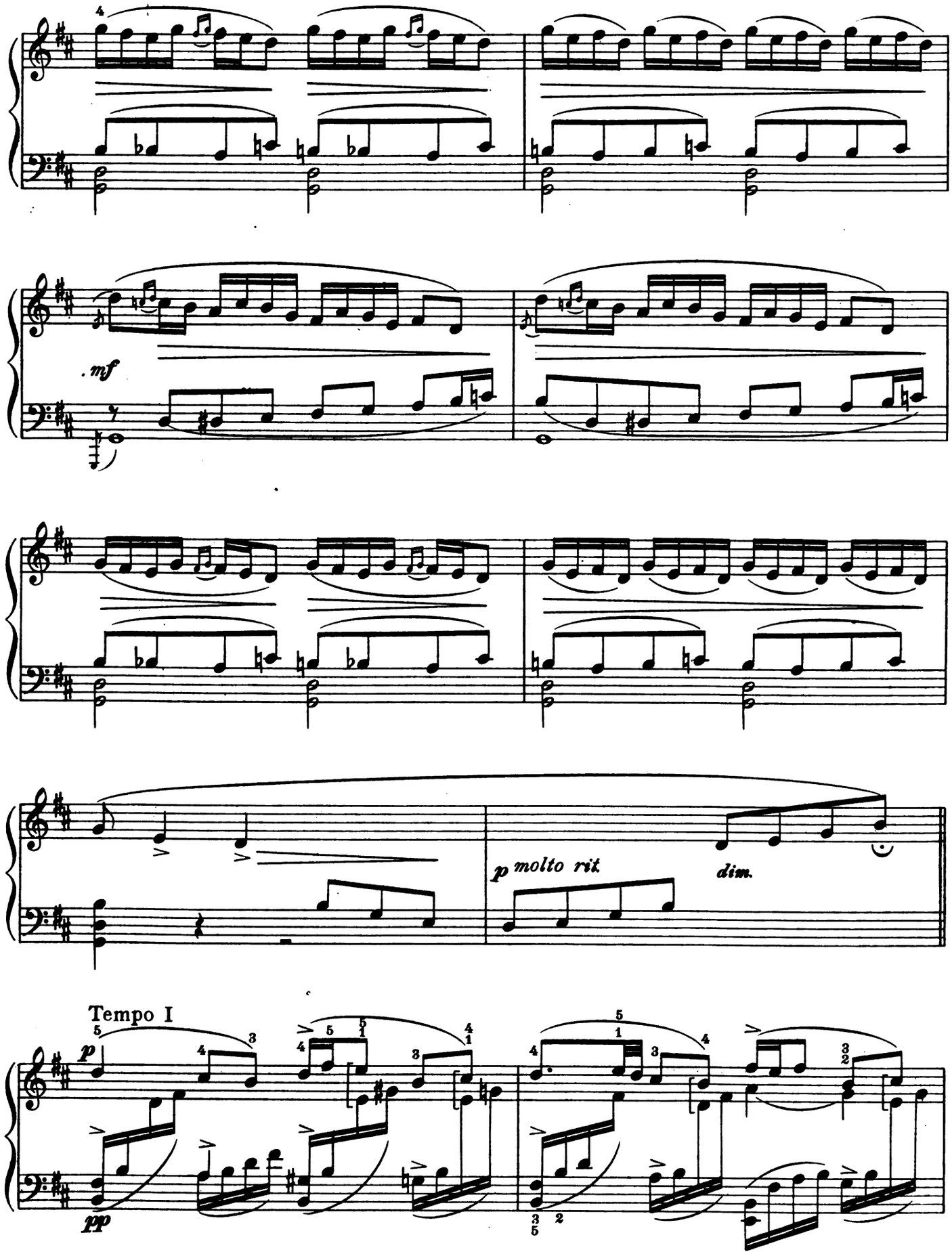

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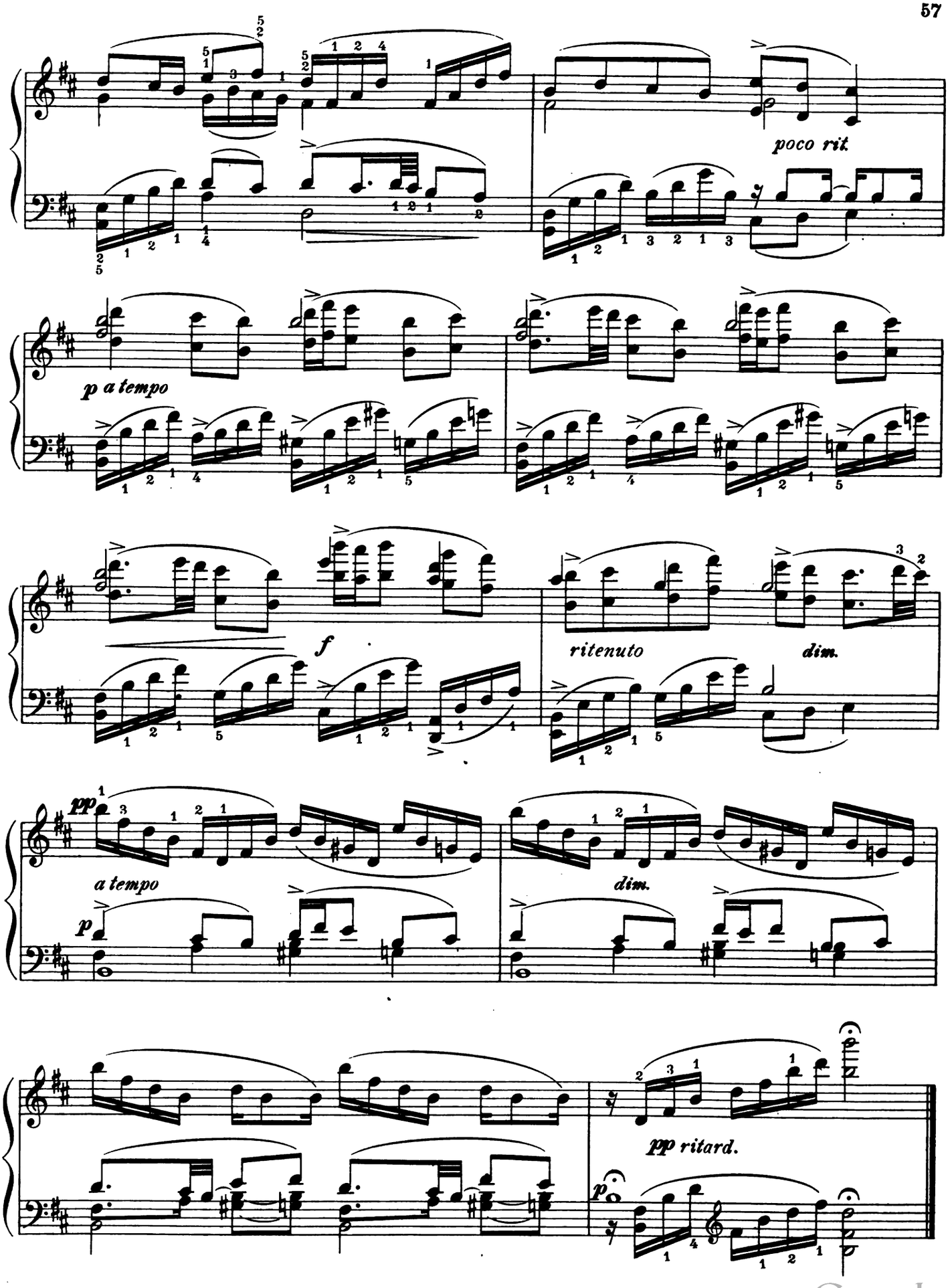

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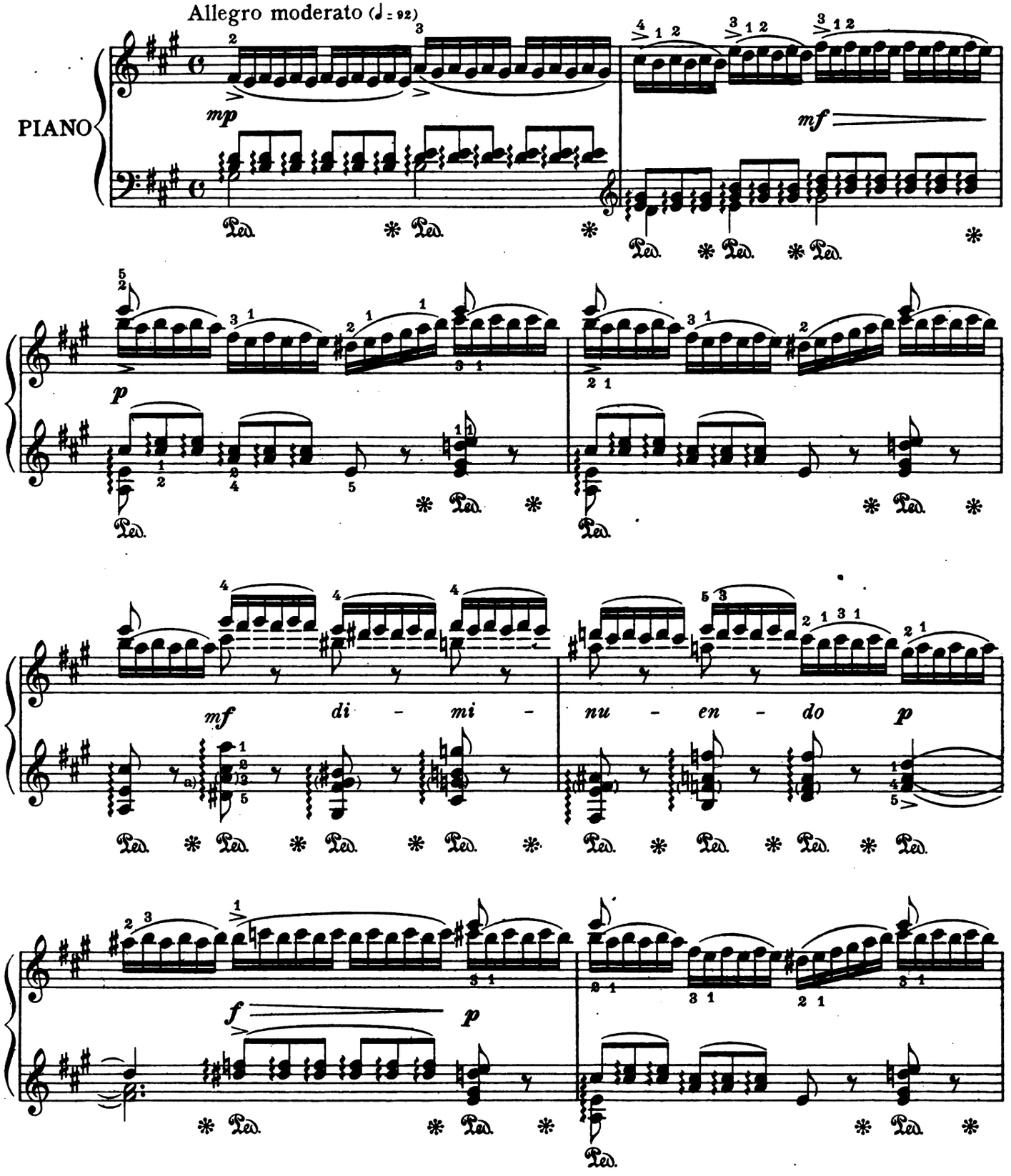
AT THE FOREST SPRING
(AN DER QUELLE)

Edited by Constantin von Sternberg

ANTON ARENSKY, Op. 46, №1
(1862-1906)



a) The notes in parenthesis (♩) may be omitted by small hands.

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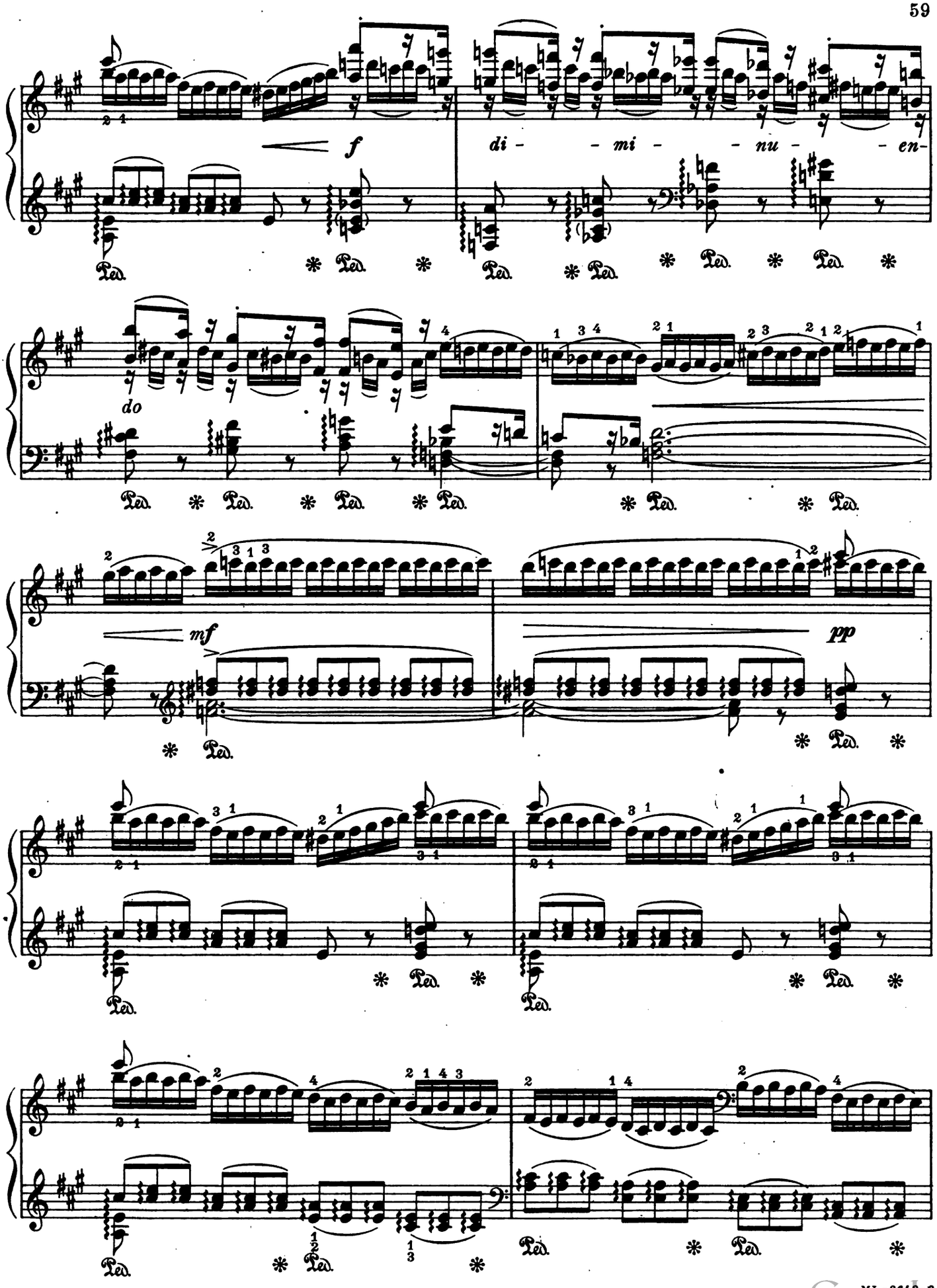

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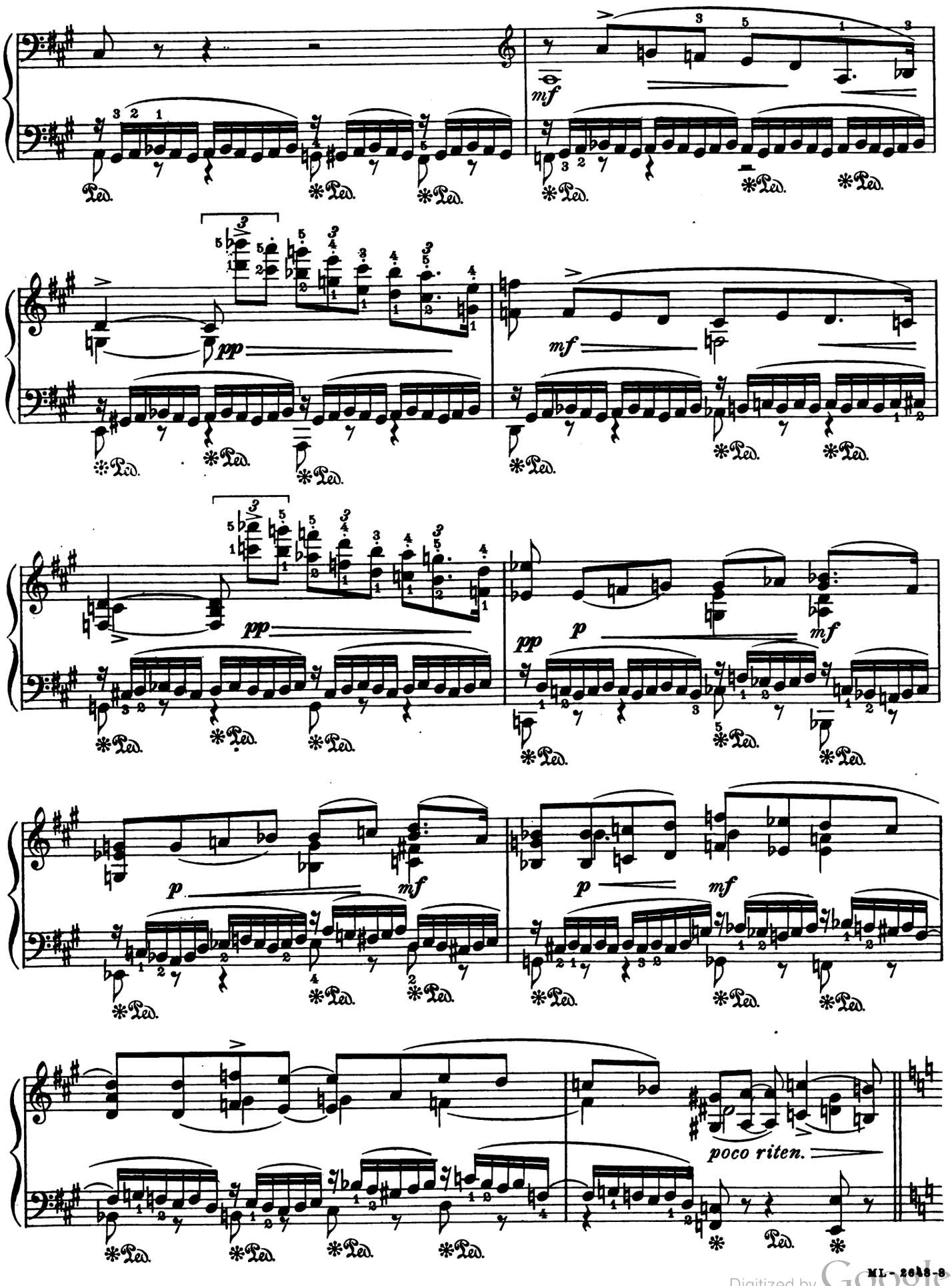

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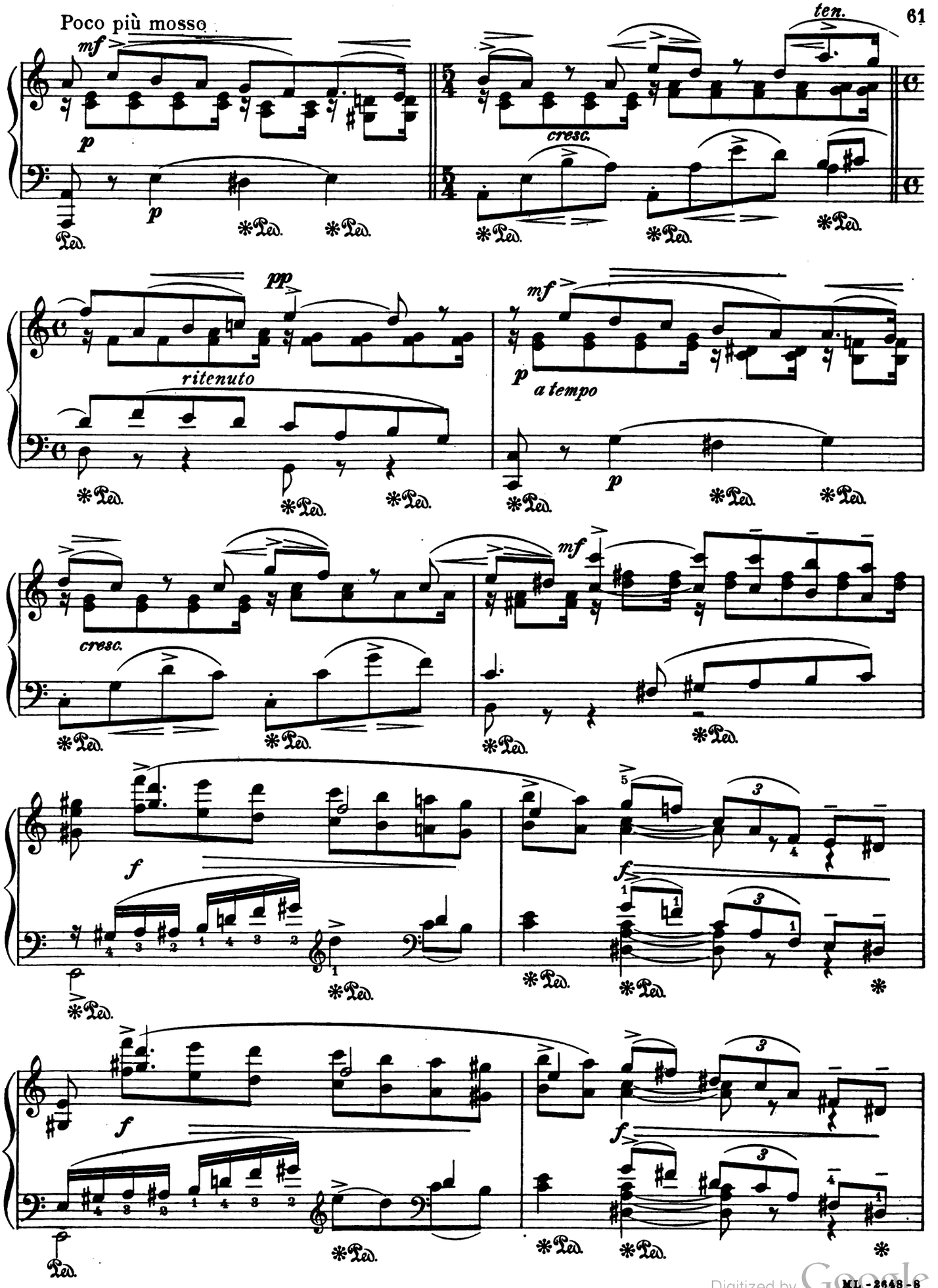

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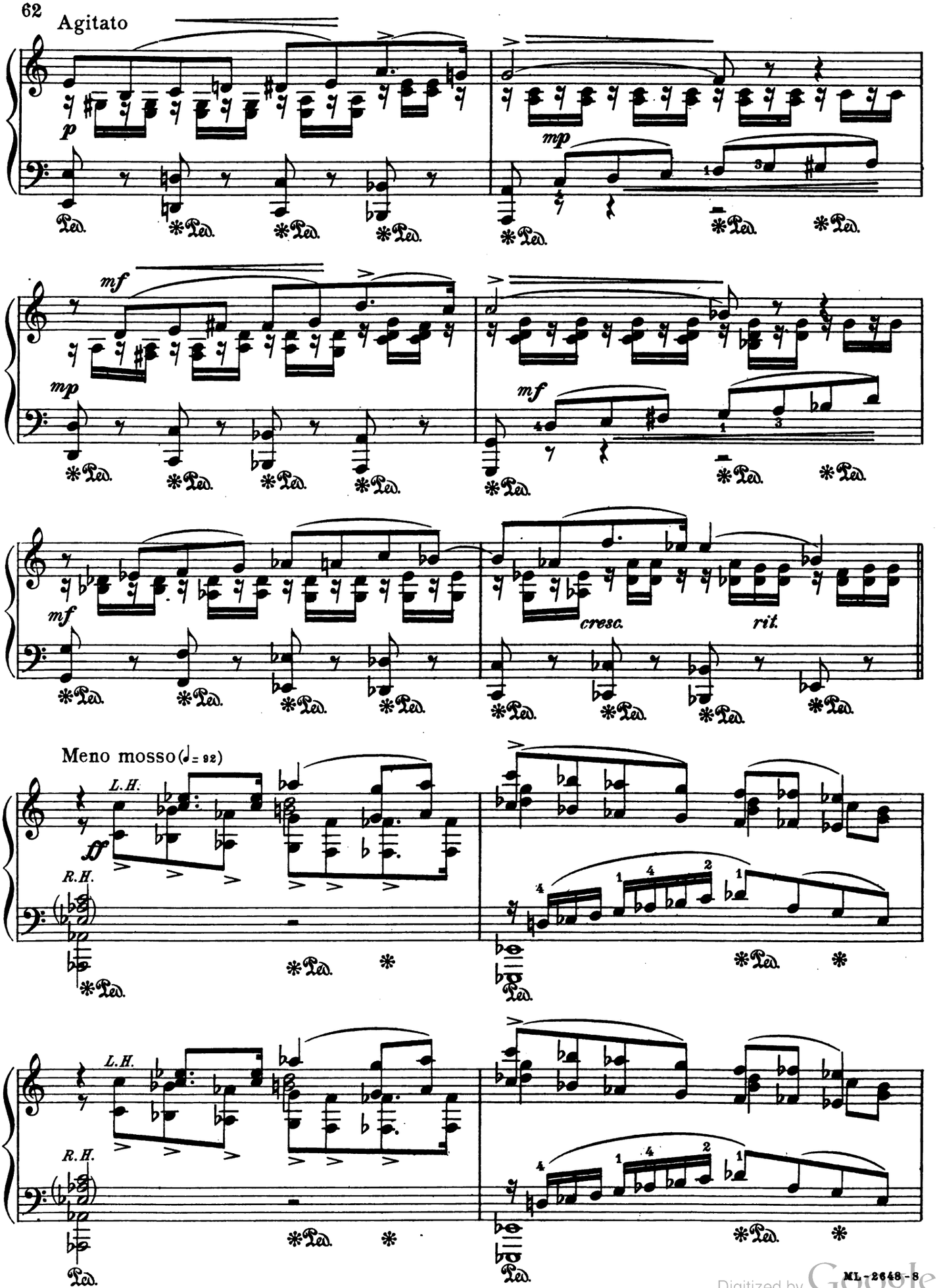

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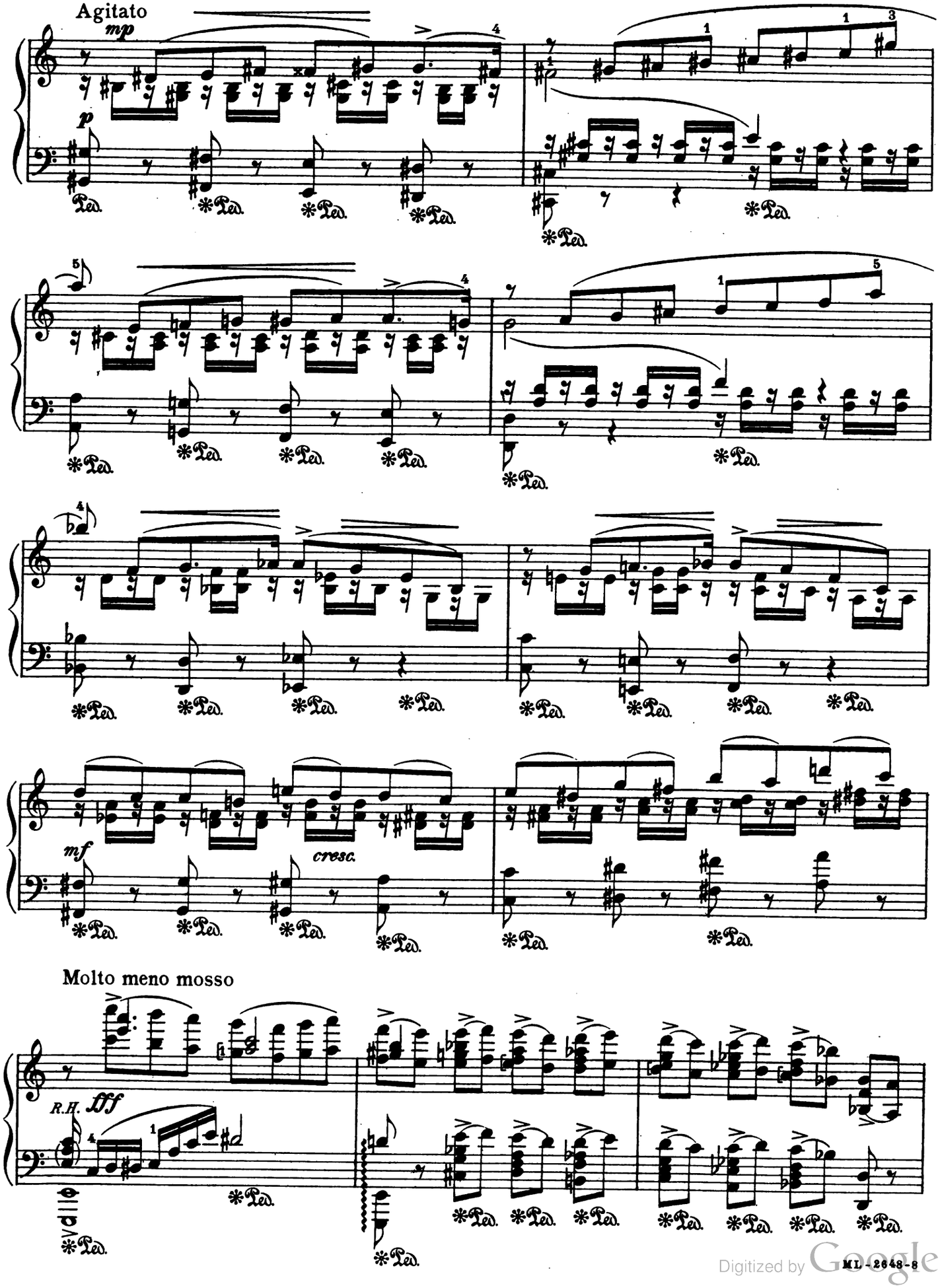

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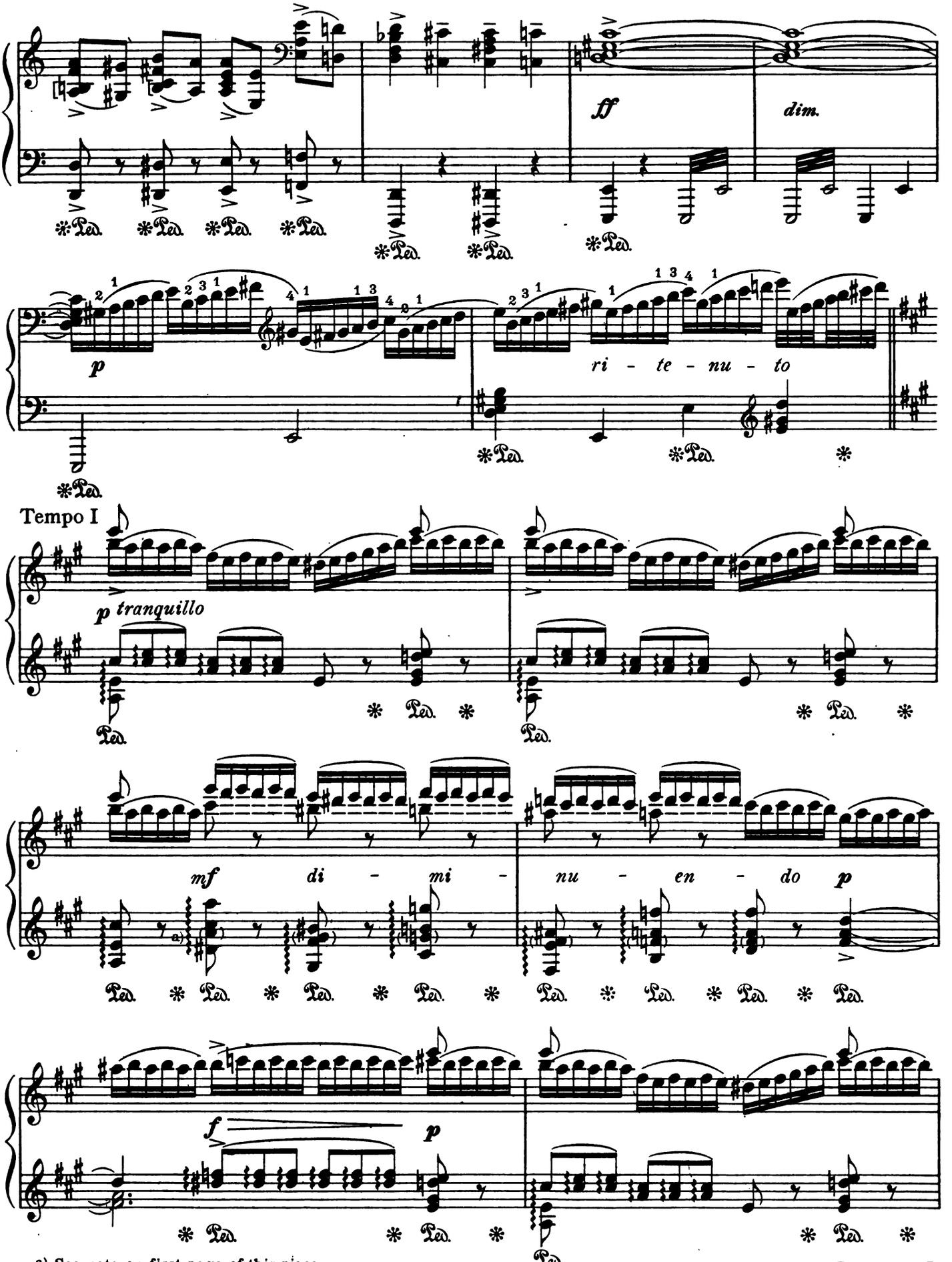

a) See note on first page of this piece.

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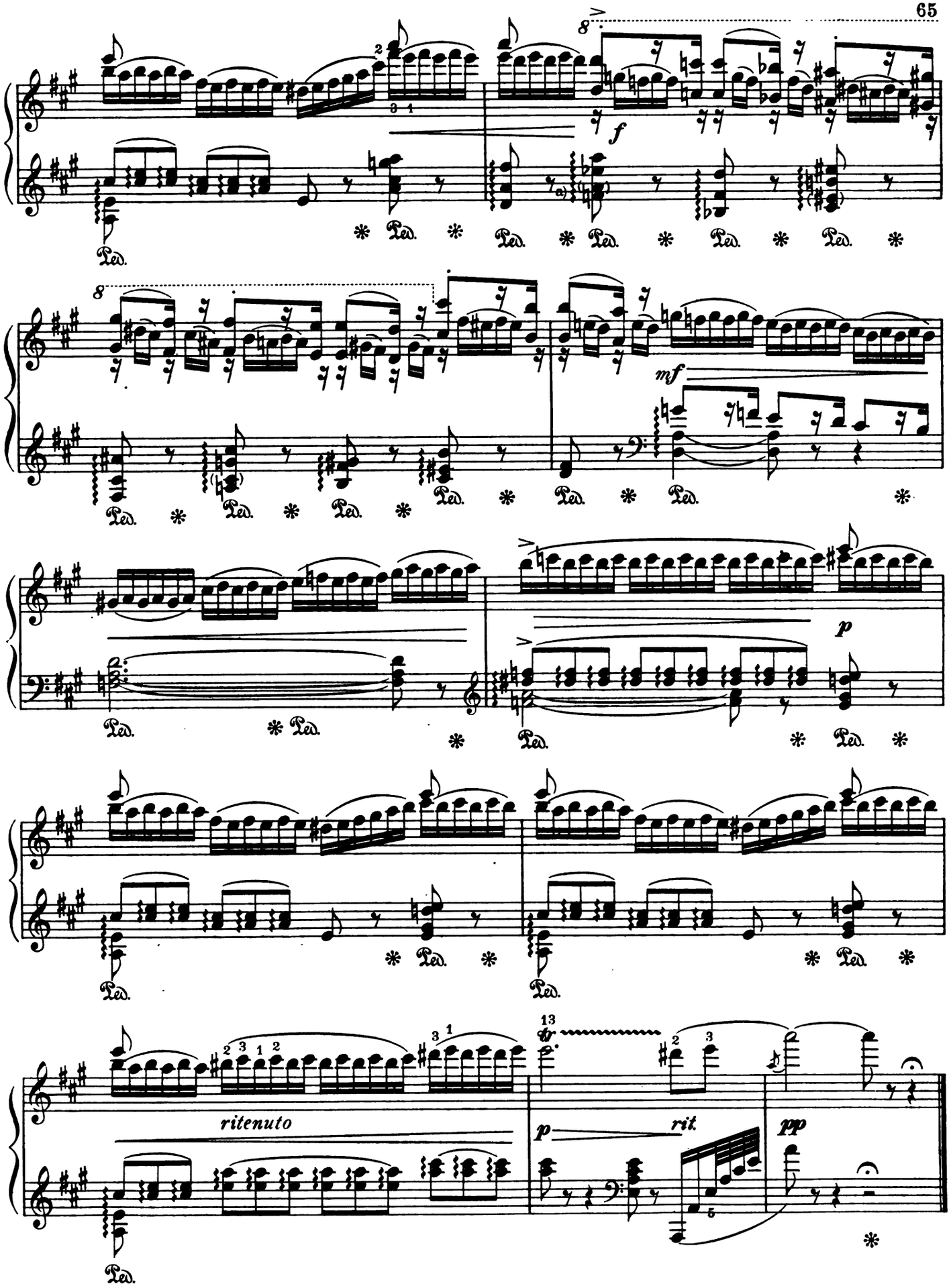

a) Notes in parenthesis may also be omitted by small hands.

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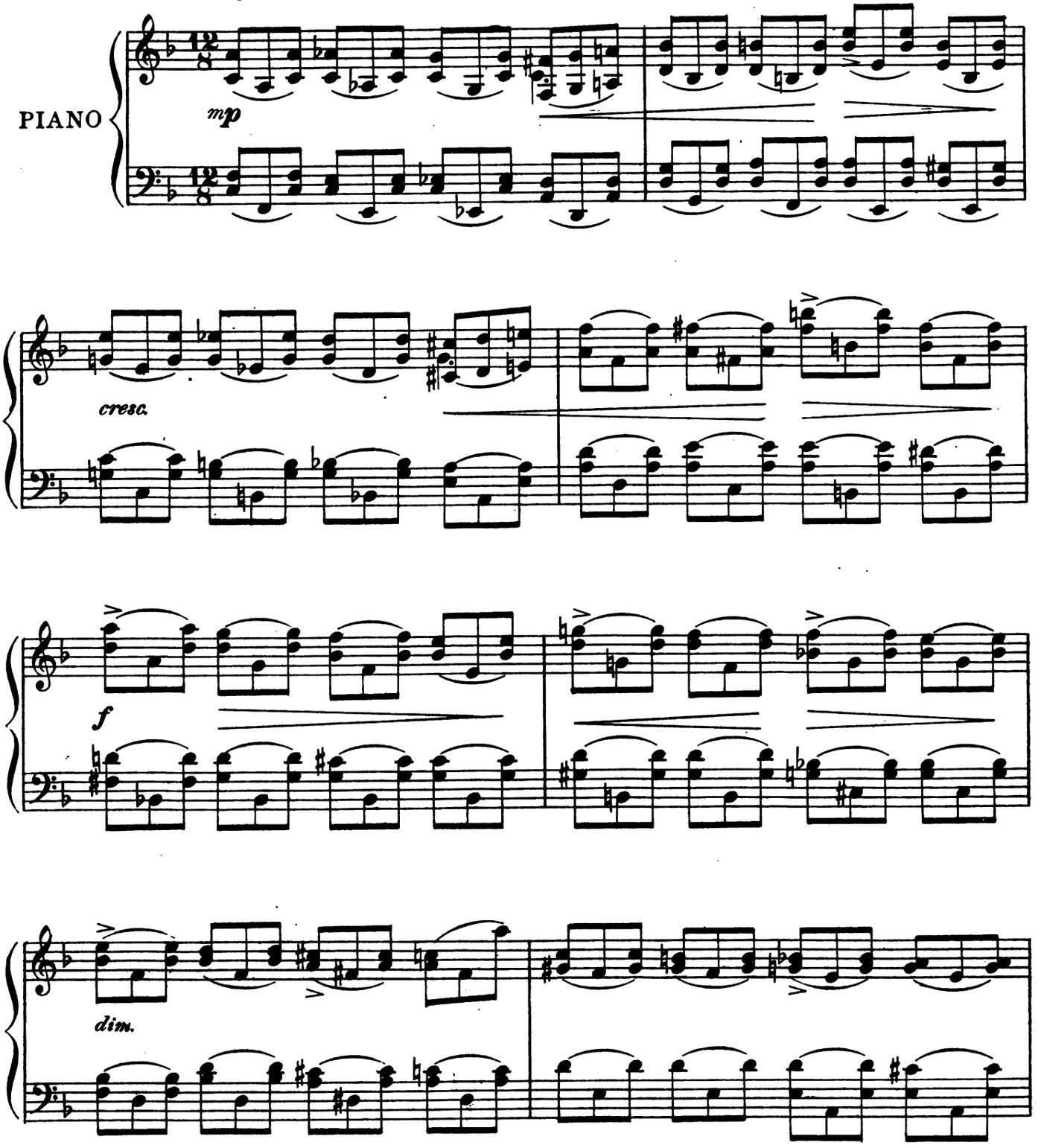
ÉTUDE, in F major

Edited by Constantin von Sternberg

ANTON ARENSKY, Op. 53, № 6
(1862 - 1906)

Allegro



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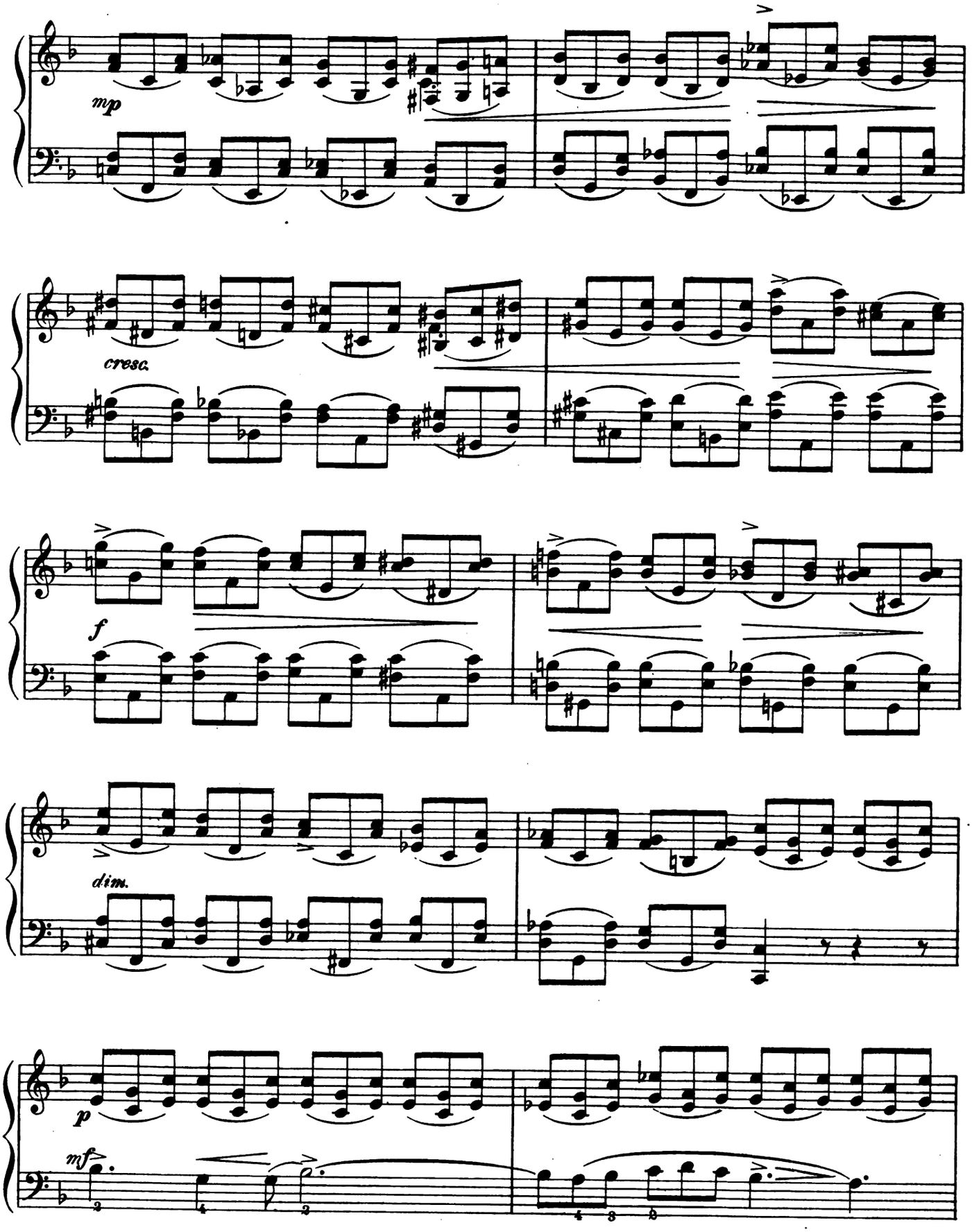

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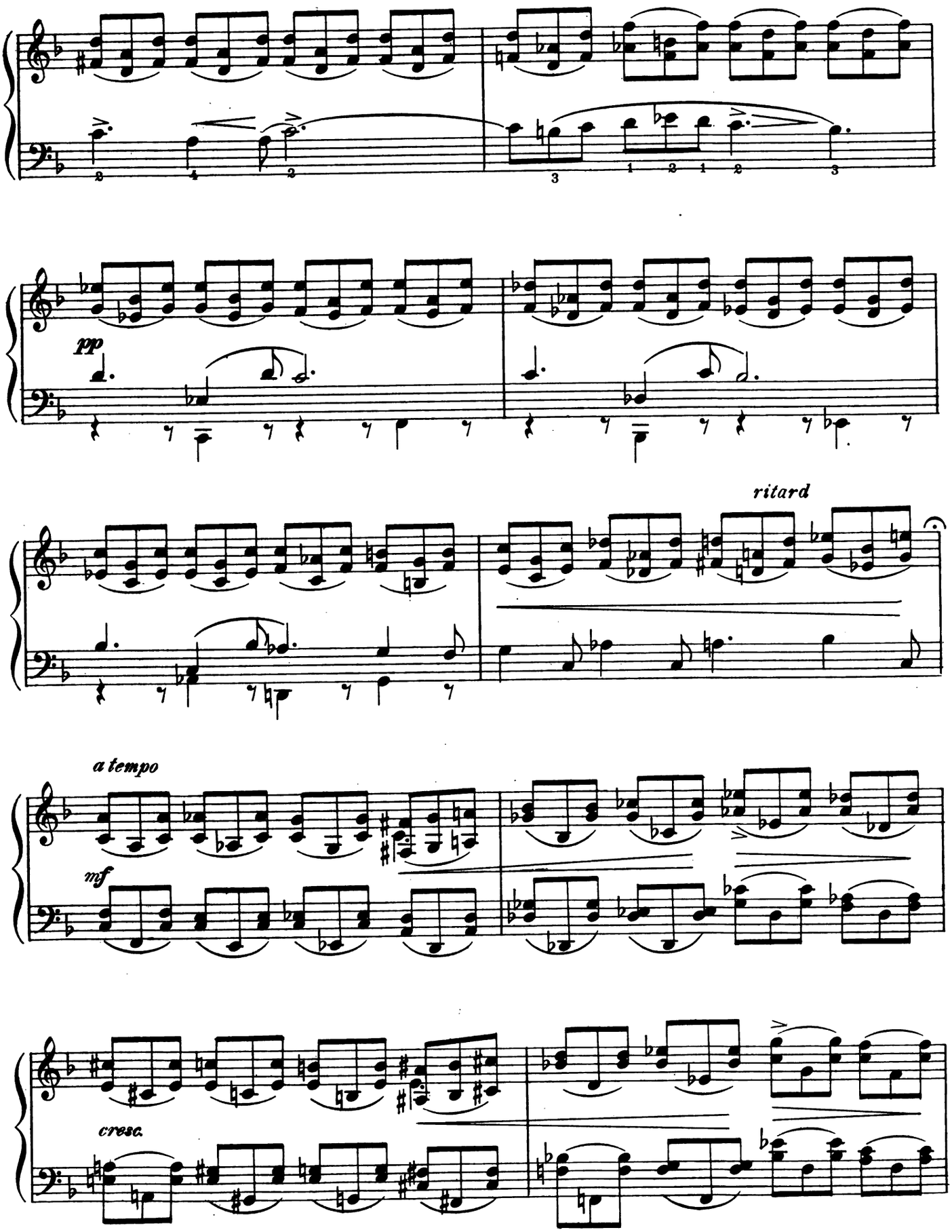

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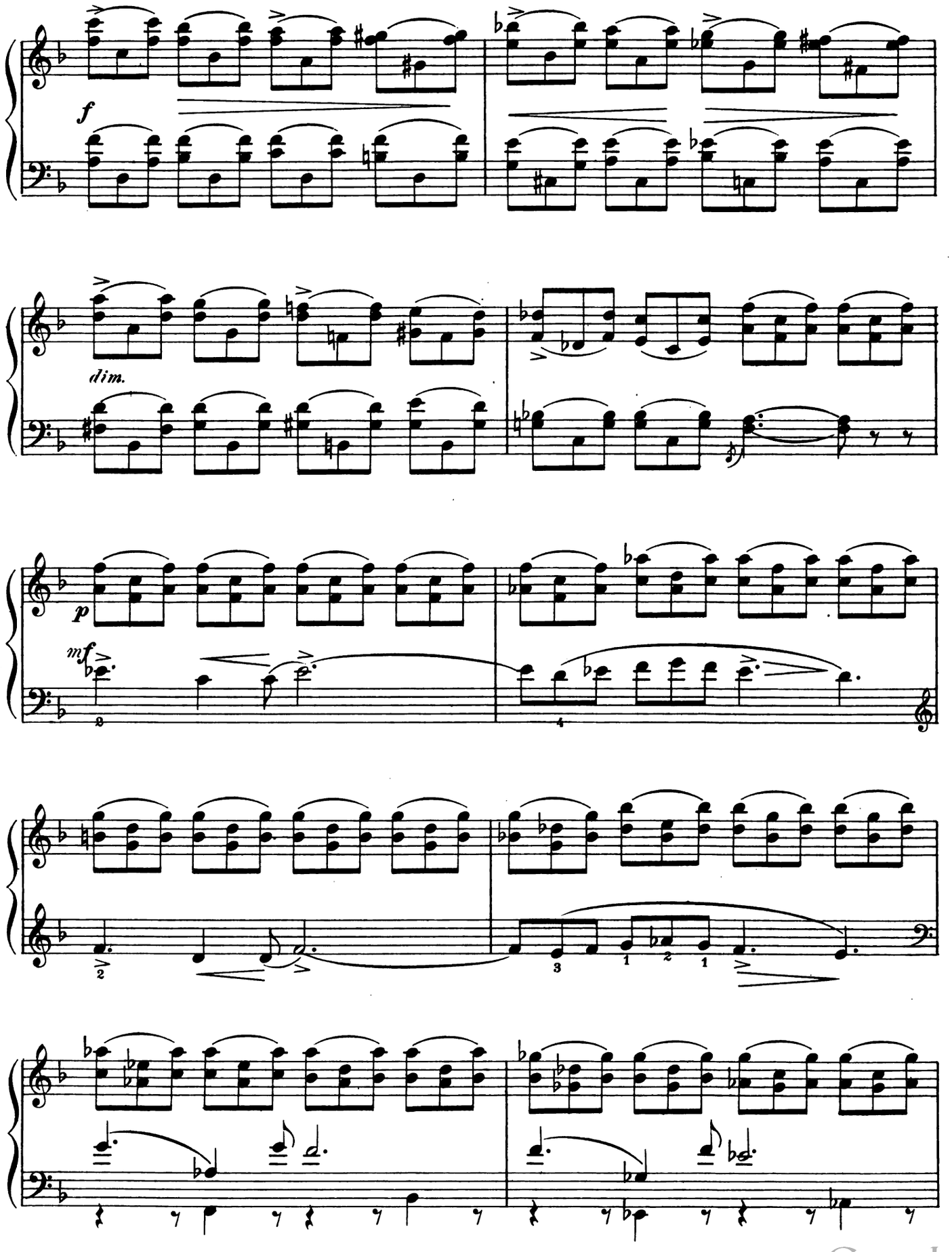

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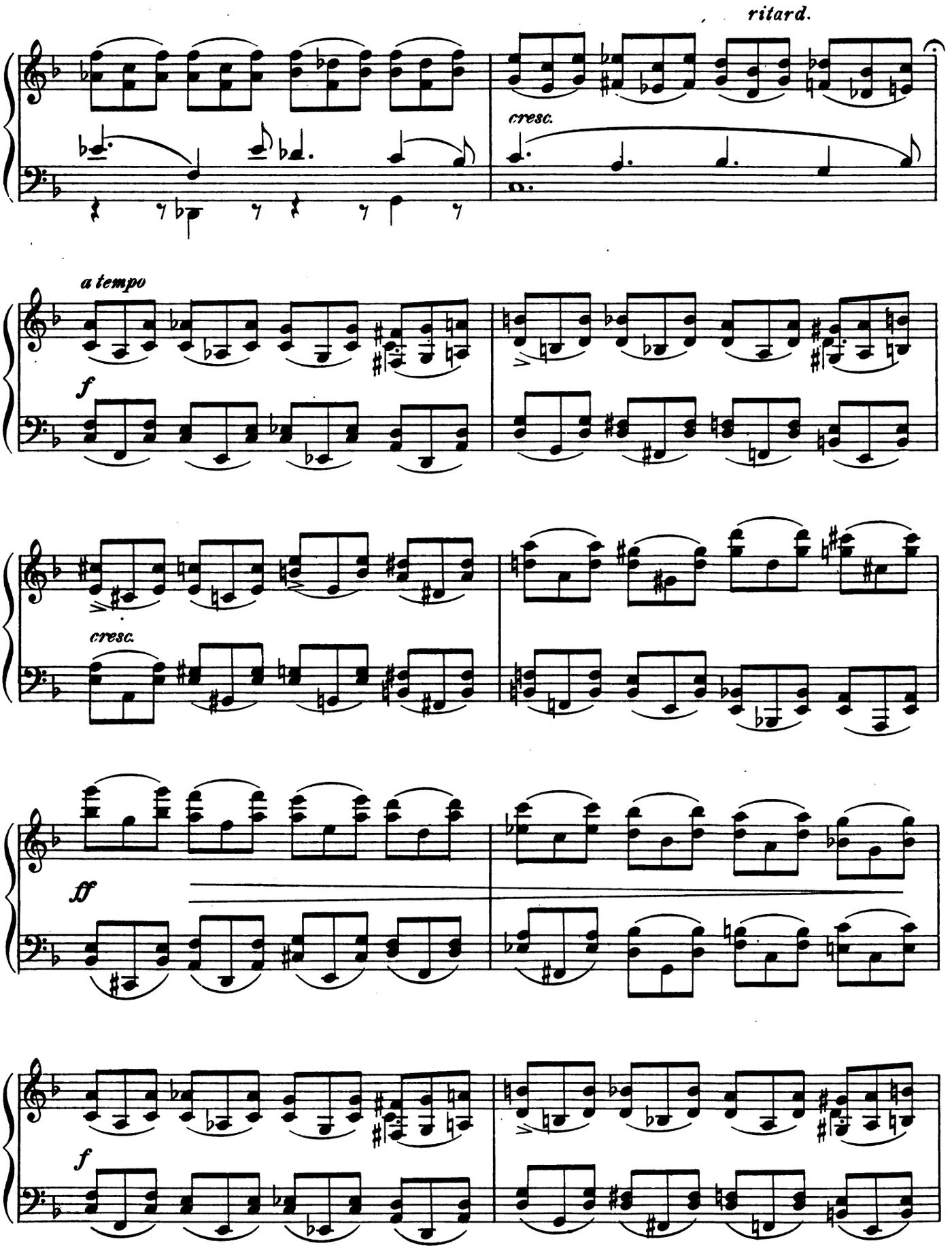

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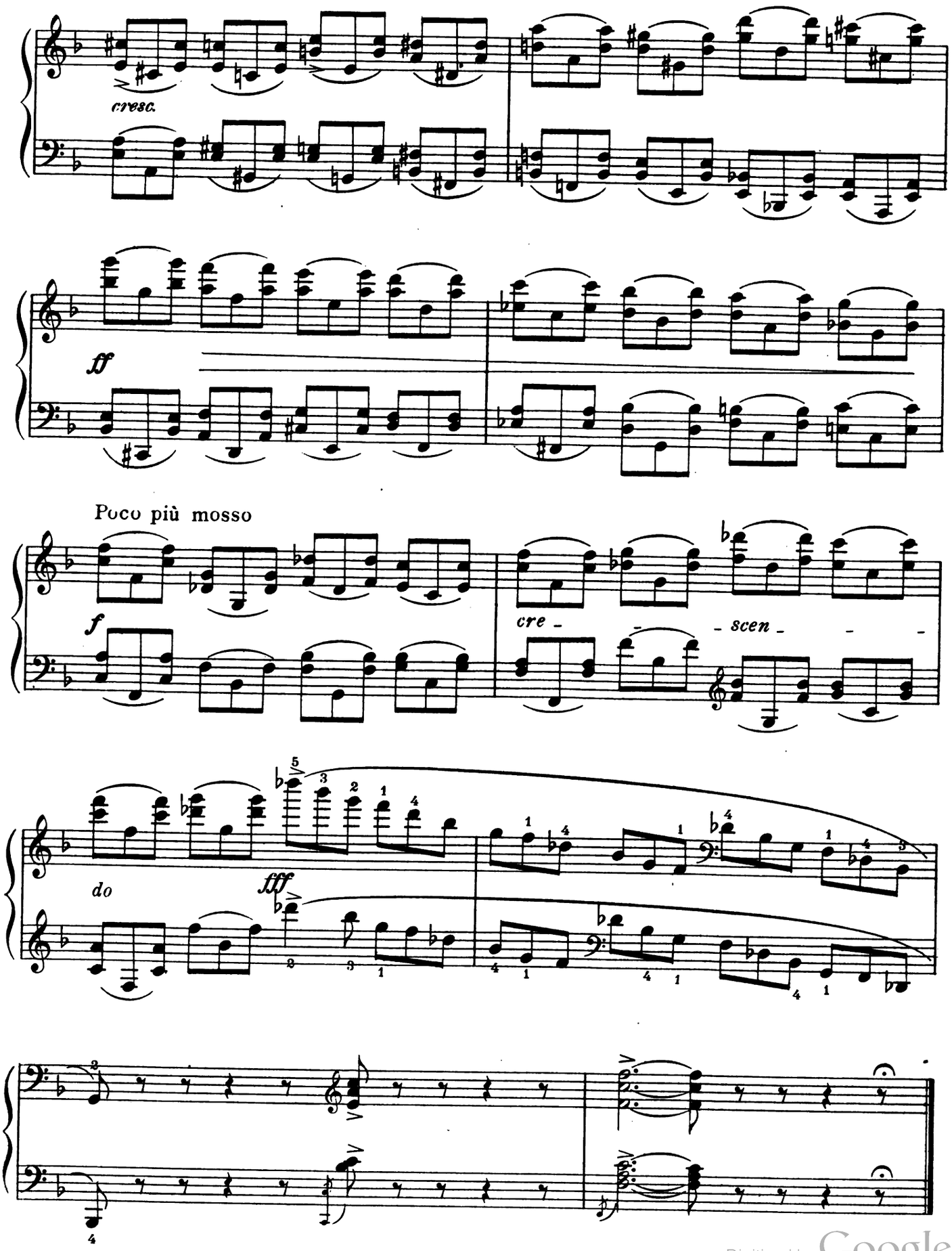

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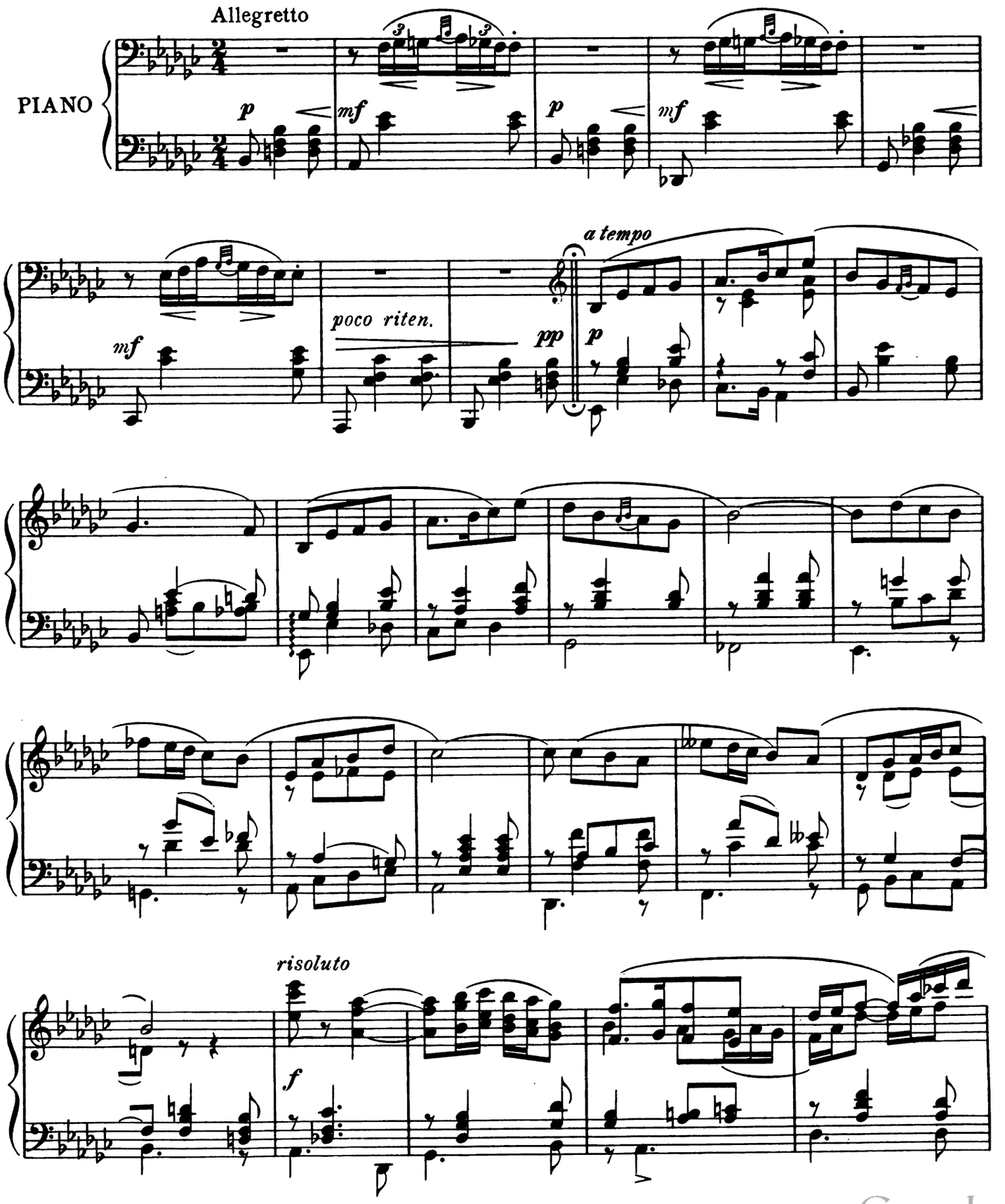
To Mme Marie Edliczka

LAMENT
(DUMKA)

Edited by Constantin von Sternberg

MILI BALAKIREFF
(1837-1910)



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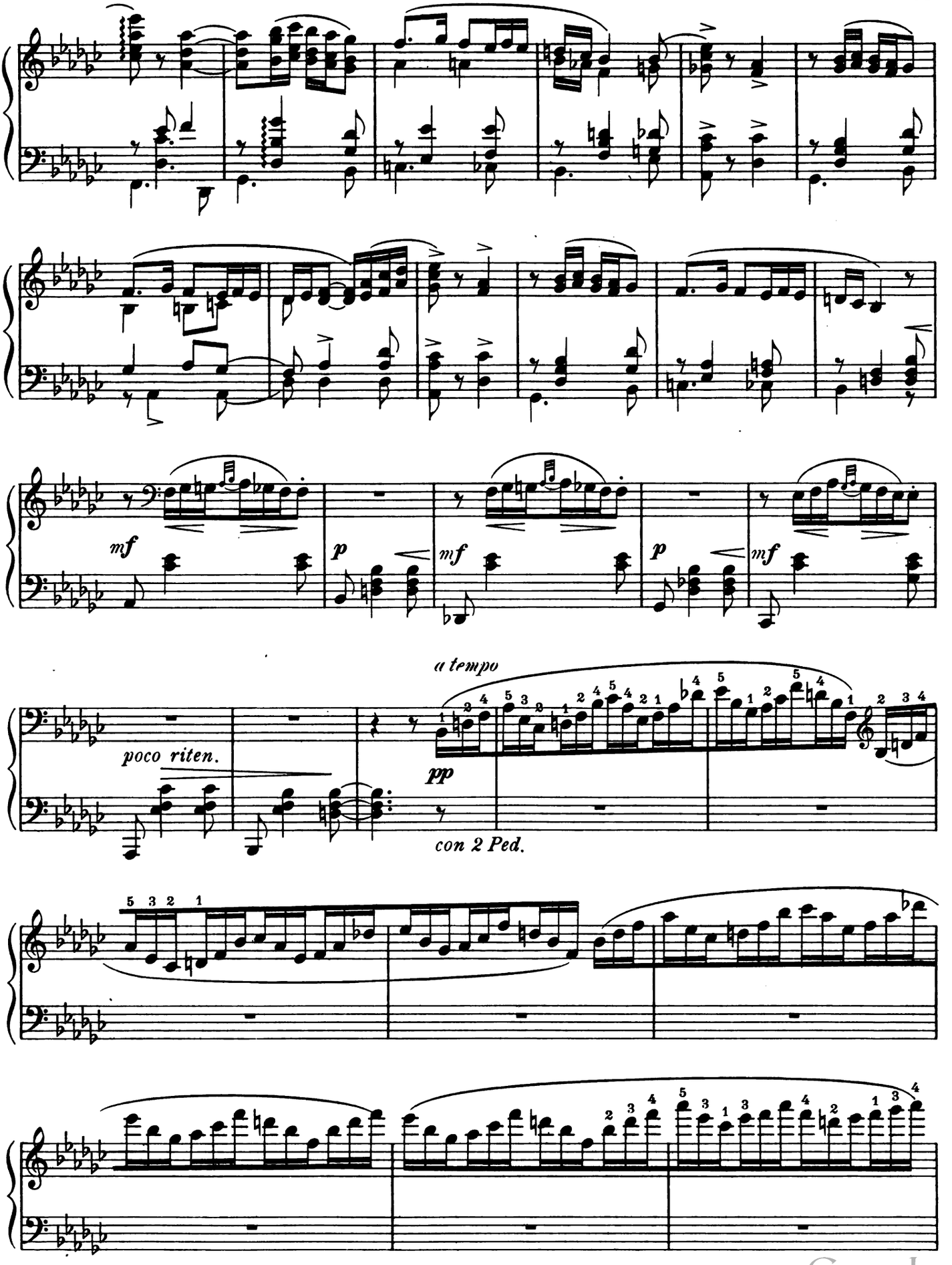

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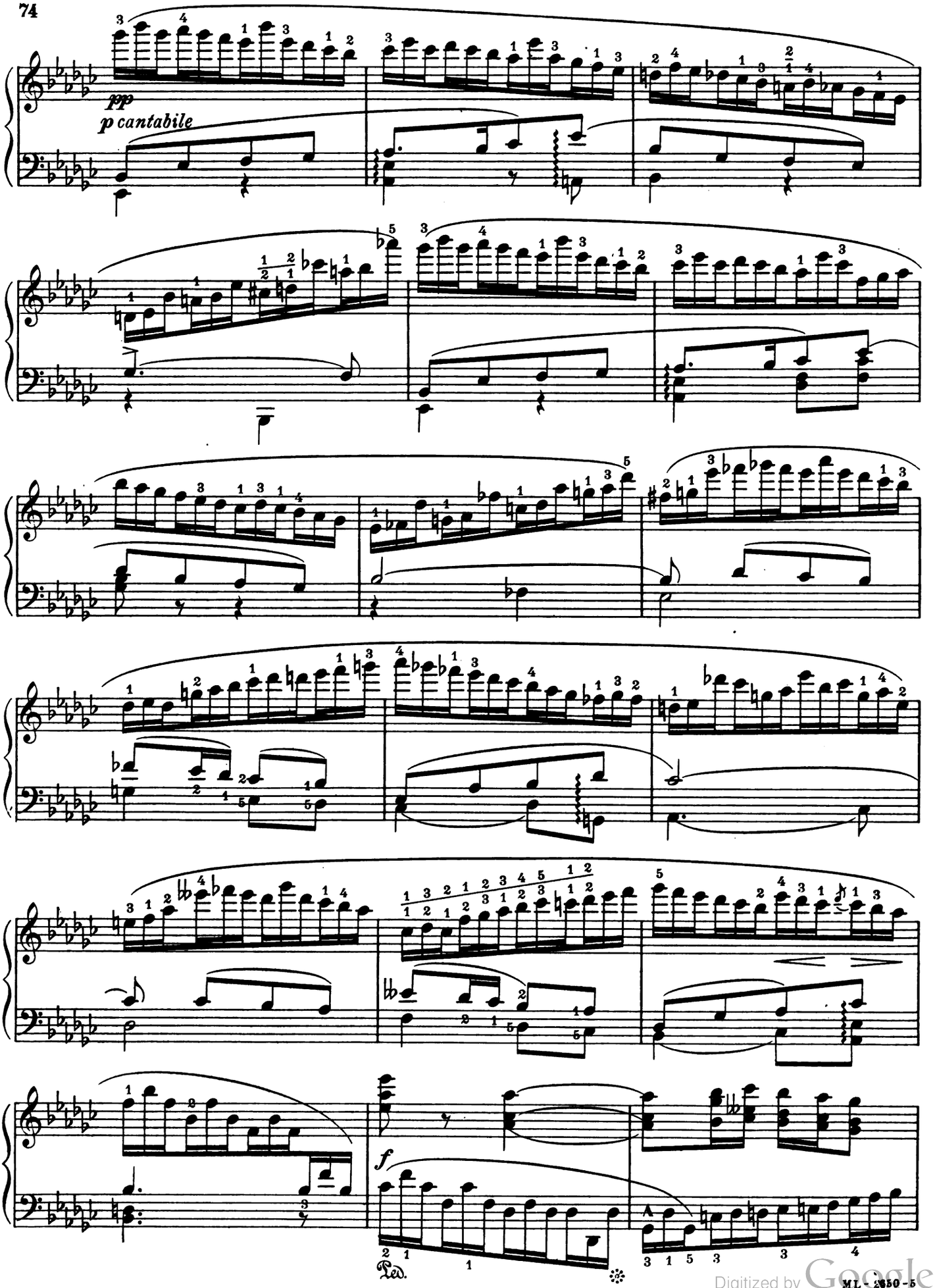

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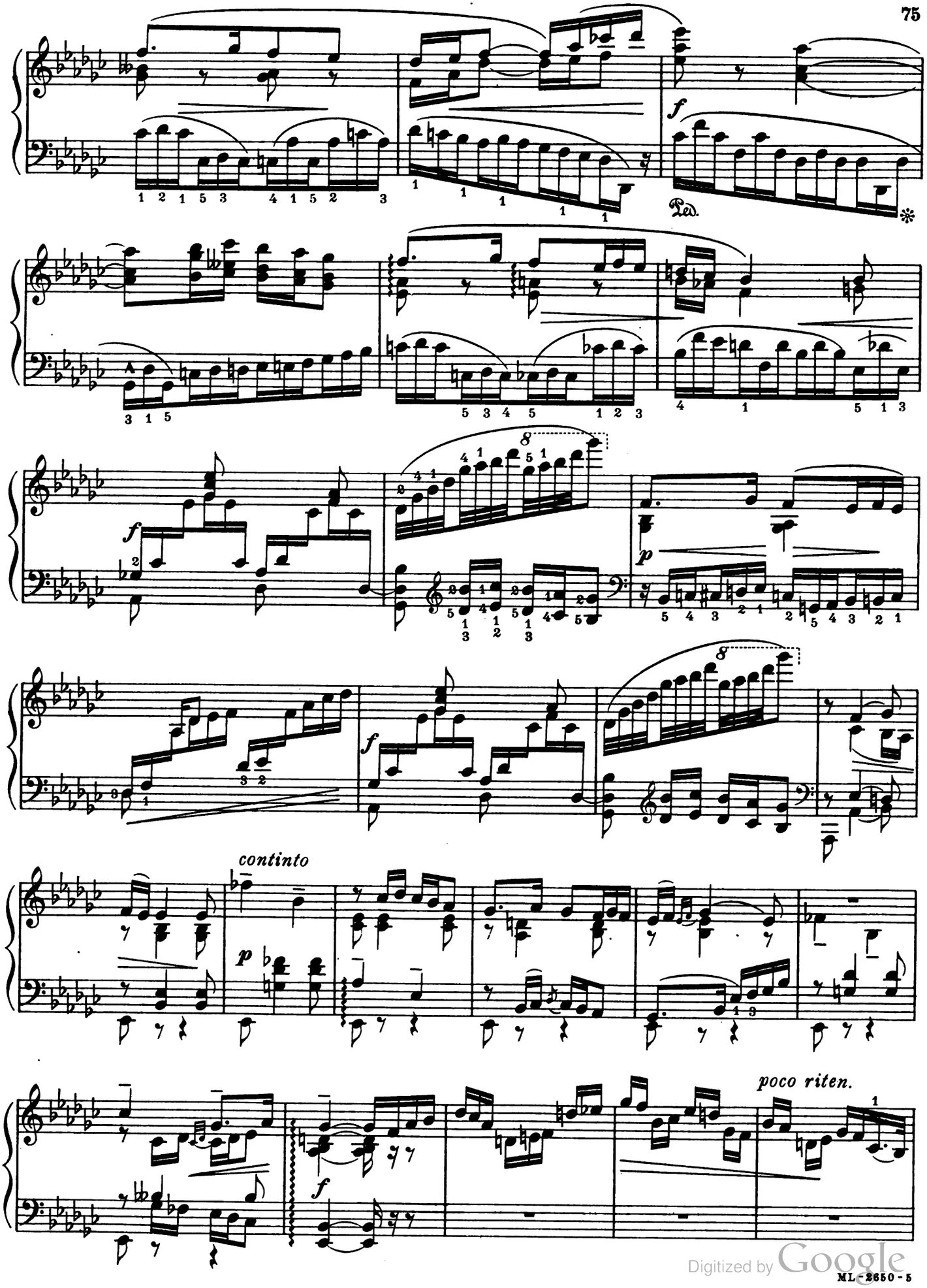

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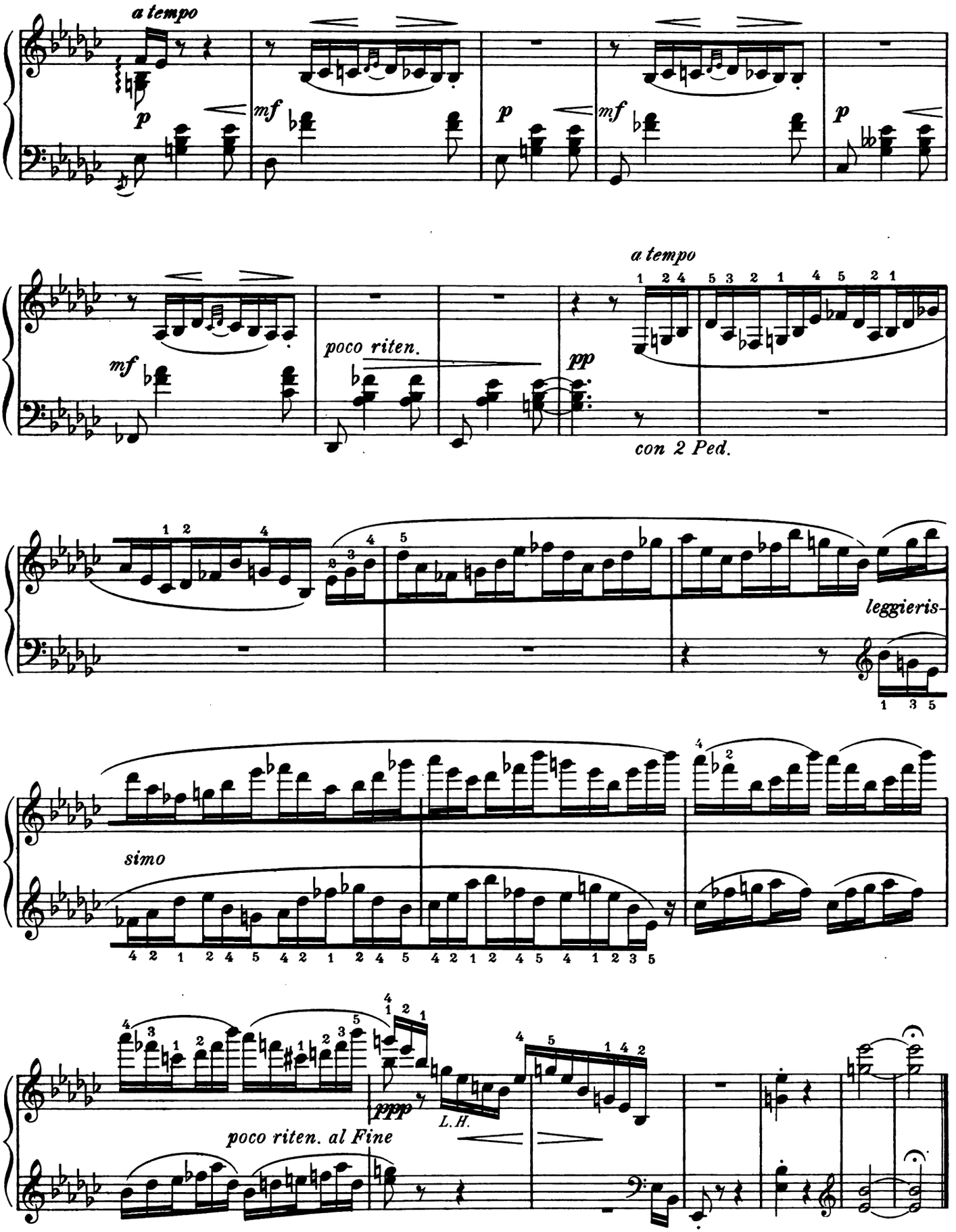

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PASTORALE

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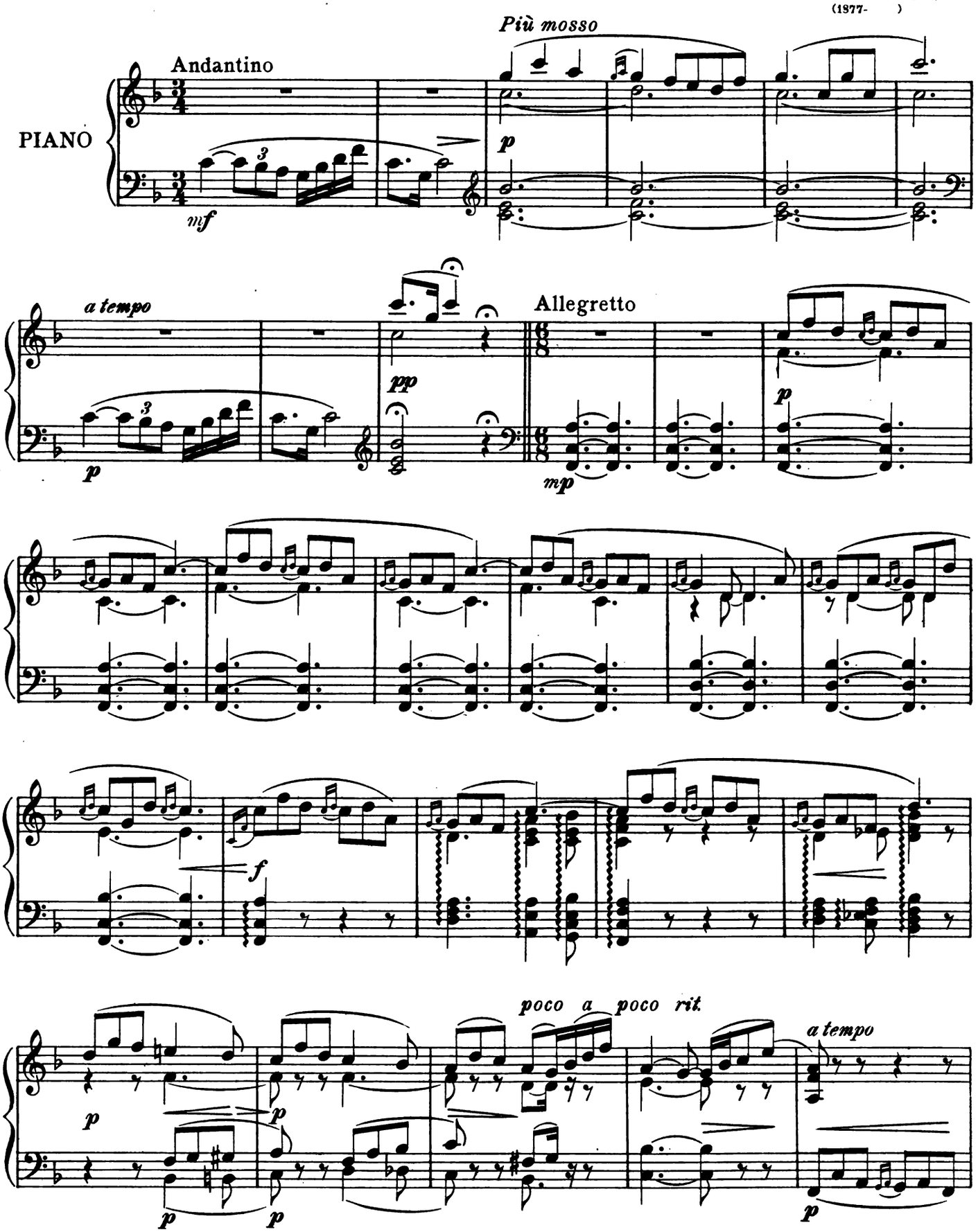
S. BARMOTINE, Op. 5, №1
(1877-)



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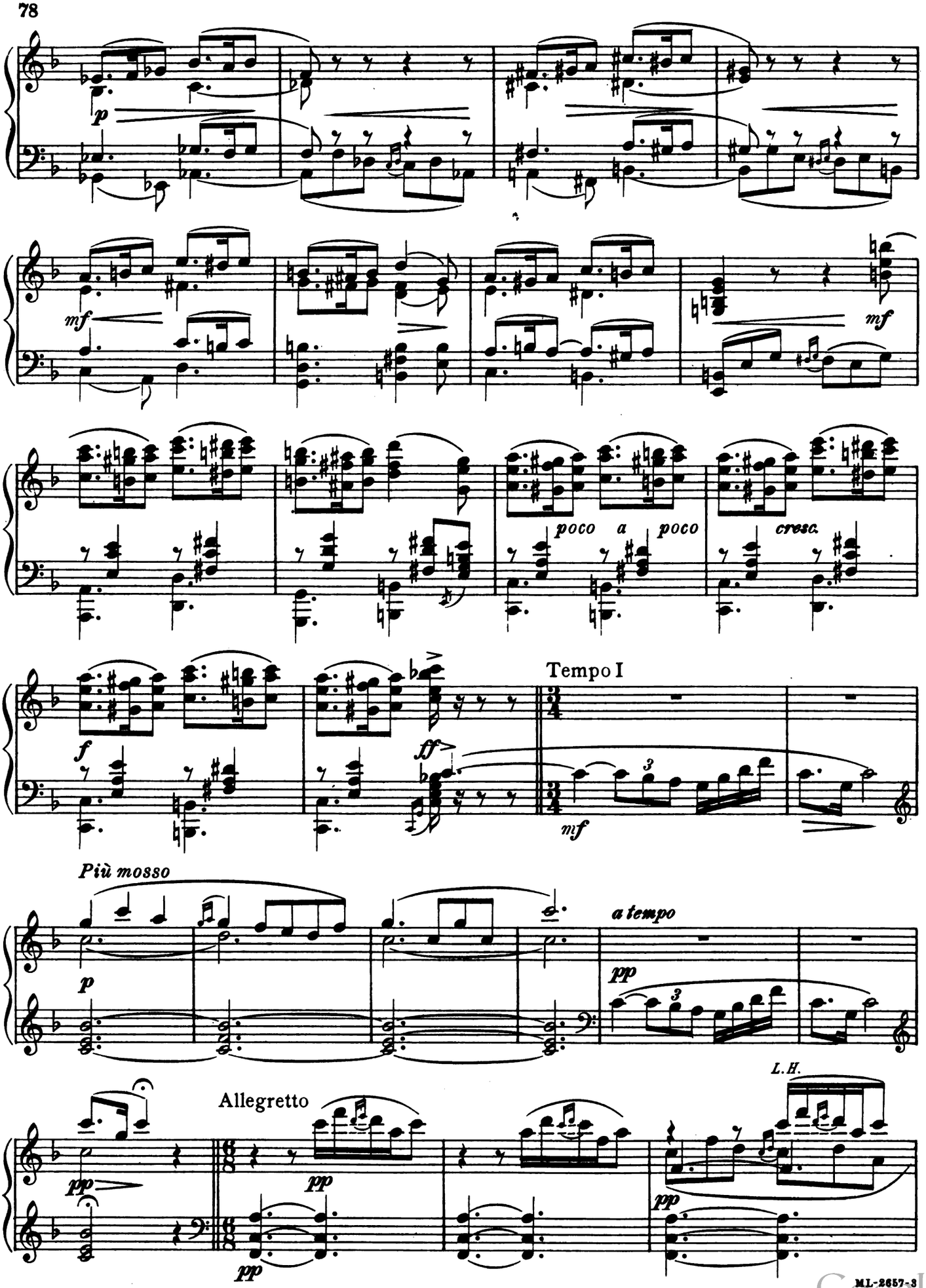

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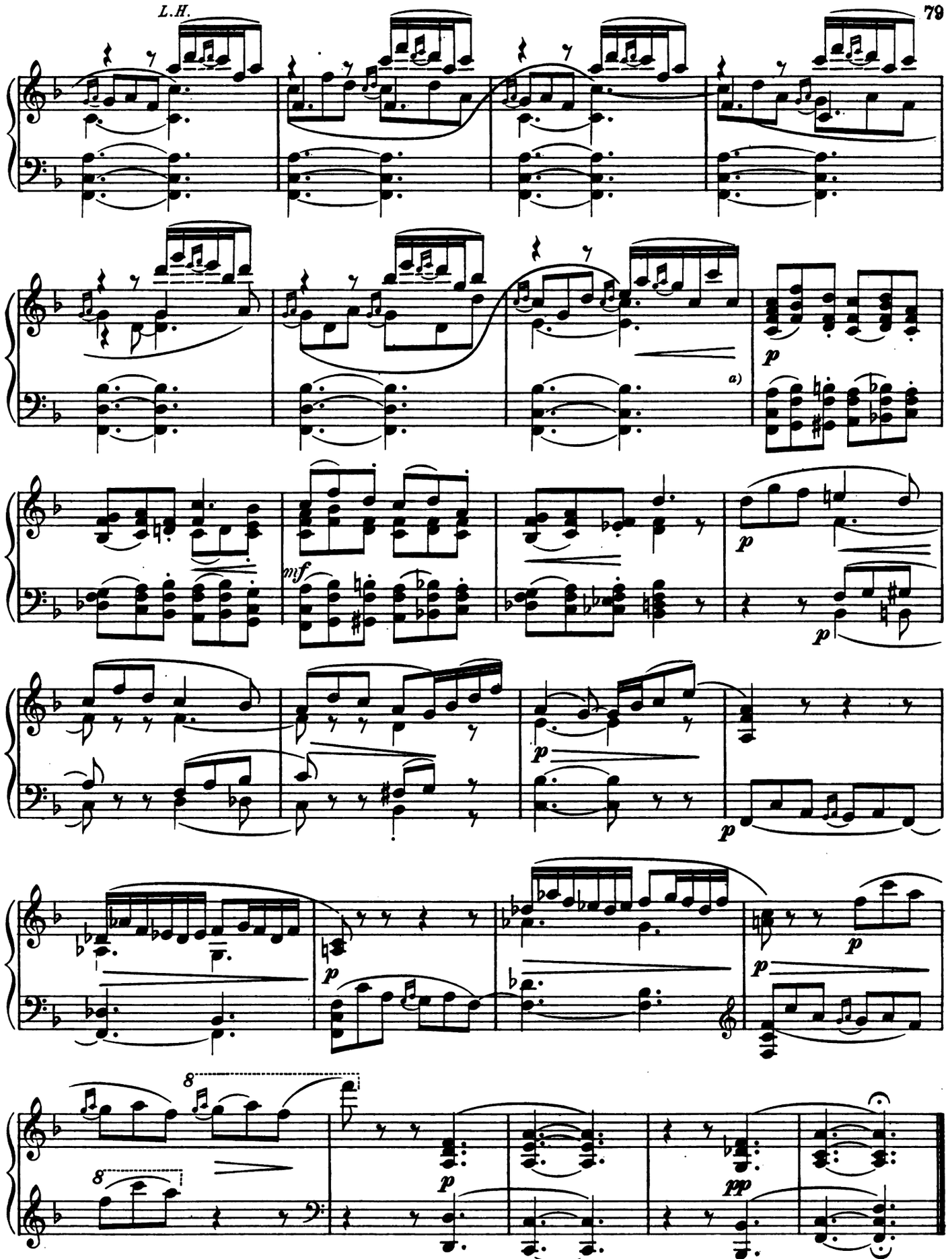

a) Small hands may omit the first three uppermost notes of the left hand in this and the second measure following.

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BERCEUSE

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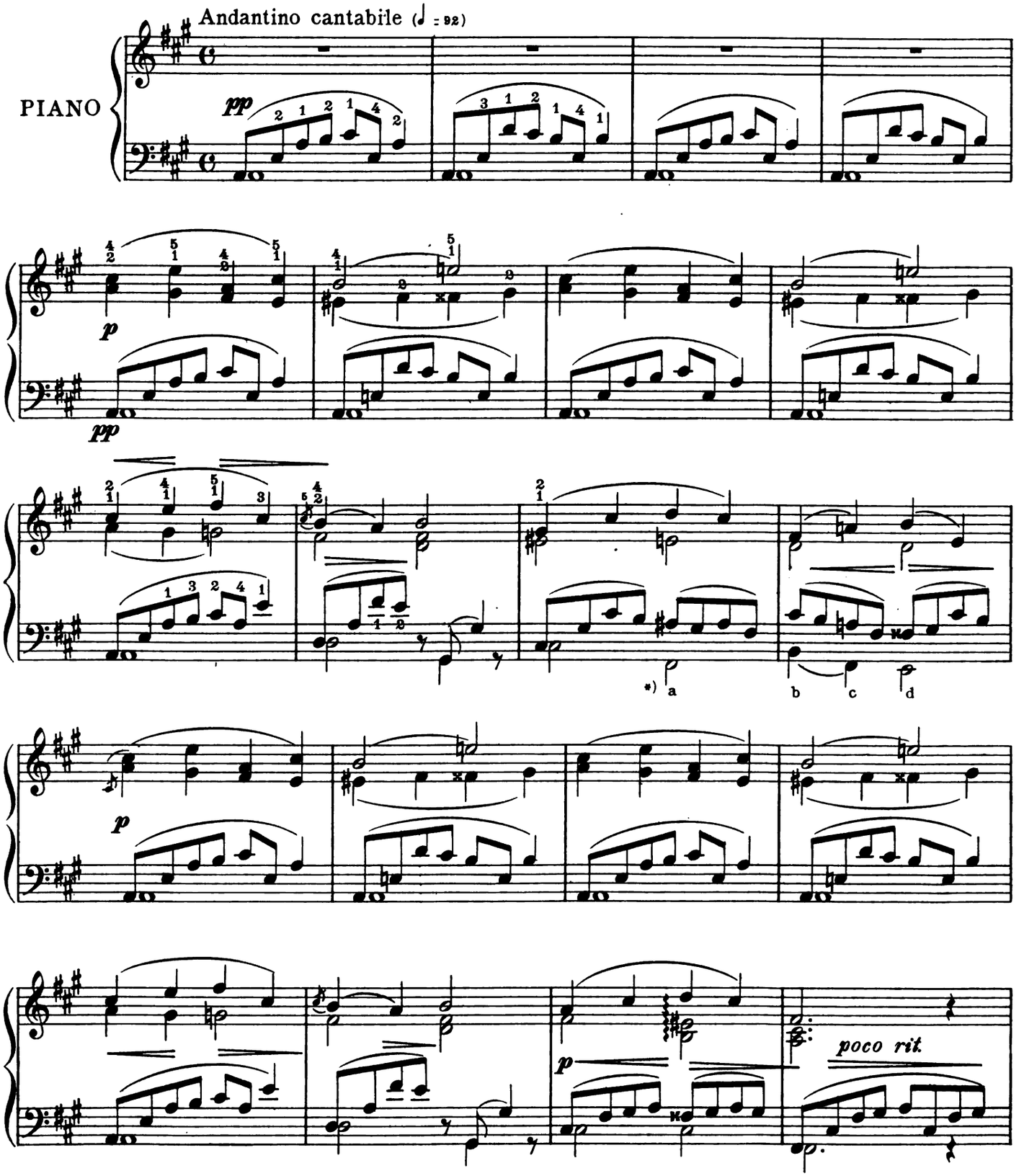
S. BARMOTINE, Op. 5, № 3
(1877 -)



*) Of the four notes, marked *a, b, c, d,* the first and last (a - d) may be played an octave higher by small hands, while the other two (b - c) may be omitted altogether in order to keep the running figure of the left hand smooth.

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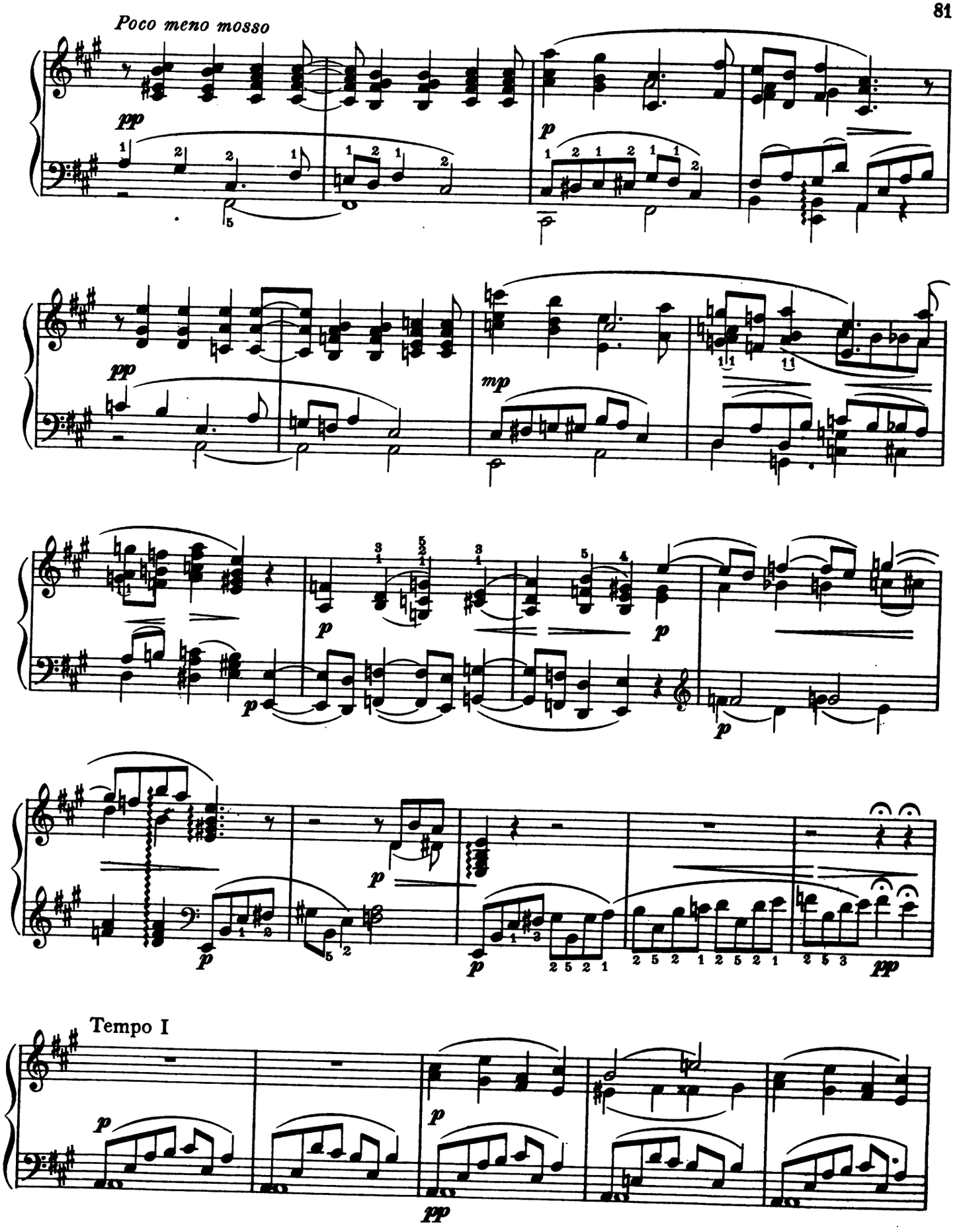

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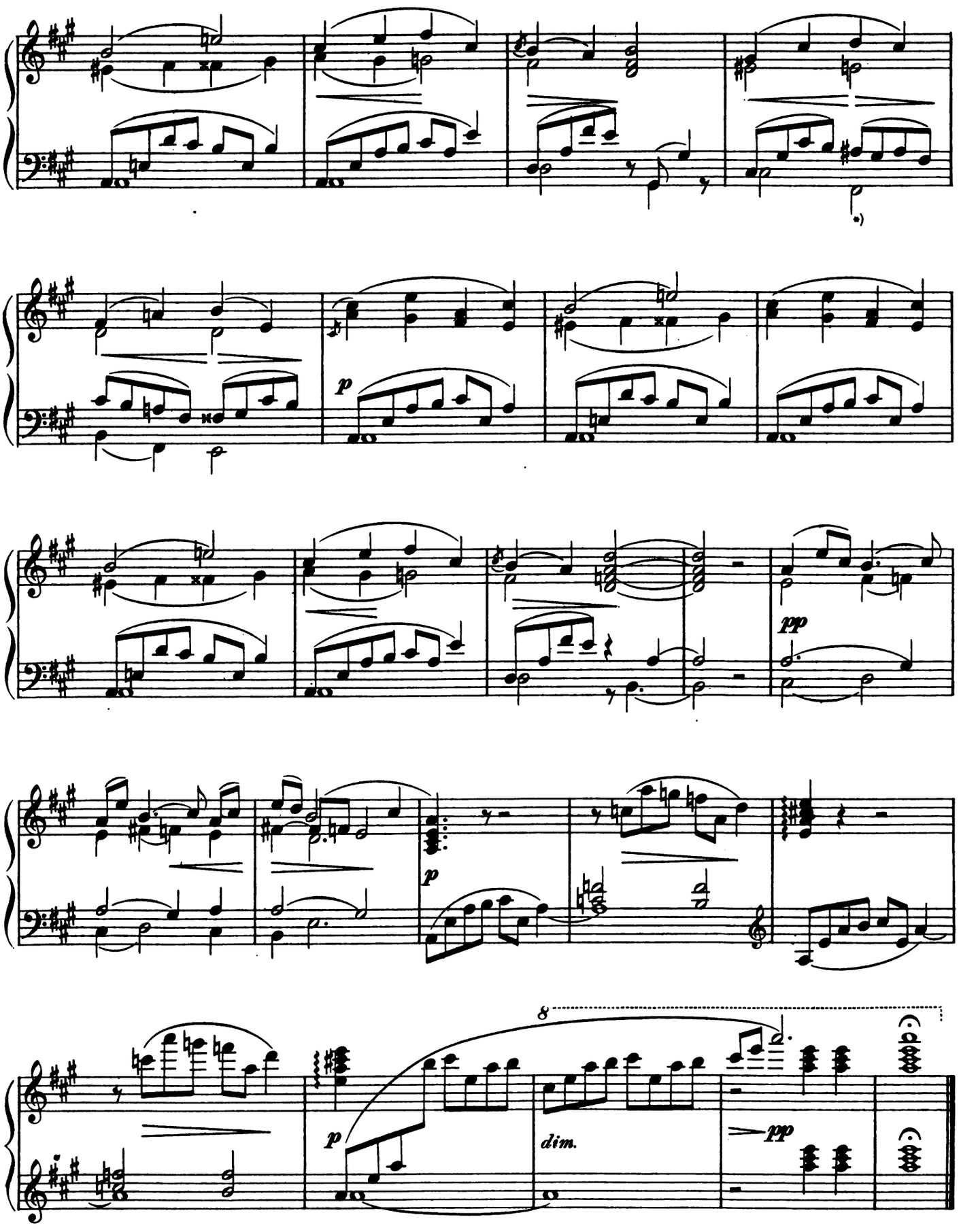

*) See Note on page 80

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To Boris Kamtschatoff

PRELUDE, in F♯ major

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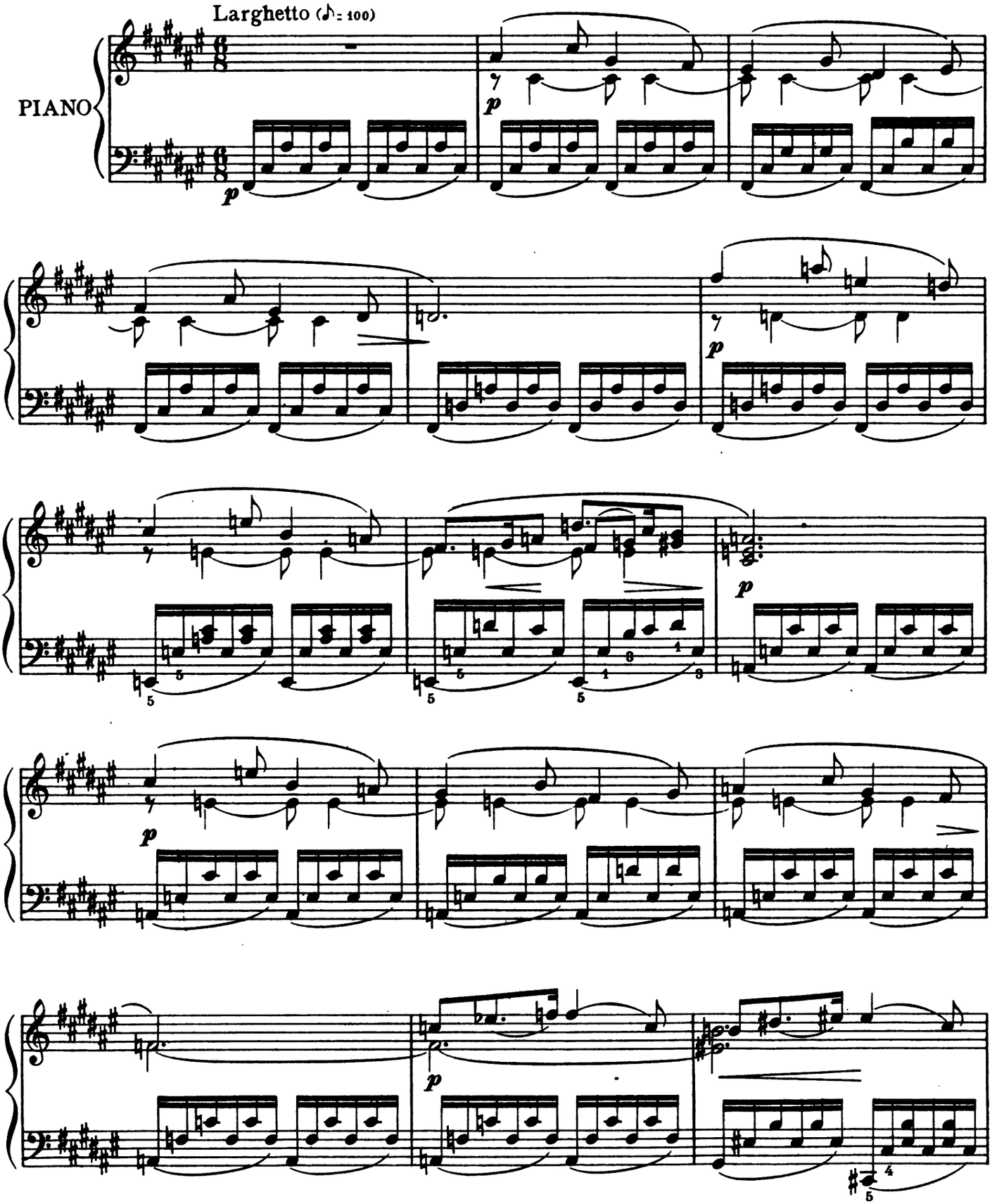
S. BARMOTINE, Op. 6, № 8
(1877-)



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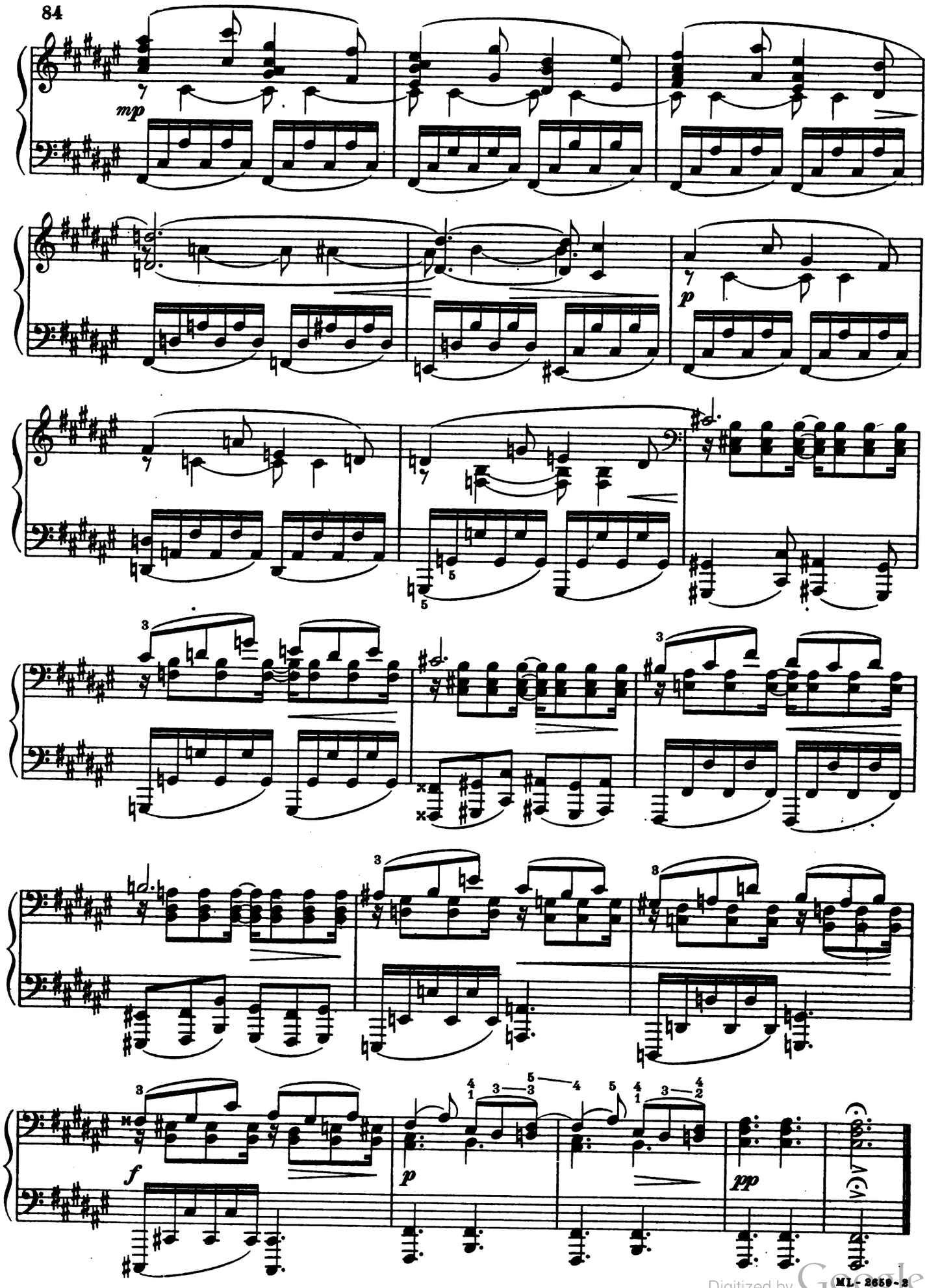

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To Boris Kamtschatoff

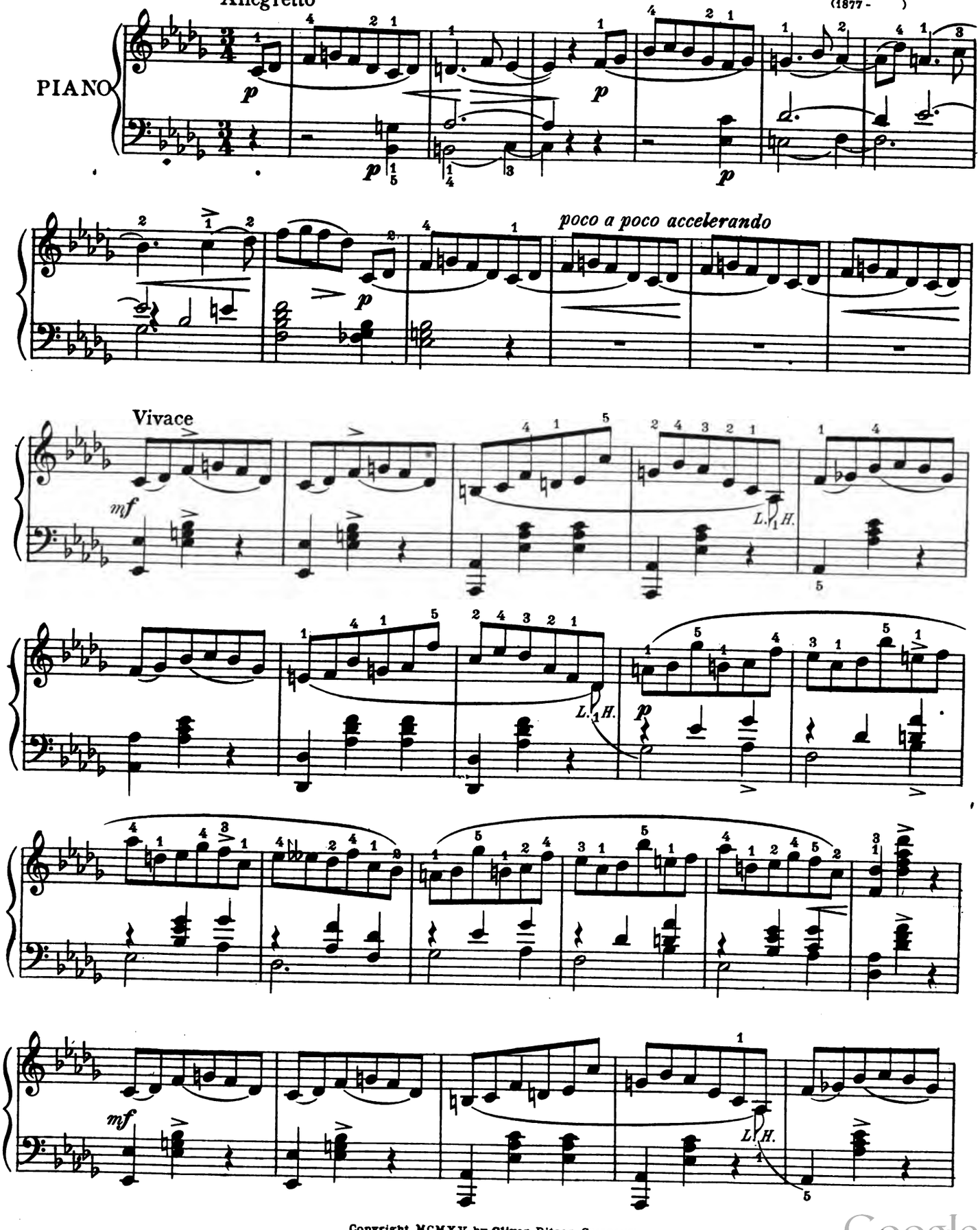
VALSE - SCHERZO

Edited by Constantin von Sternberg

S. BARMOTINE, Op. 6, № 10
(1877 -)

Allegretto

PIANO



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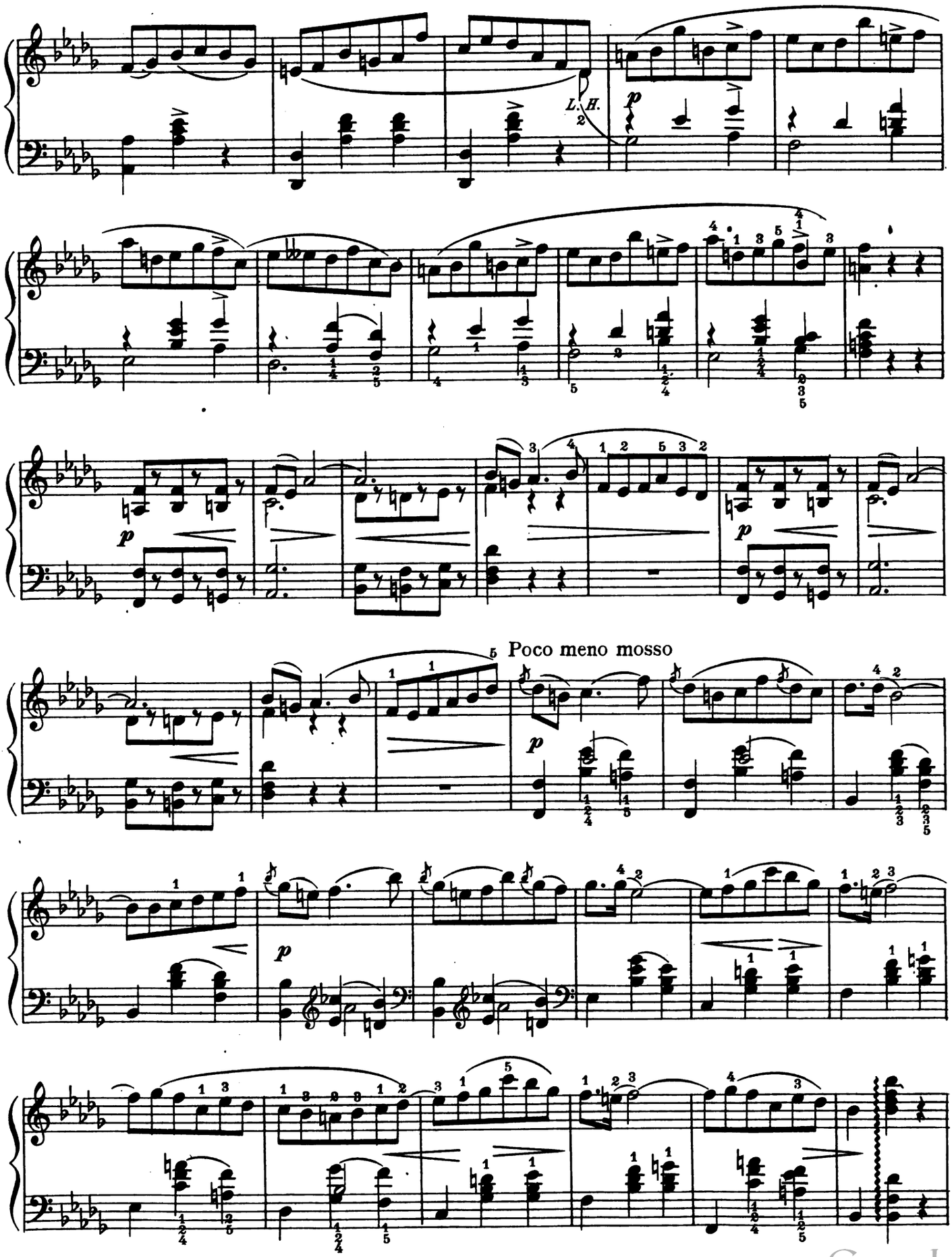

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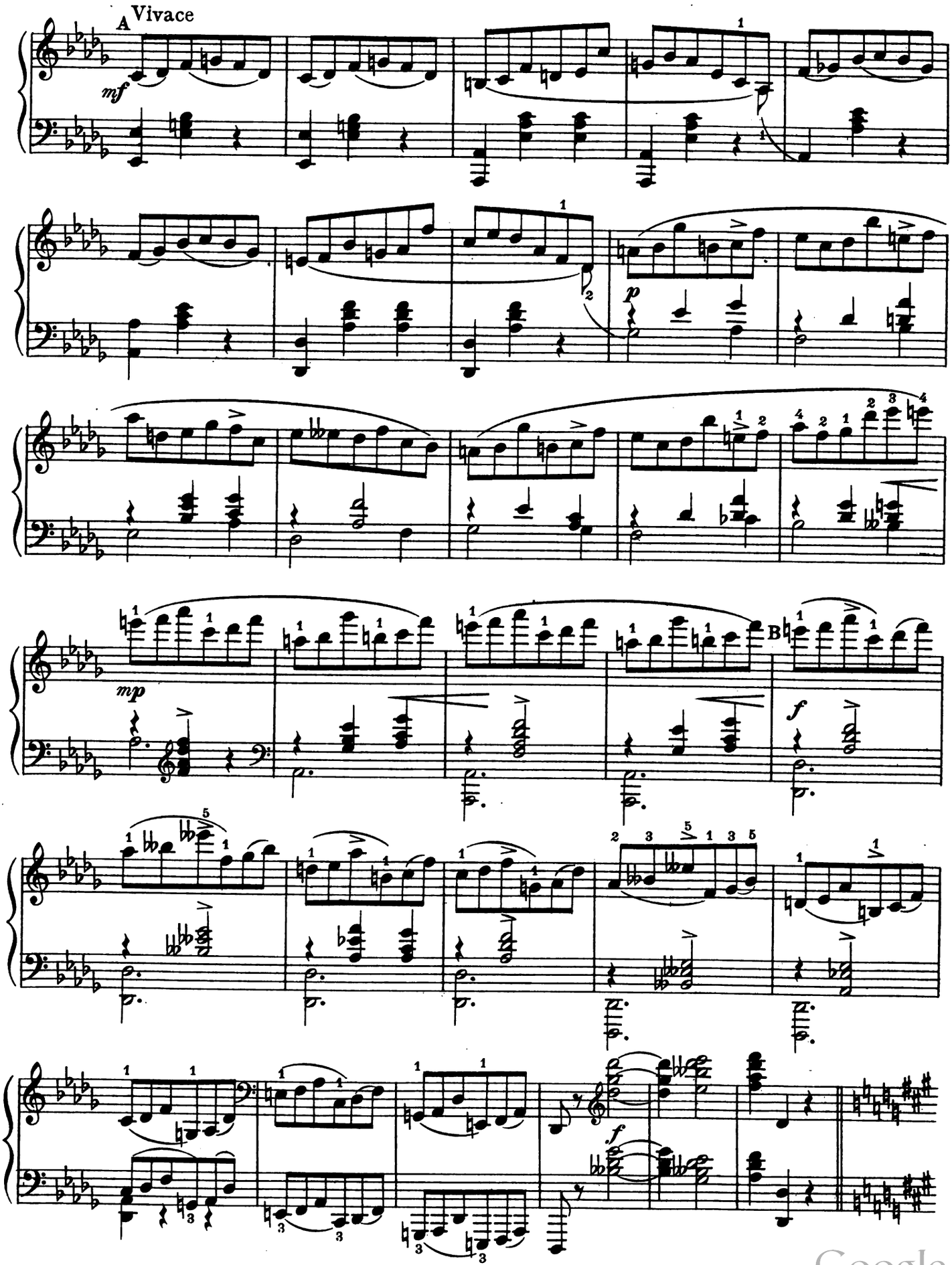

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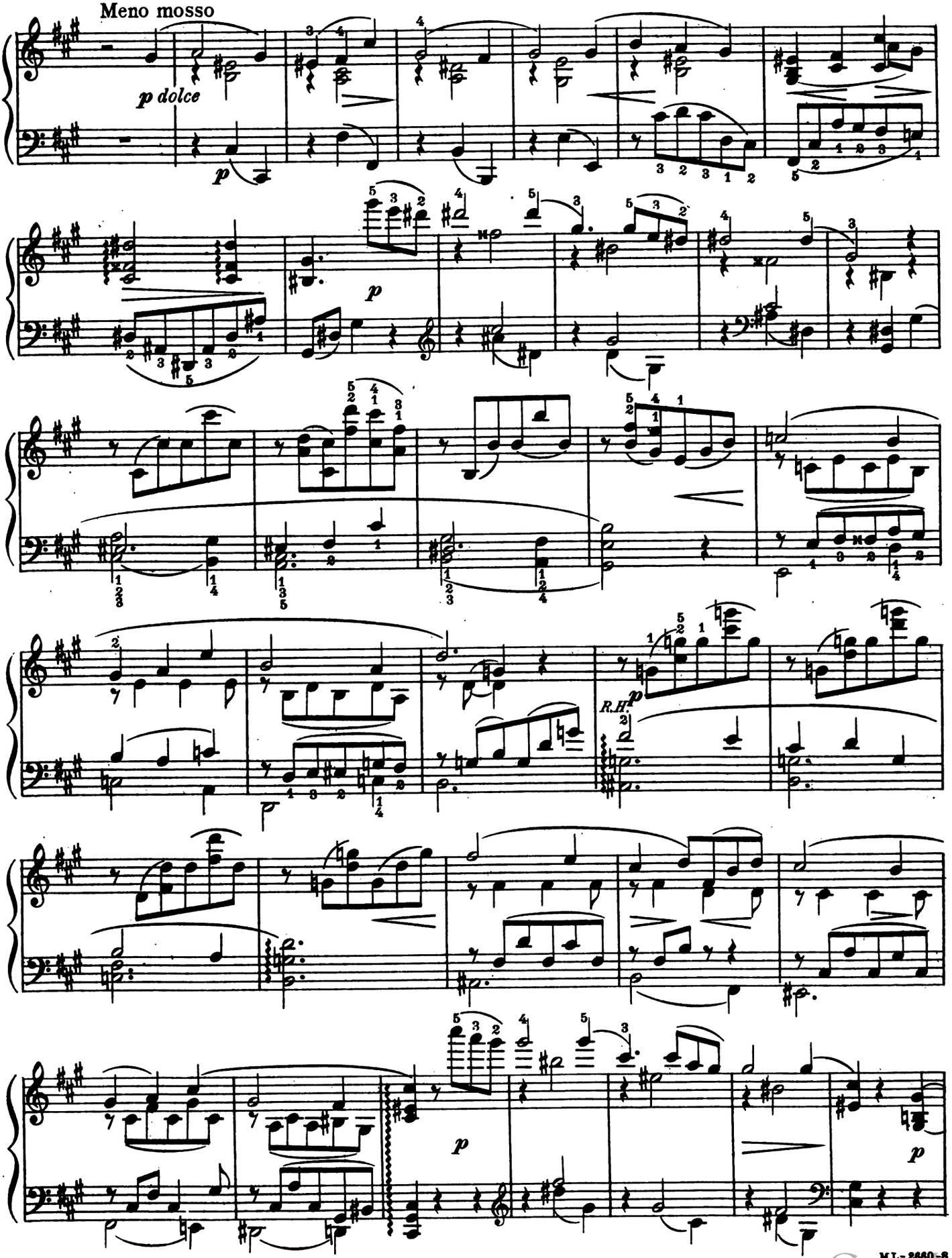
TRIO.

Meno mosso



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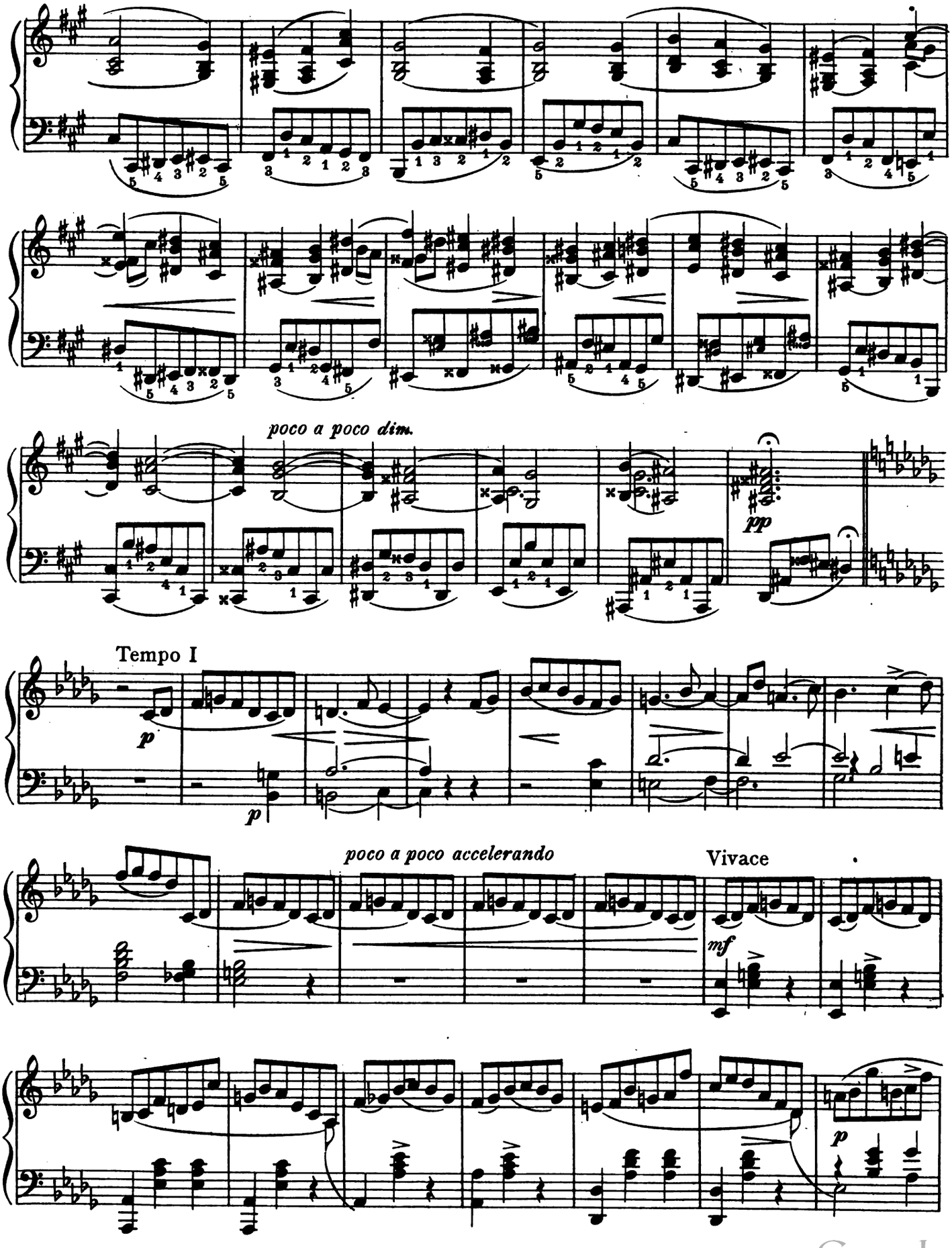

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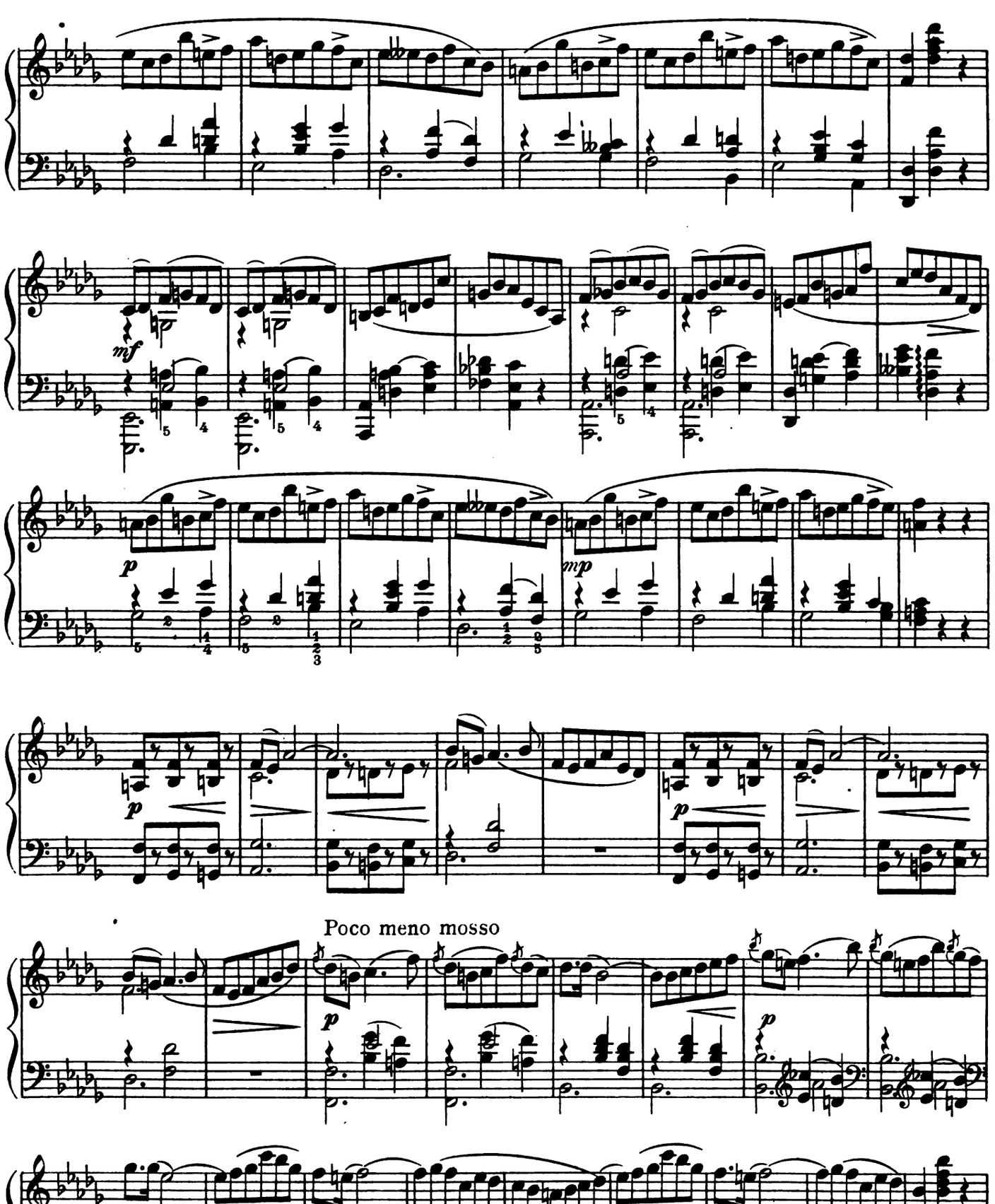

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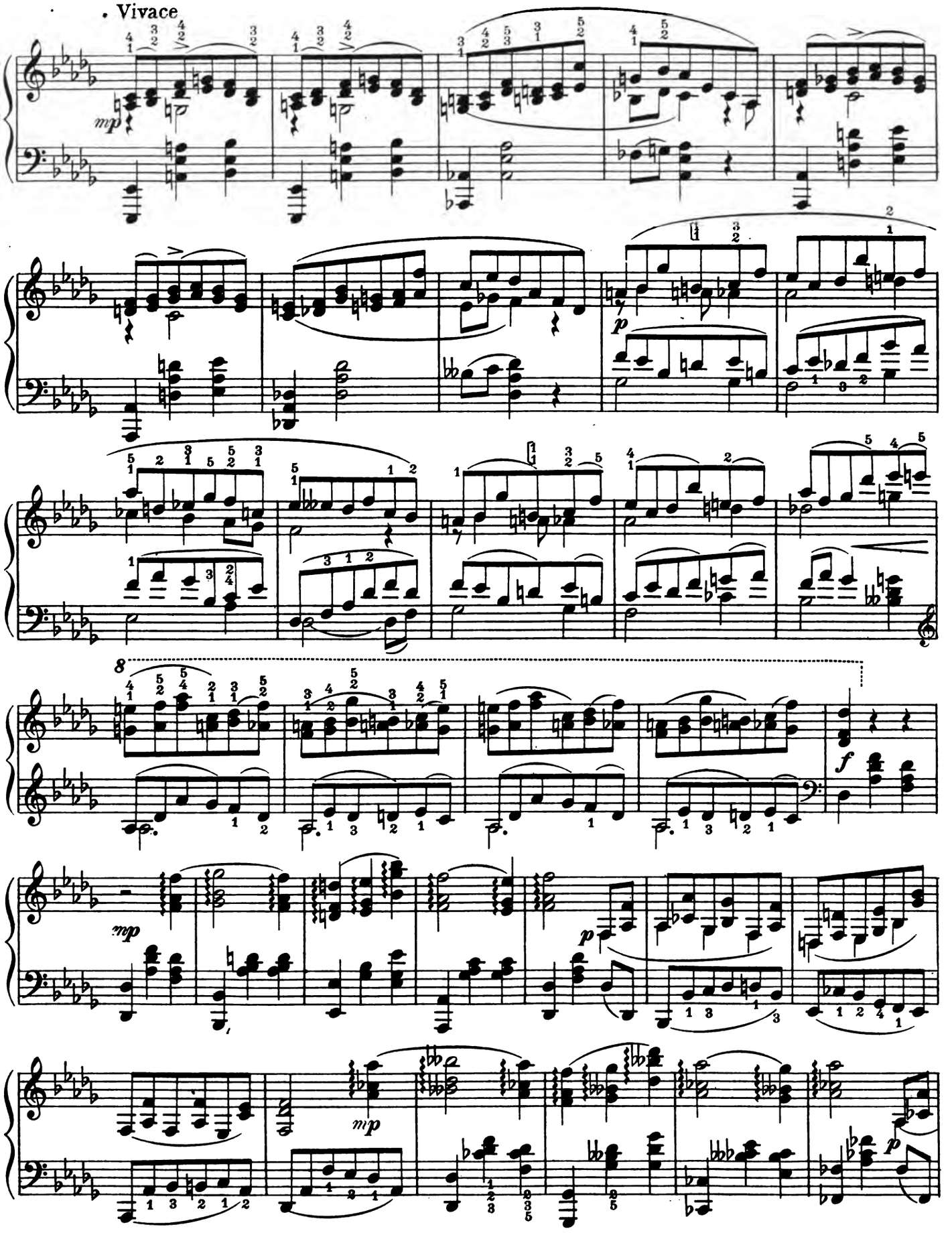

*) Small hands, unable to play these double-notes connectedly, may omit this part and substitute therefor the section on page 87 from A to B, resuming the movement at the *Più mosso* on the last page.

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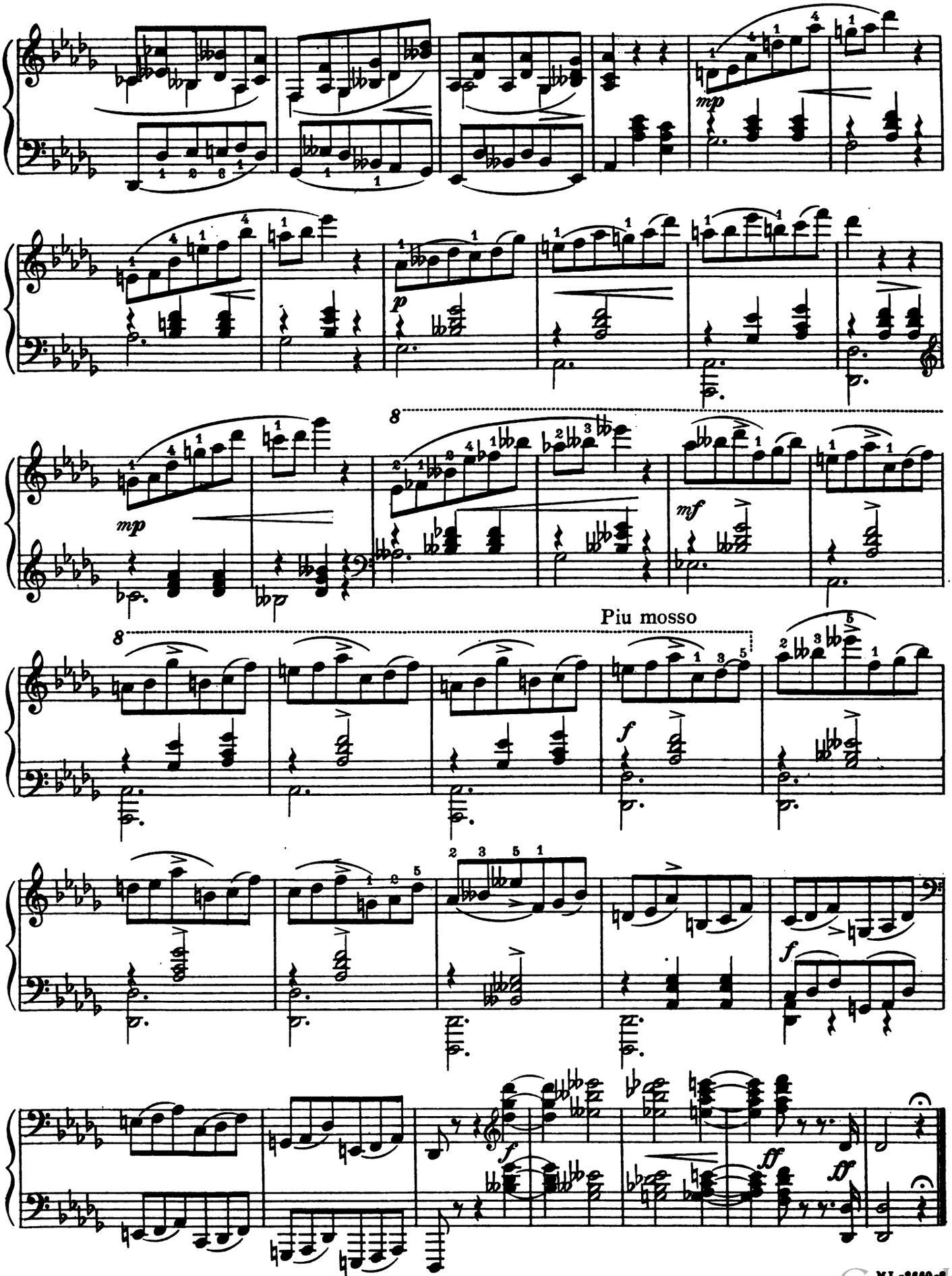

XL-2660-S
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To my brother Stanislas.

IMPROMPTU, in G♭ major

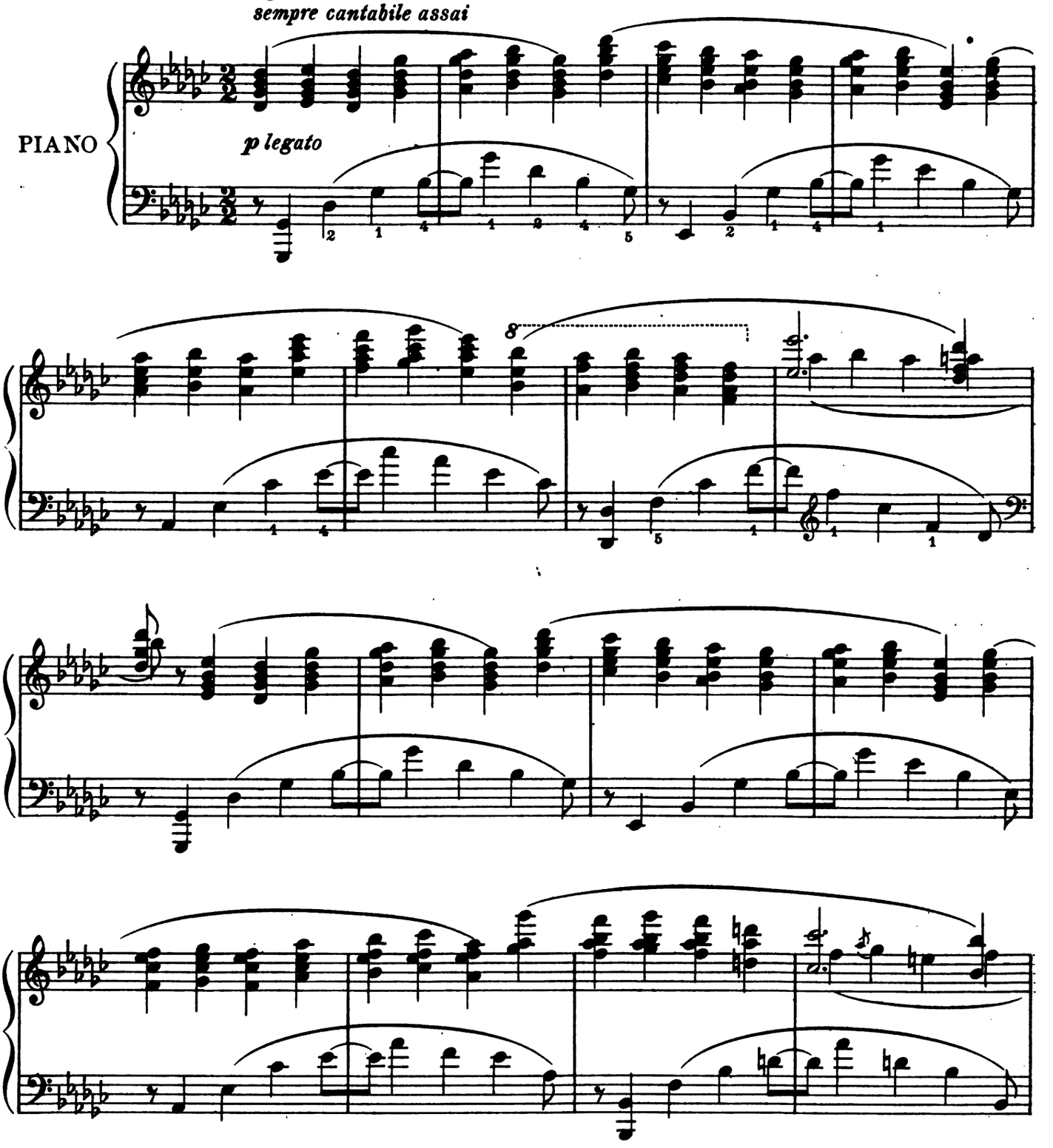
Edited by Constantin von Sternberg

FELIX BLUMENFELD, Op. 13, № 2
(1863-)

Allegro (♩= 92)
sempre cantabile assai

PIANO

p legato



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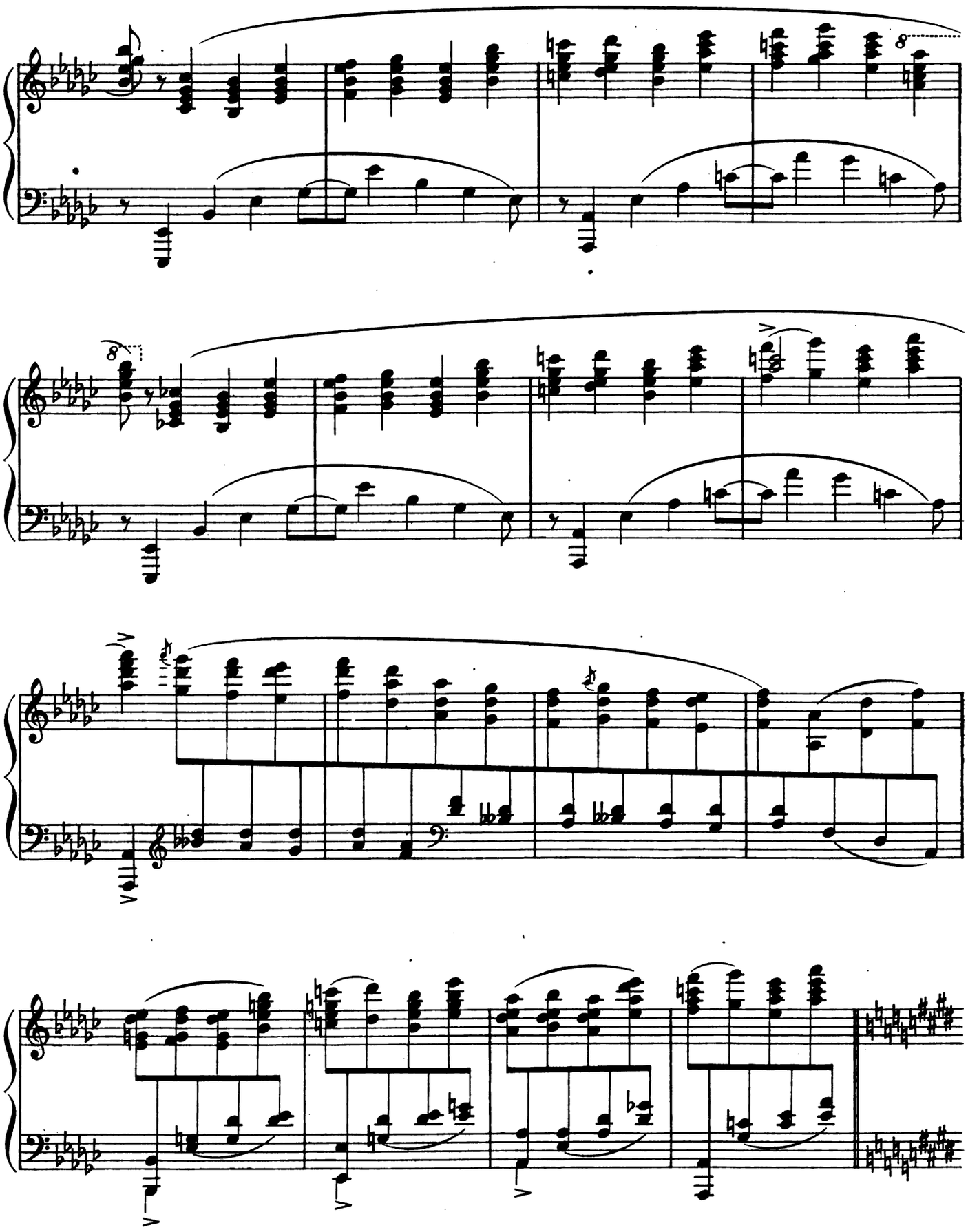

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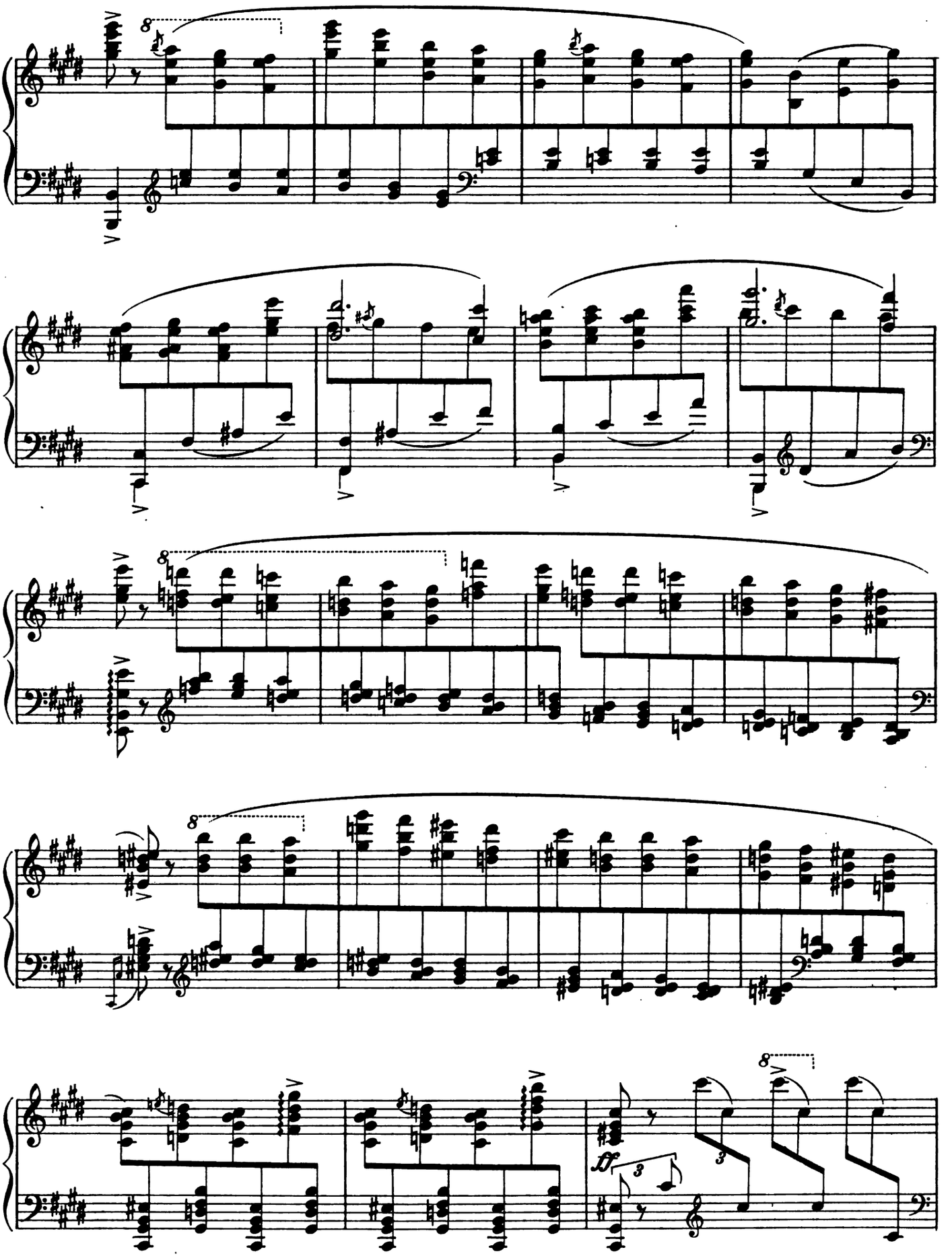

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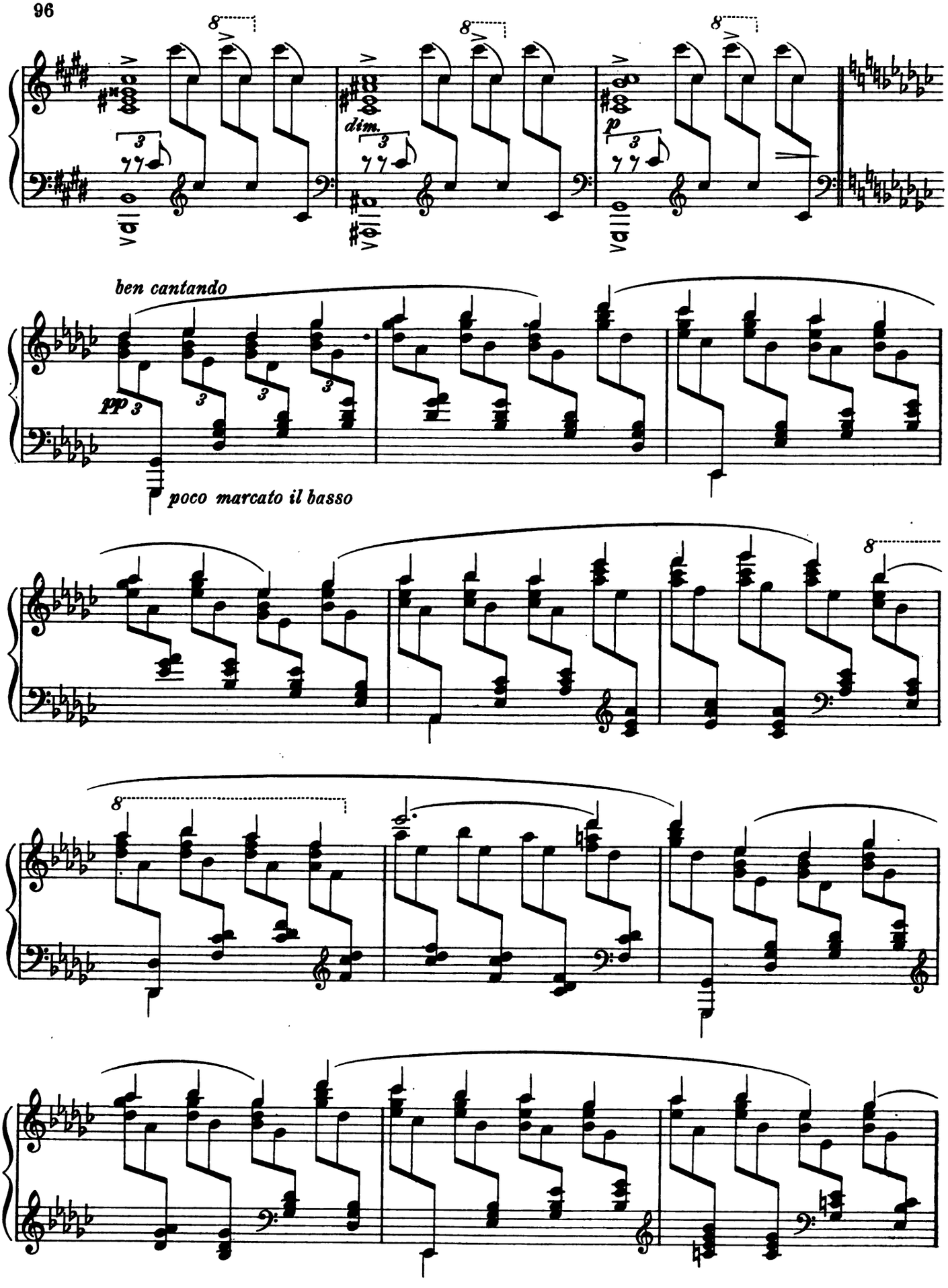

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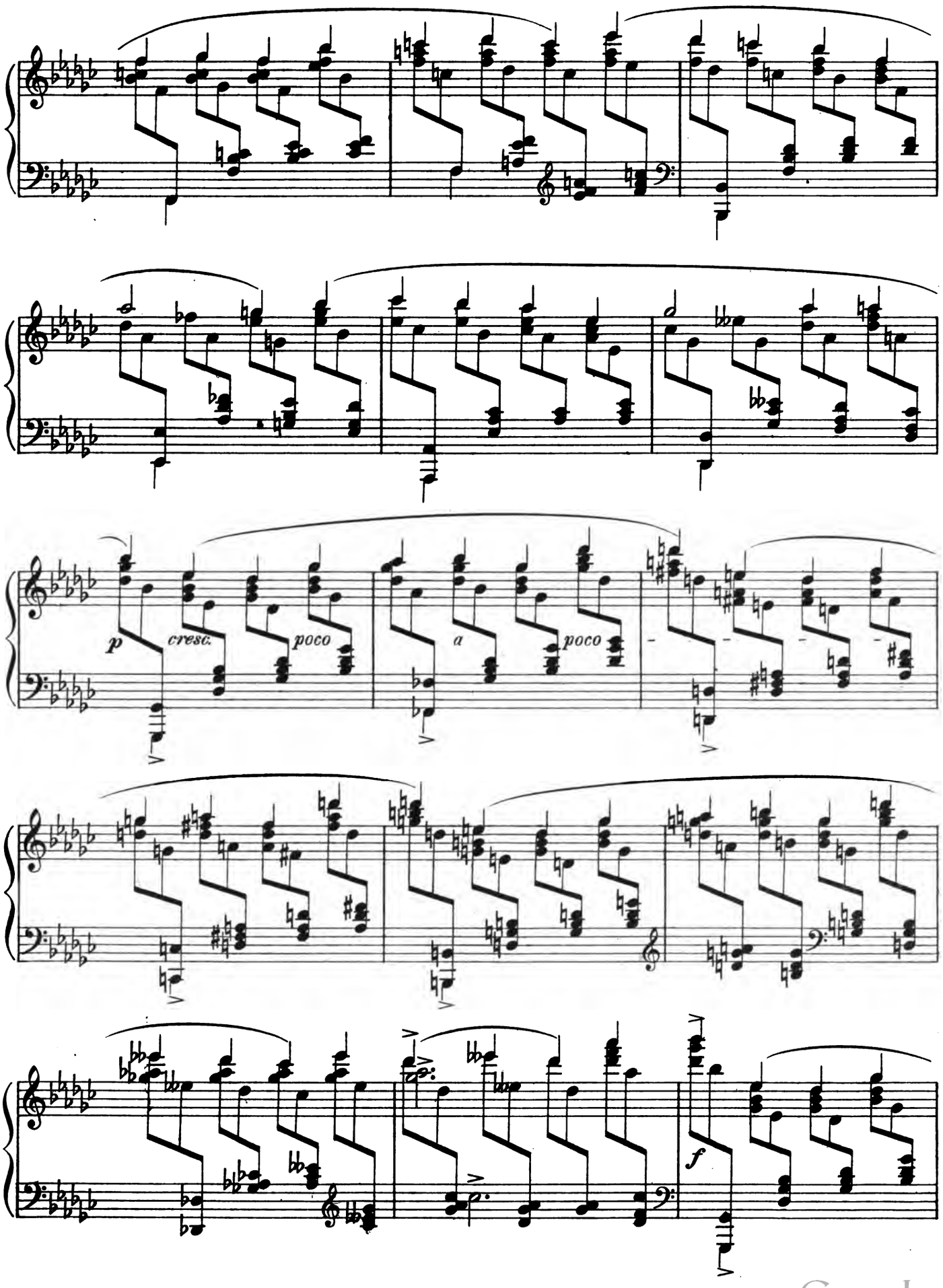

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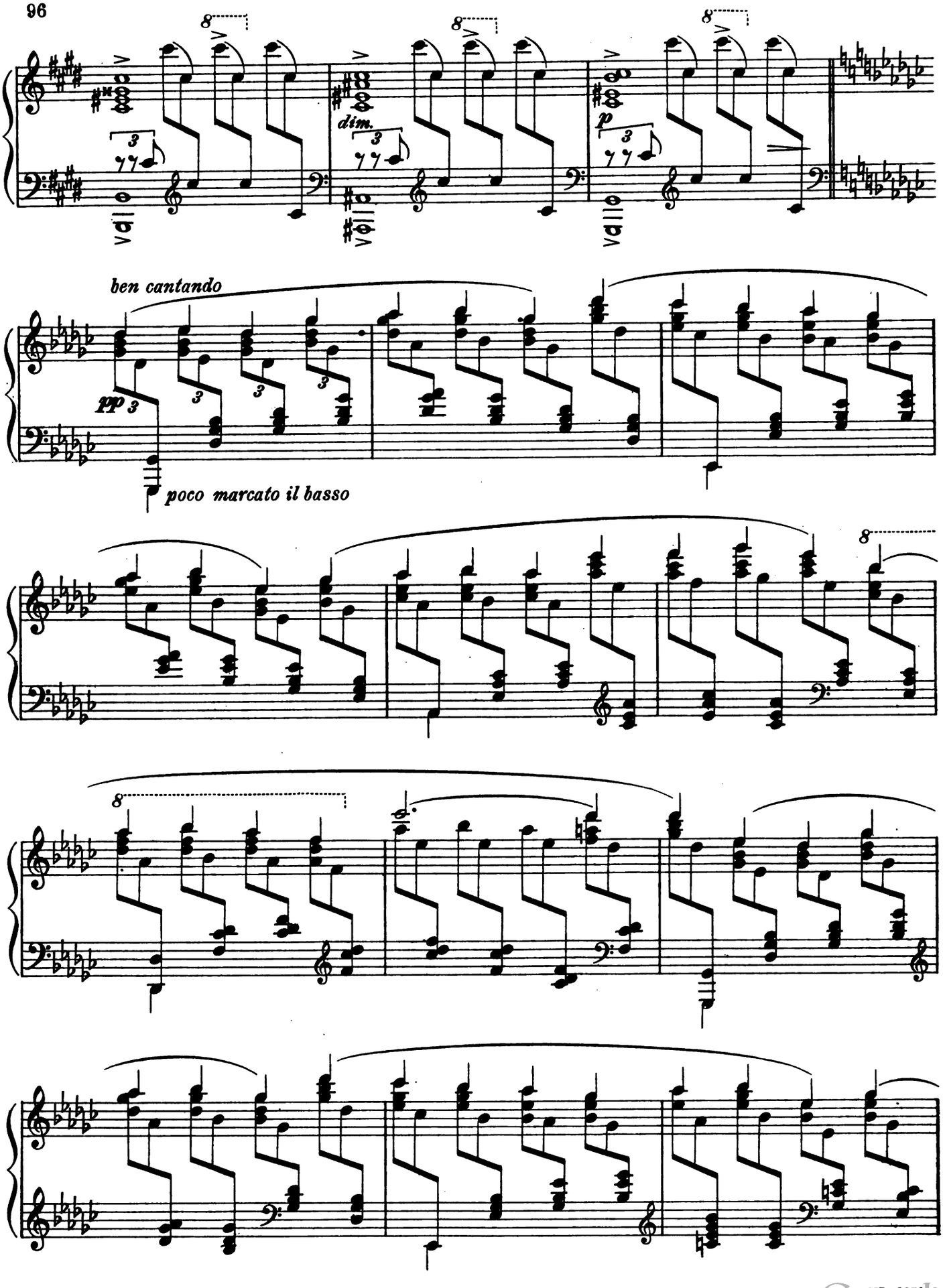

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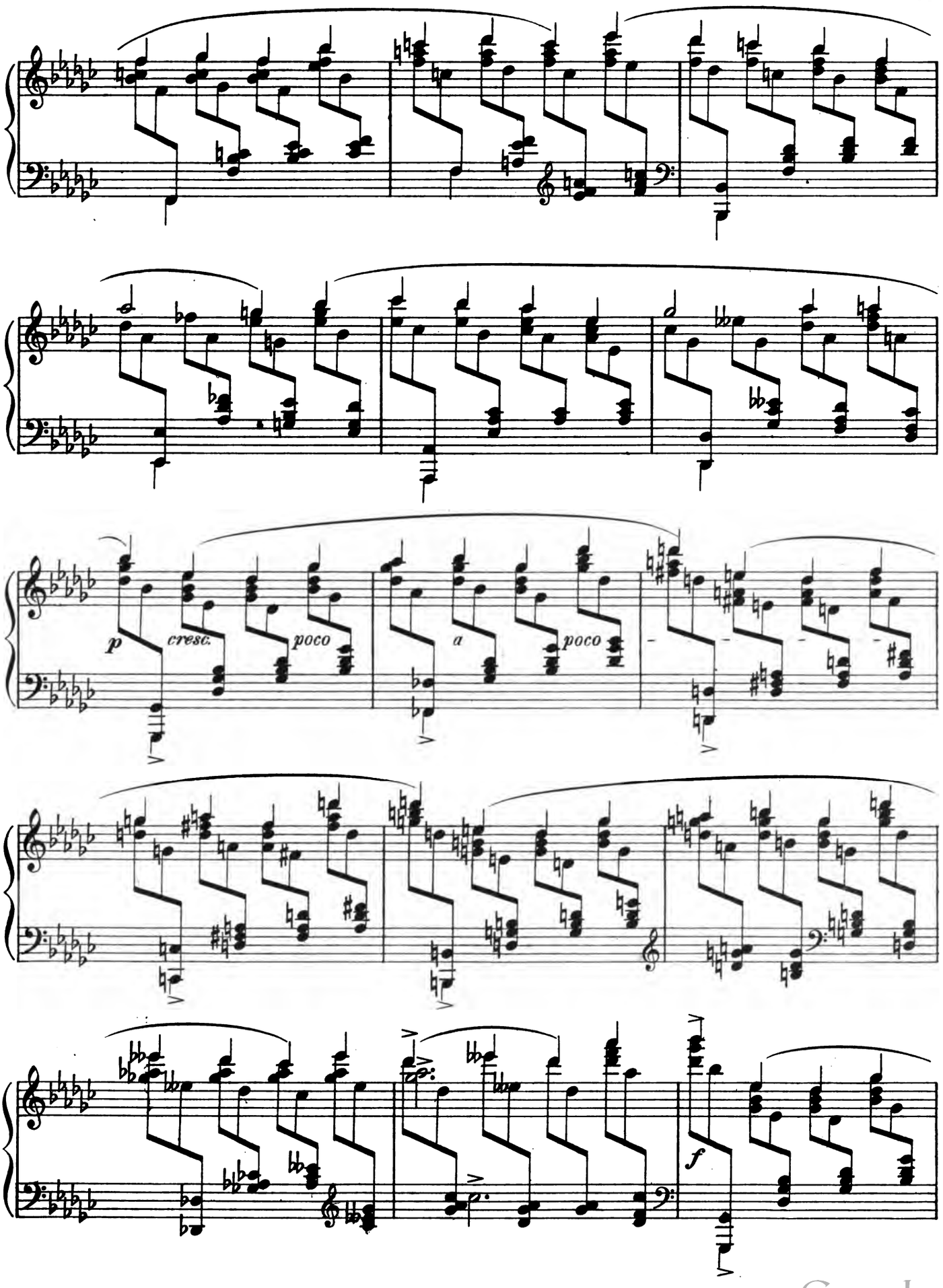

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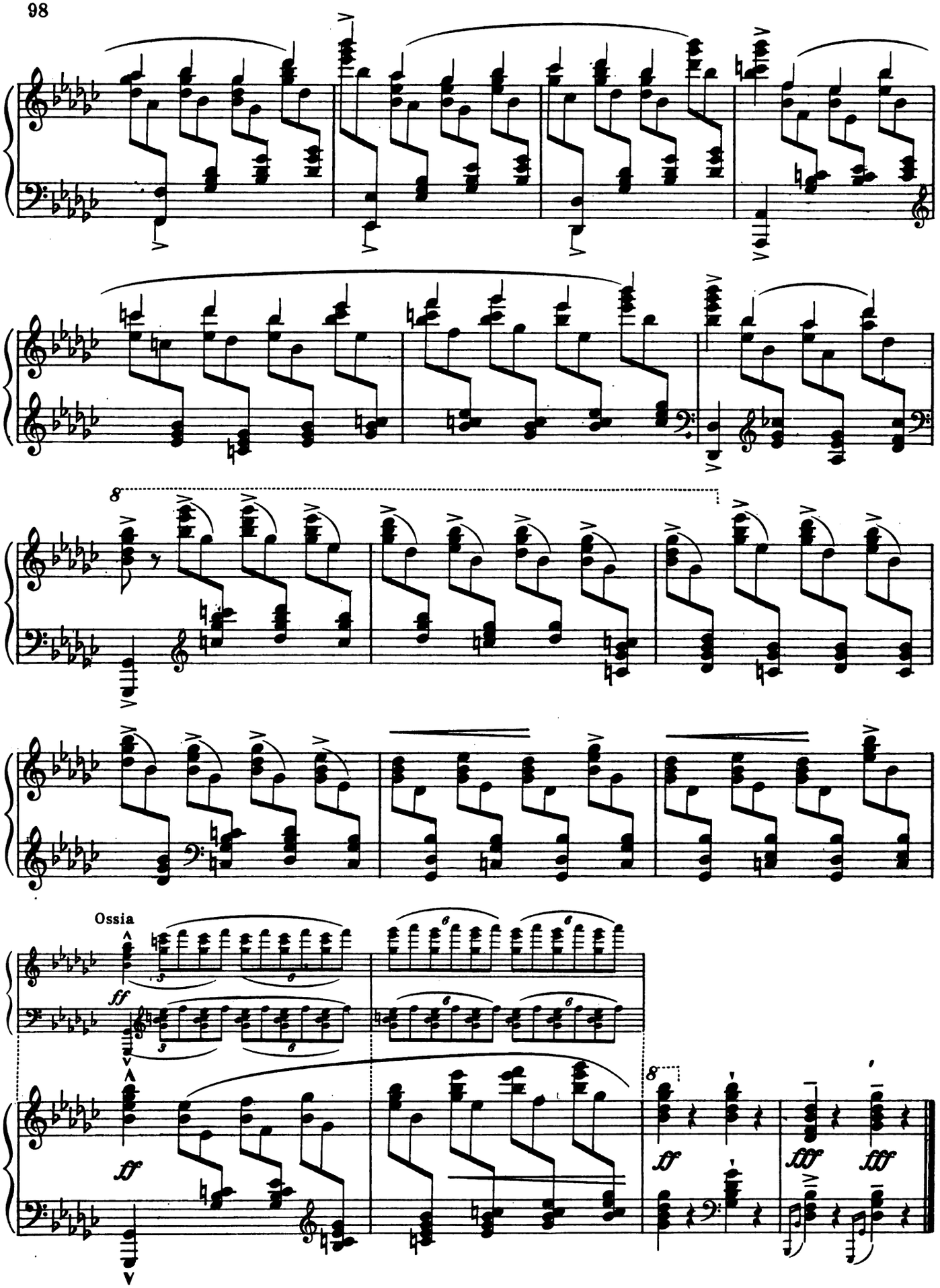

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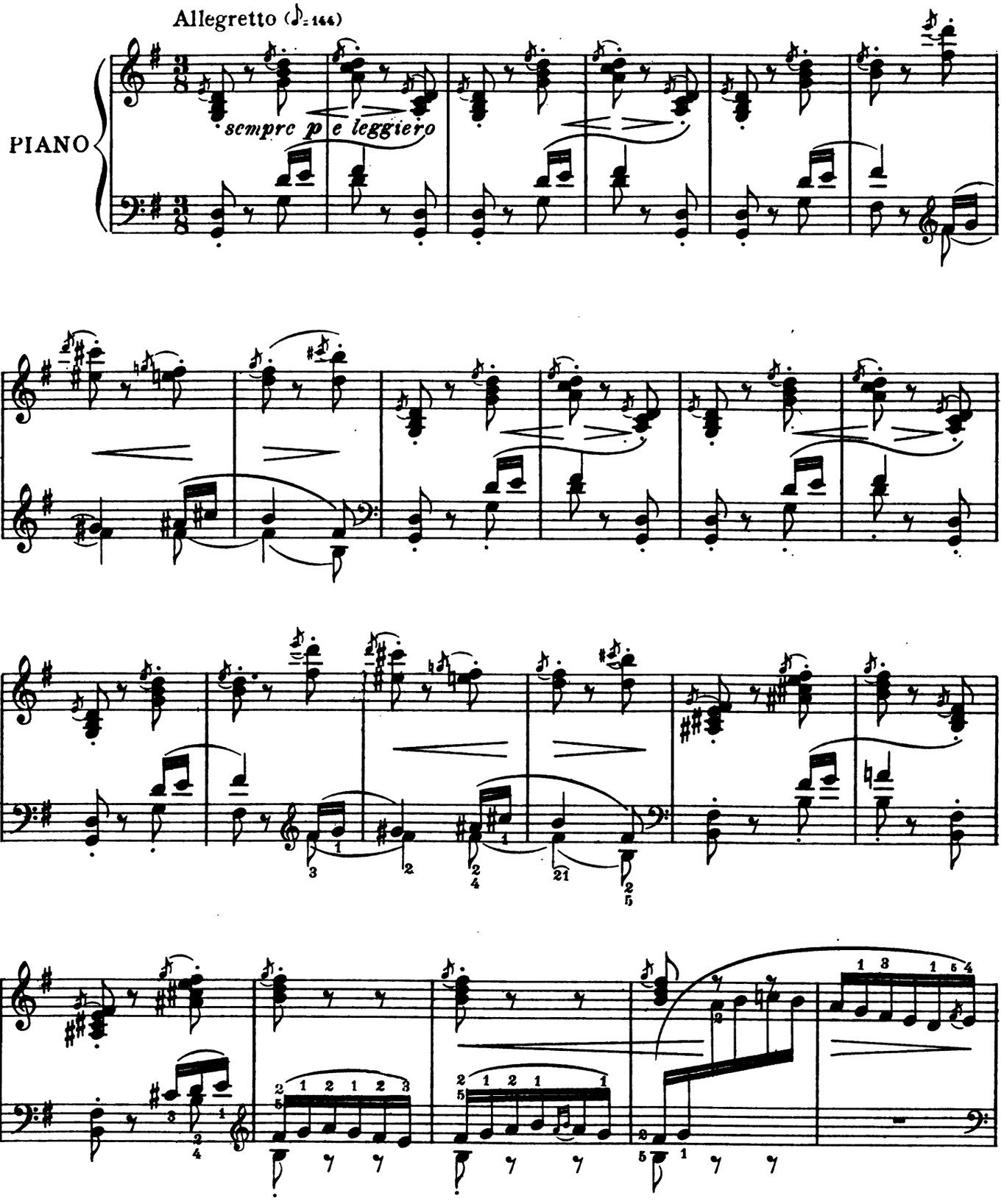
PRELUDE, in G major

Edited by Constantin von Sternberg

FELIX BLUMENFELD, Op. 17, №3
(1863-)



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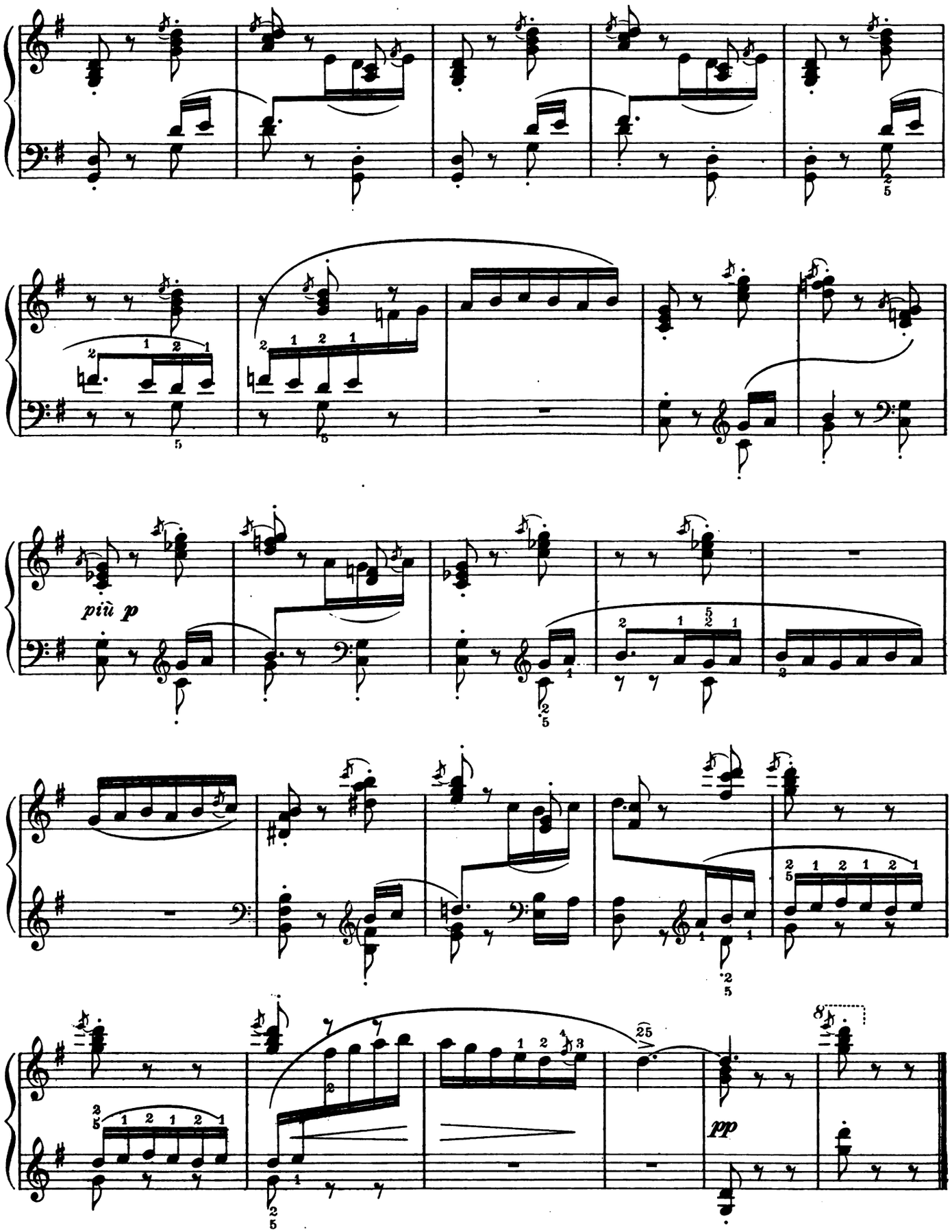

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PRELUDE, in B♭ major

Edited by Constantin von Sternberg

FELIX BLUMENFELD, Op.17, №21
(1863-)

Andante tranquillo (♩=72)

PIANO

parmonioso e scmpre legato assai cantabile

poco f

dim.

p

cresc.

f

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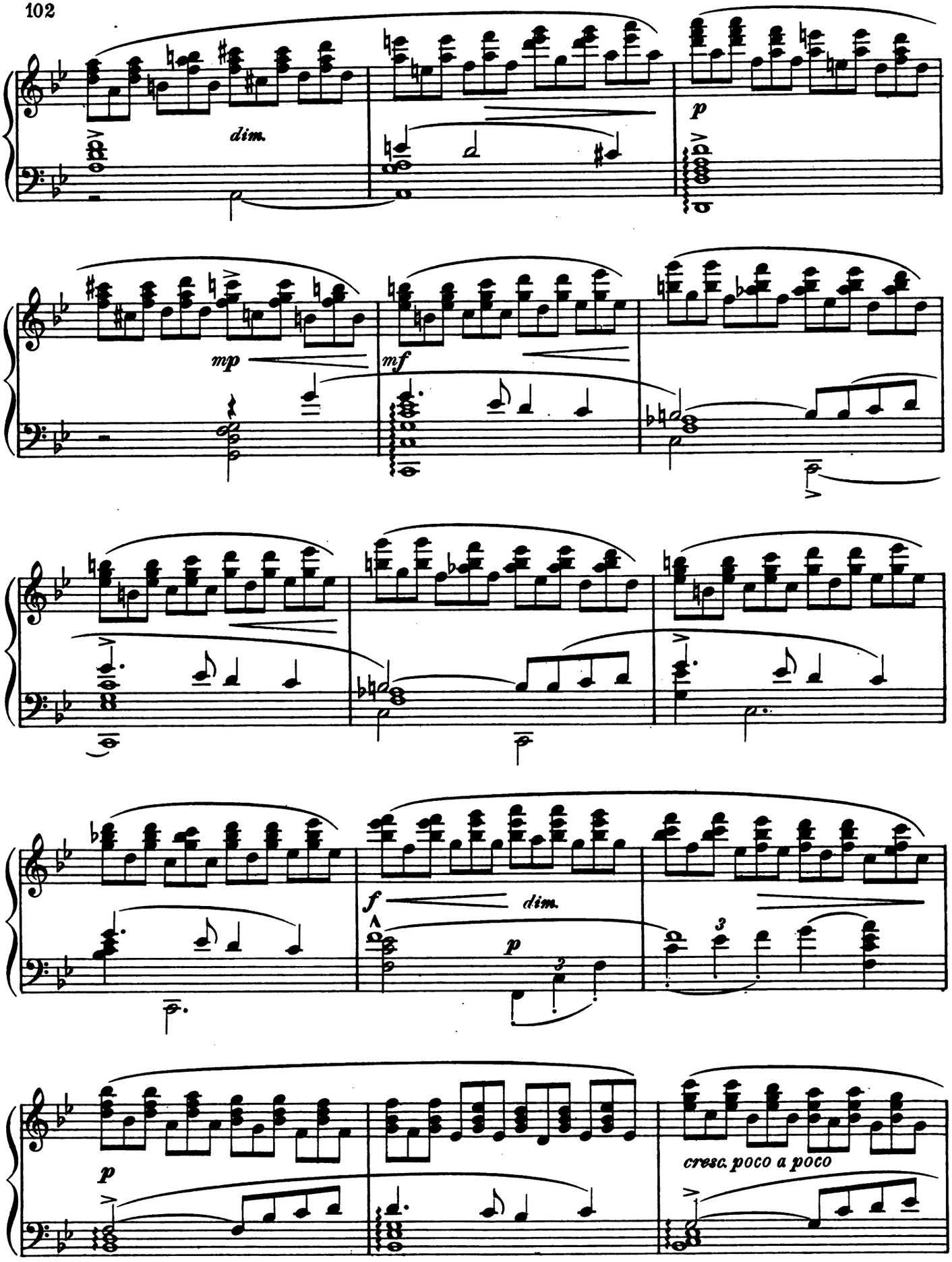

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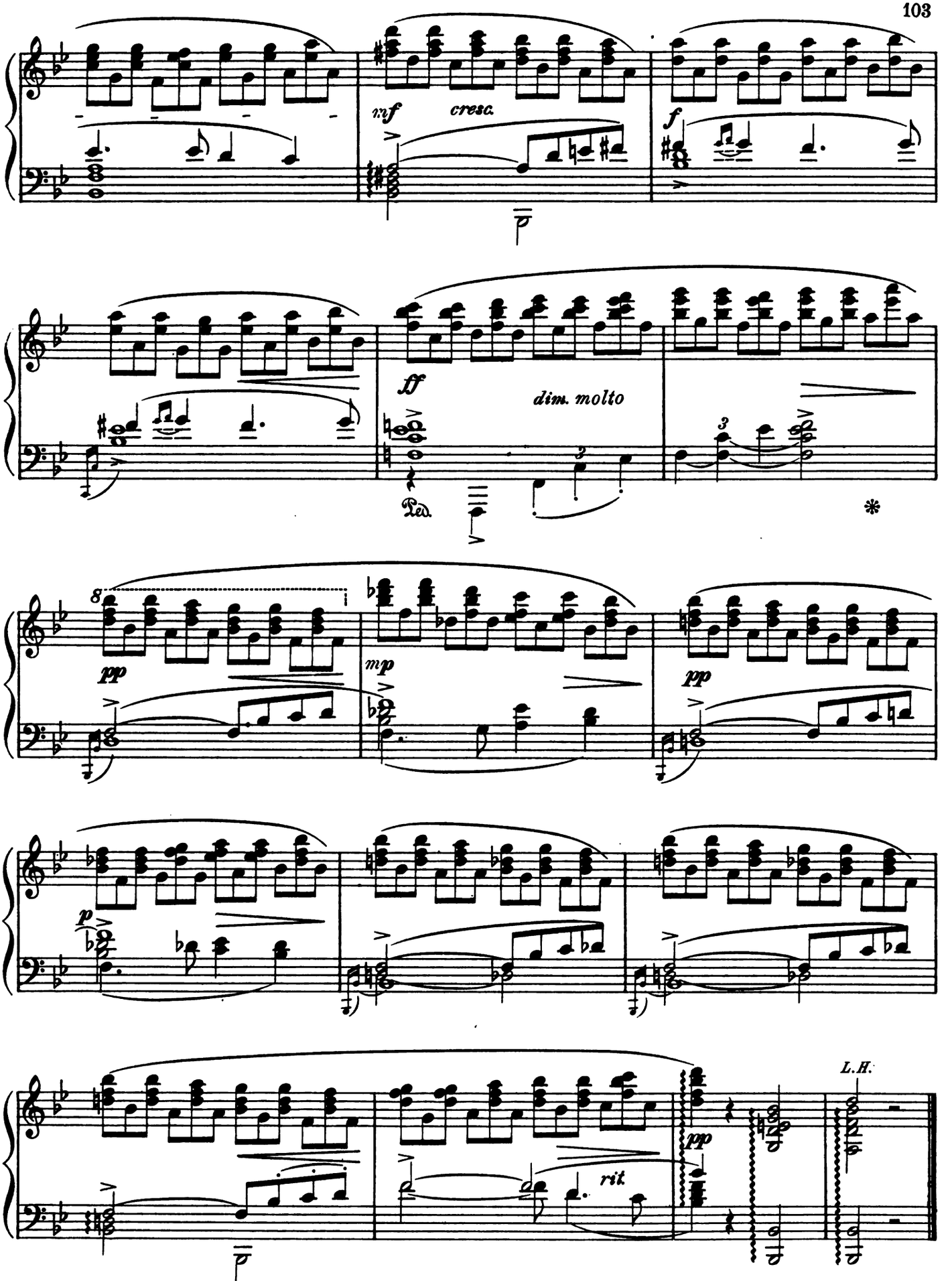

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MOMENT LYRIQUE, in E♭ minor

Edited by Constantin von Sternberg

FELIX BLUMENFELD, Op. 27, № 1
(1863-)

Andante *Molto espressivo e legato* (♩ = 84 - 80)

PIANO

p

mf

poco rit.

p *a tempo*

cresc.

f *ff*

rall. molto

f *mf*

a tempo

p *pp*

legatissimo

p

a tempo, ma poco meno mosso

poco rit.

ppp

L.H. *pp*

ppp

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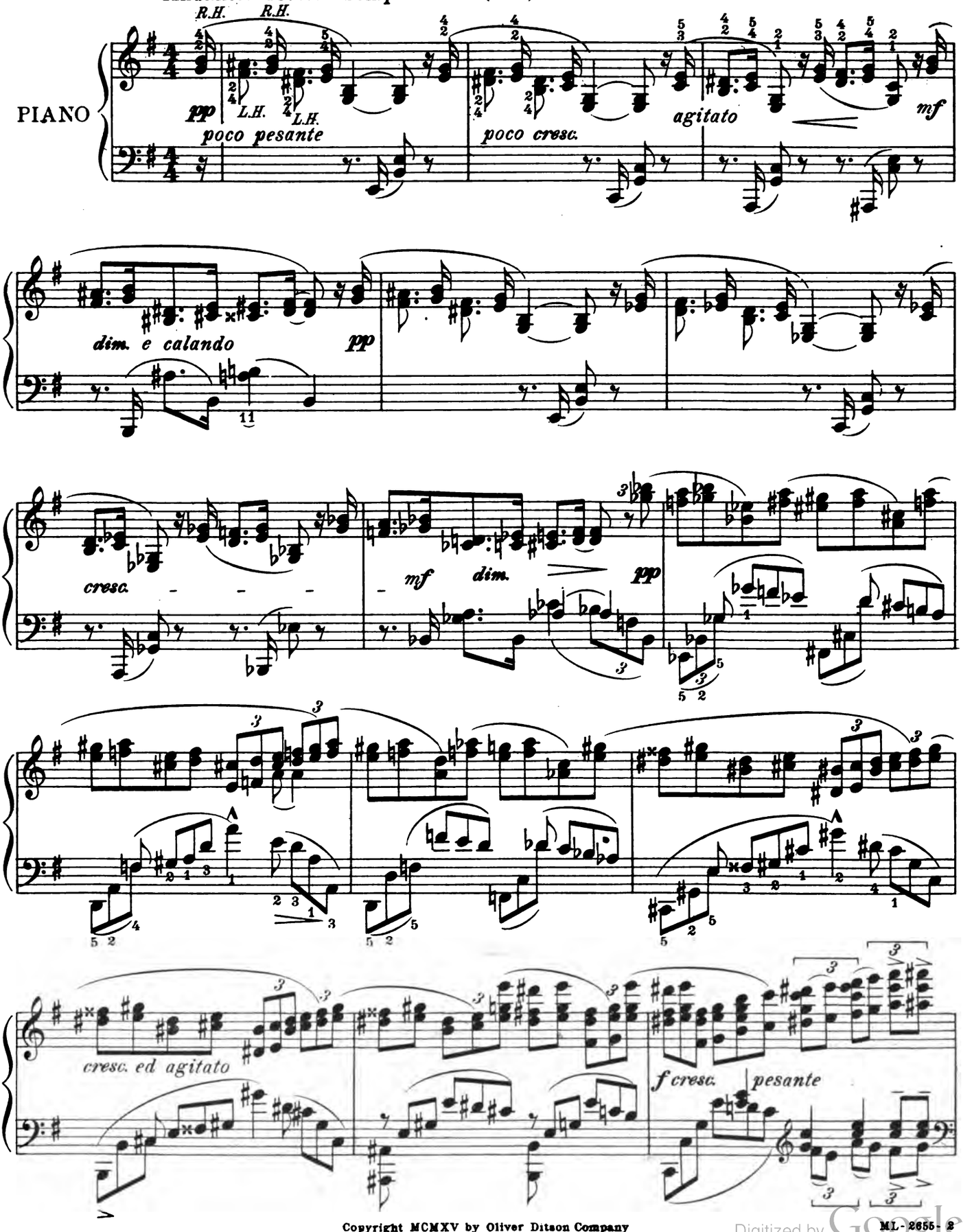
MOMENT LYRIQUE, in E minor

Edited by Constantin von Sternberg

FELIX BLUMENFELD, Op. 27, № 4
(1863-)

Andante. Mesto. Tempo rubato (♩ = 54)



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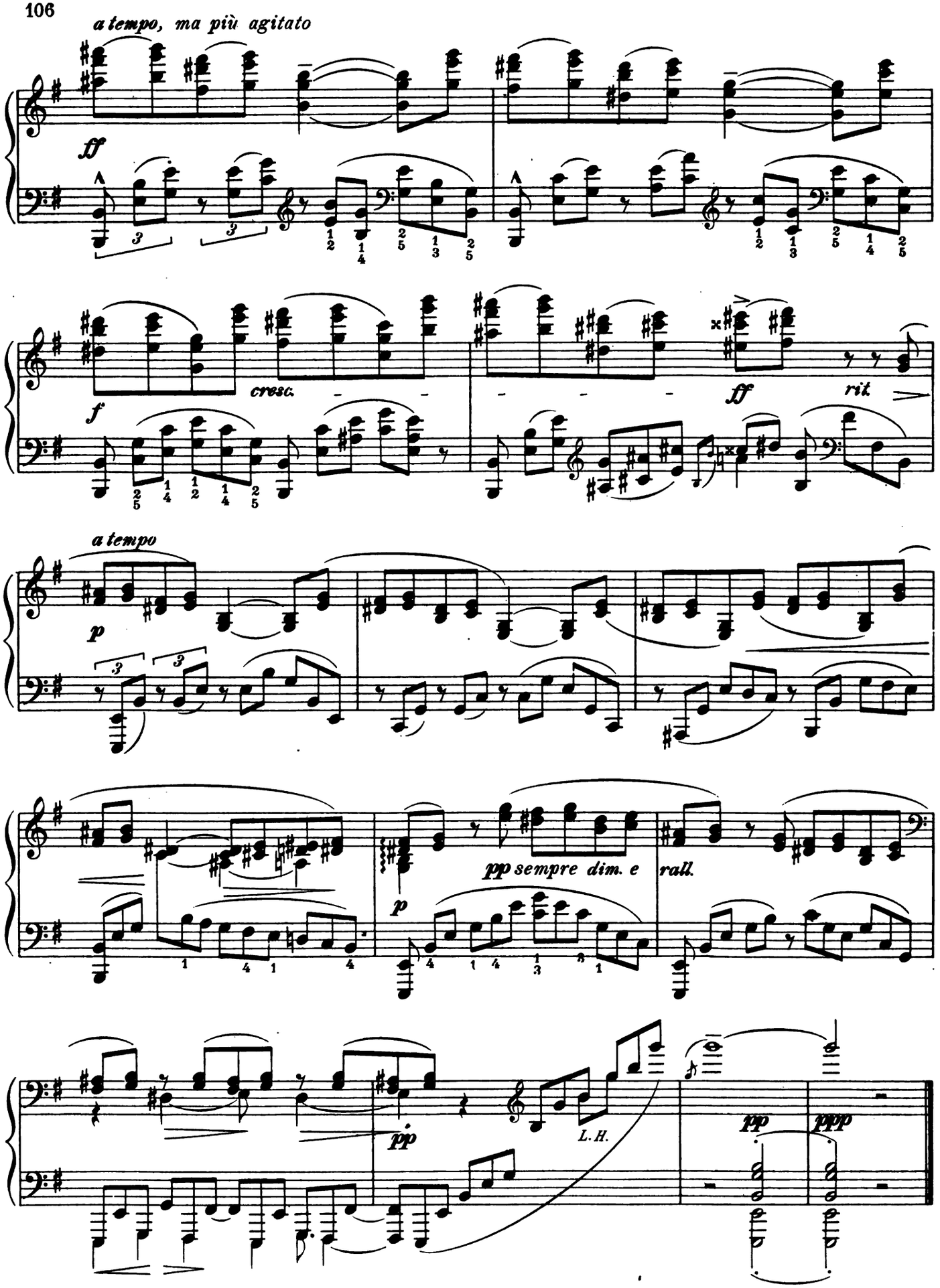

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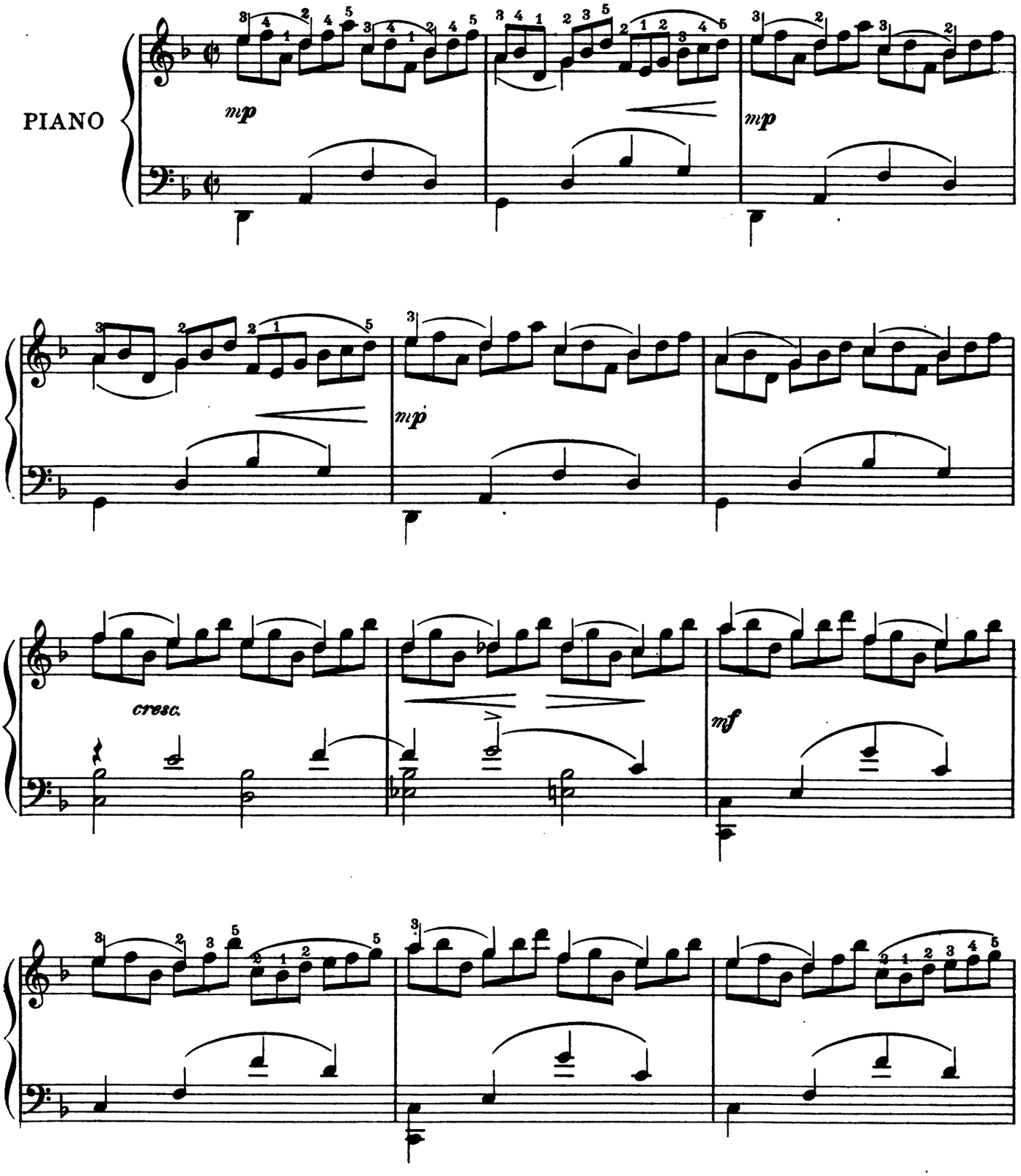
ÉTUDE, in D minor

Edited by Constantin von Sternberg

FELIX BLUMENFELD, Op.29, №1
(1863-)

Allegro con fuoco (♩= 100)

PIANO



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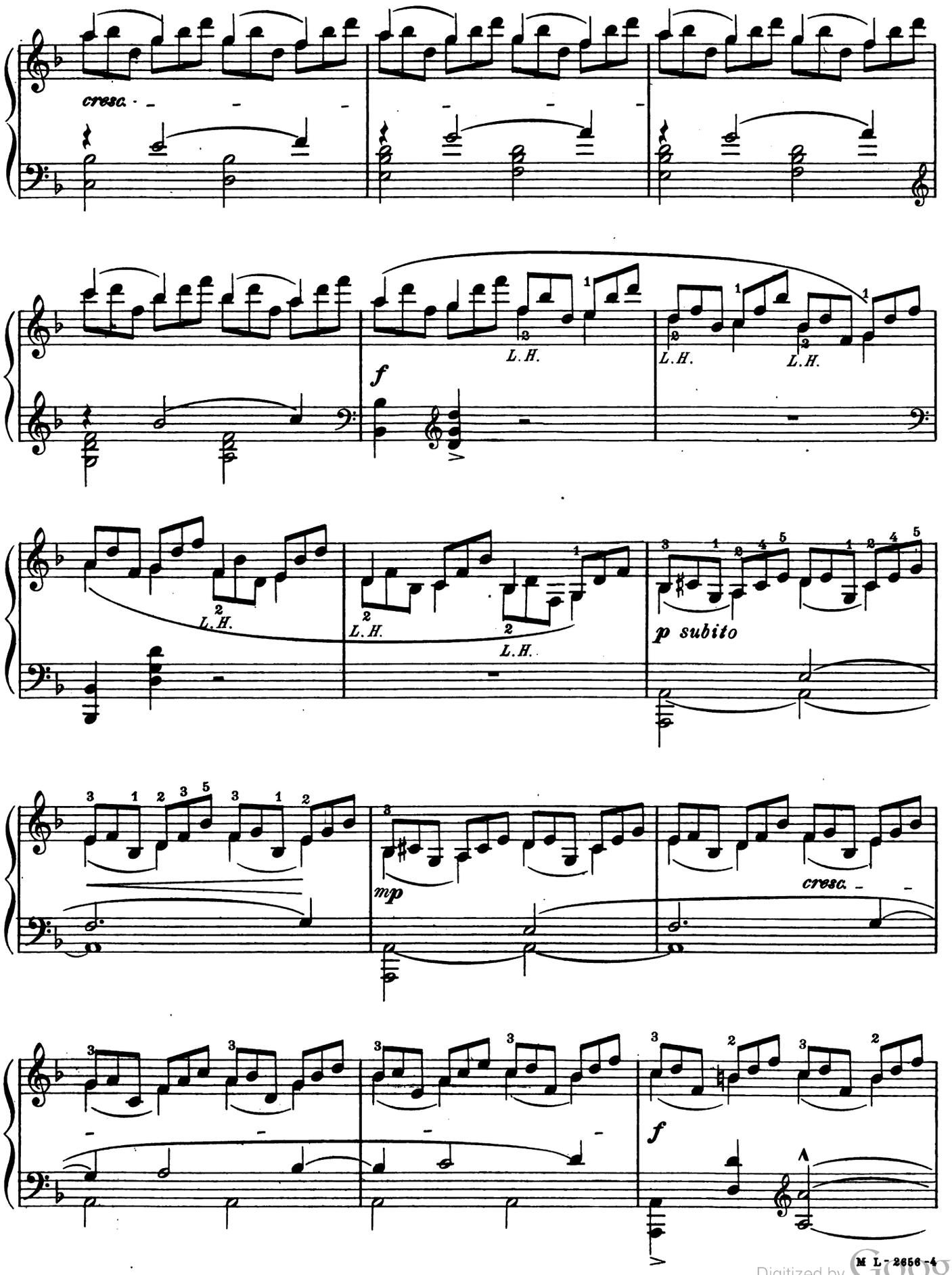

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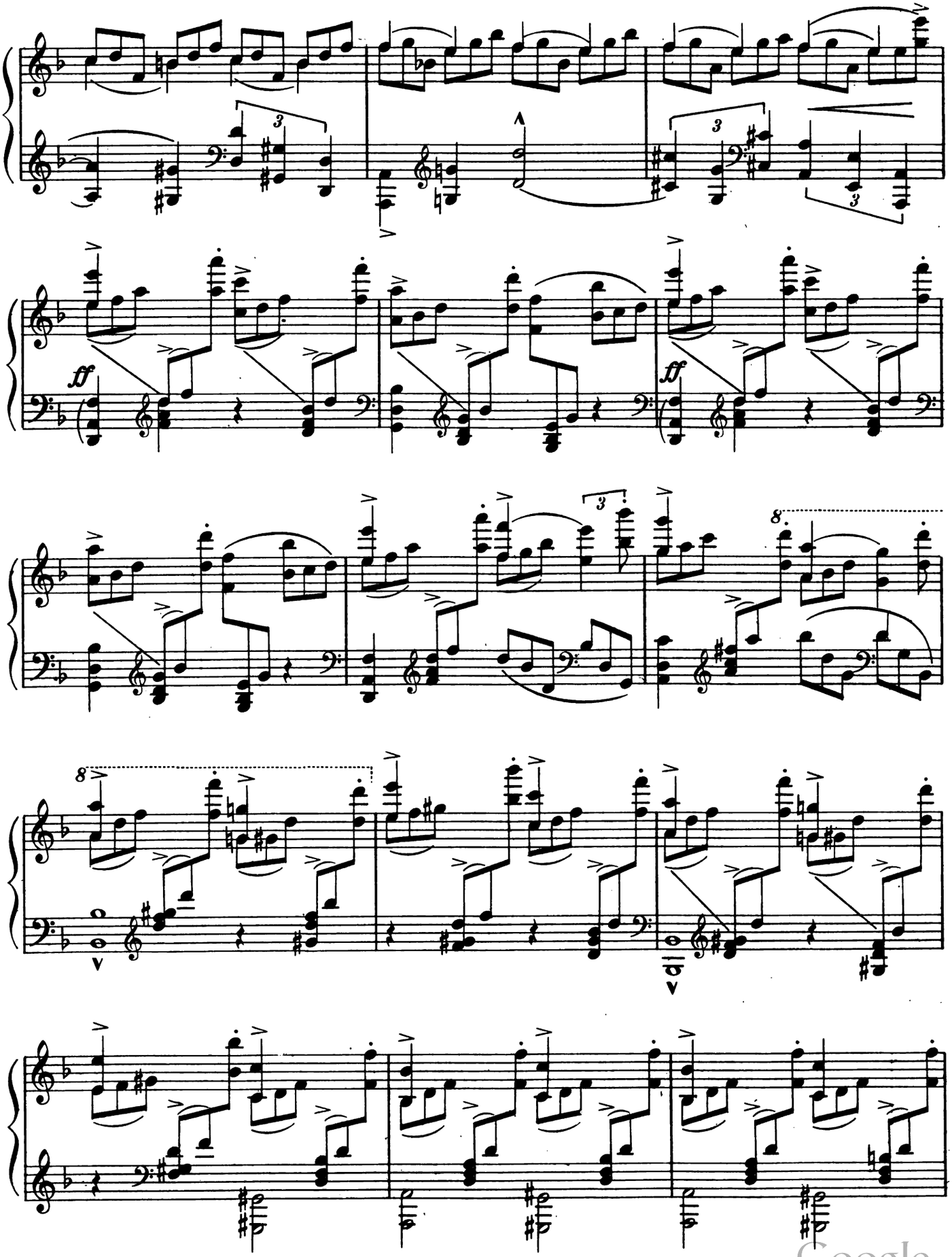

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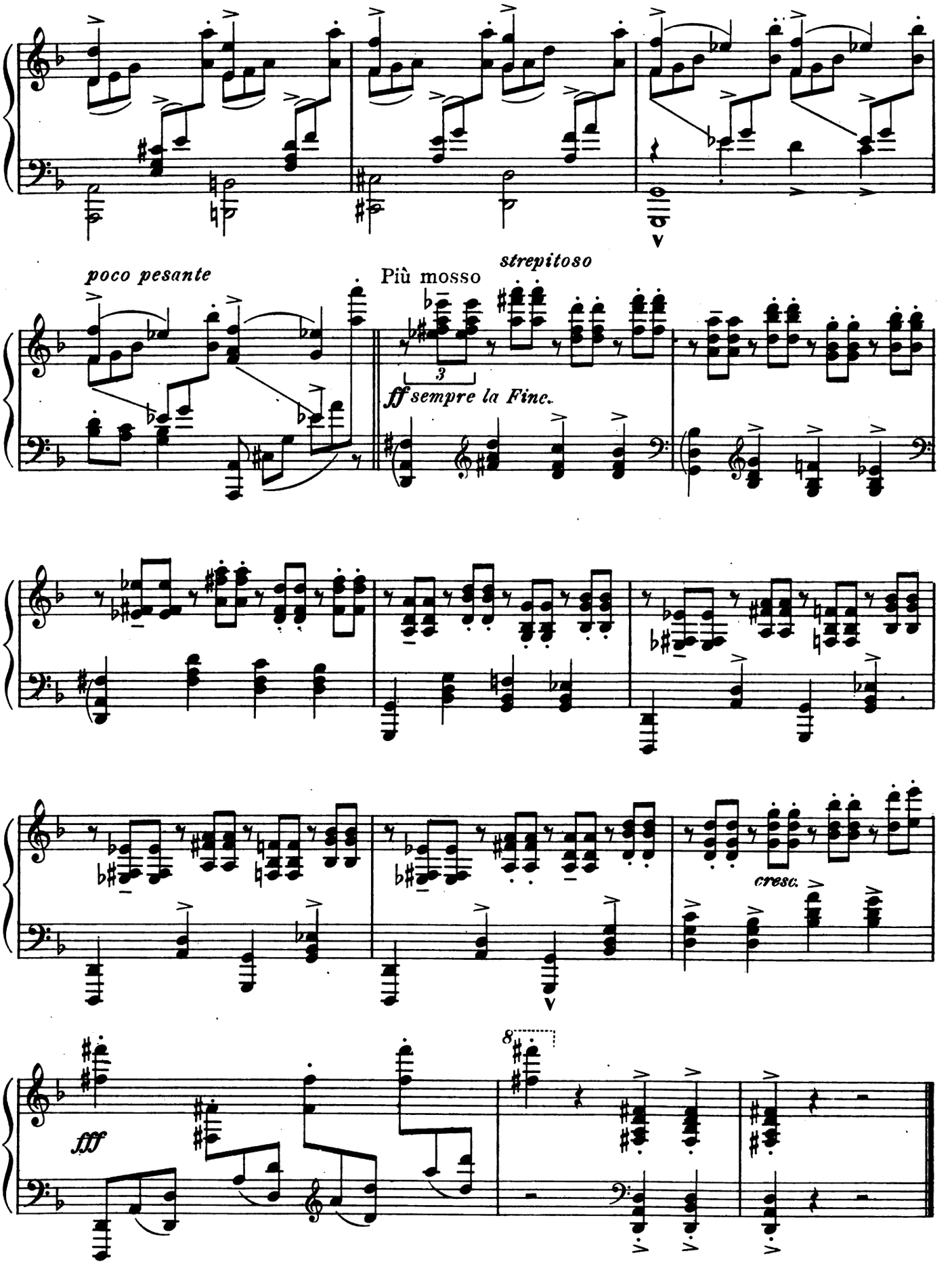

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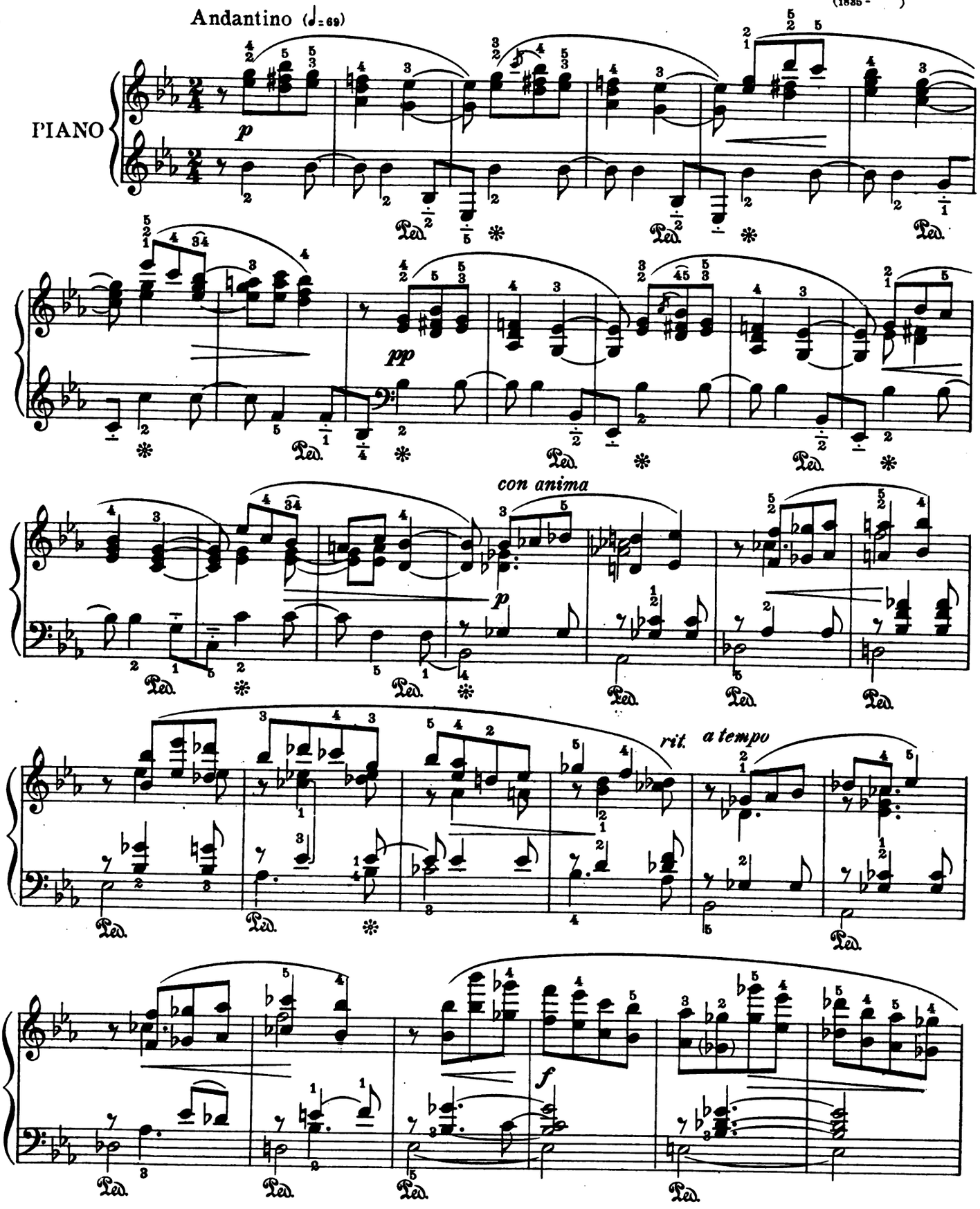
ALBUM LEAF

(FEUILLE D'ALBUM)

Edited by John Orth

CÉSAR CUI, Op. 39, №2
(1835-)



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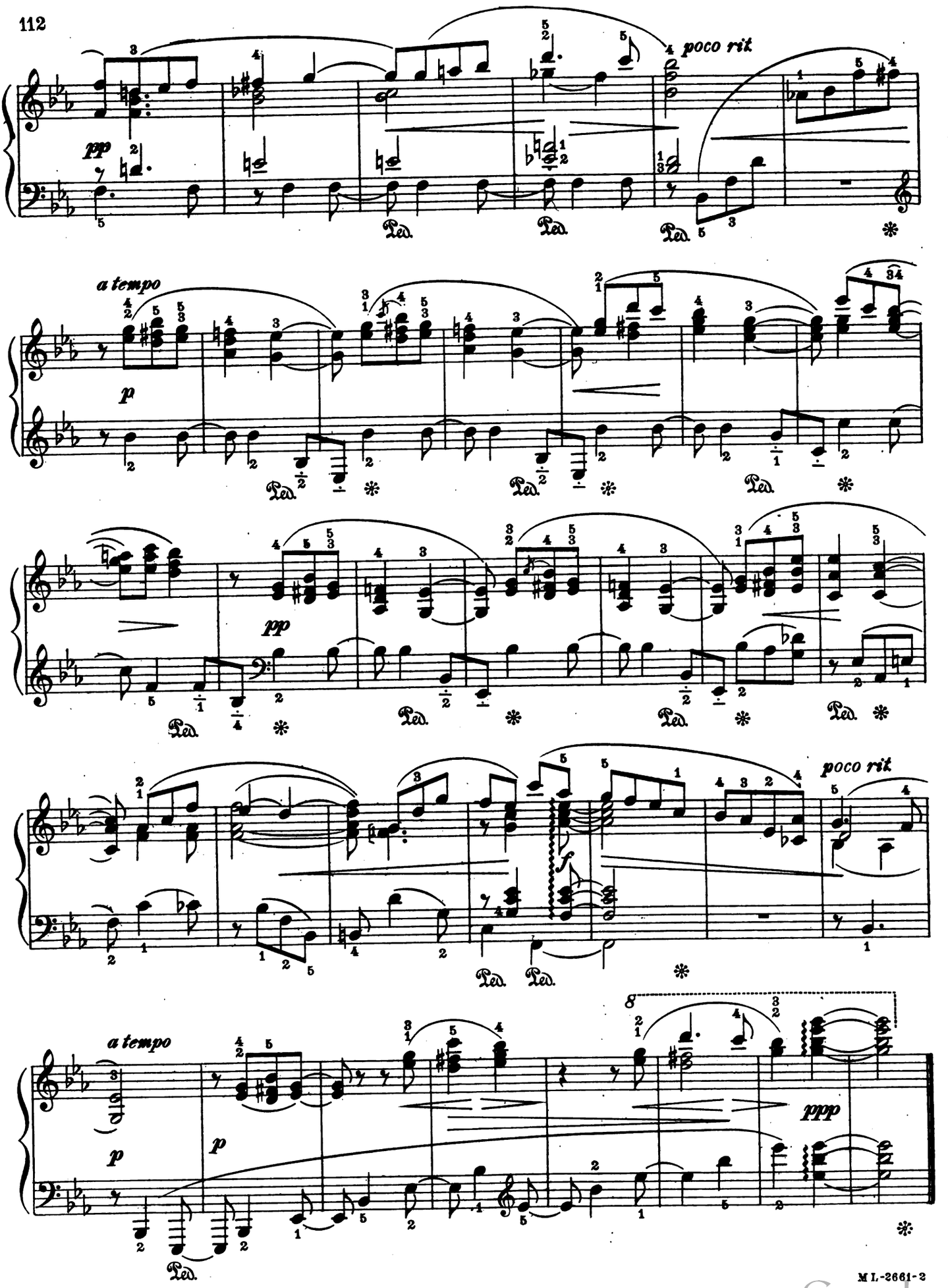

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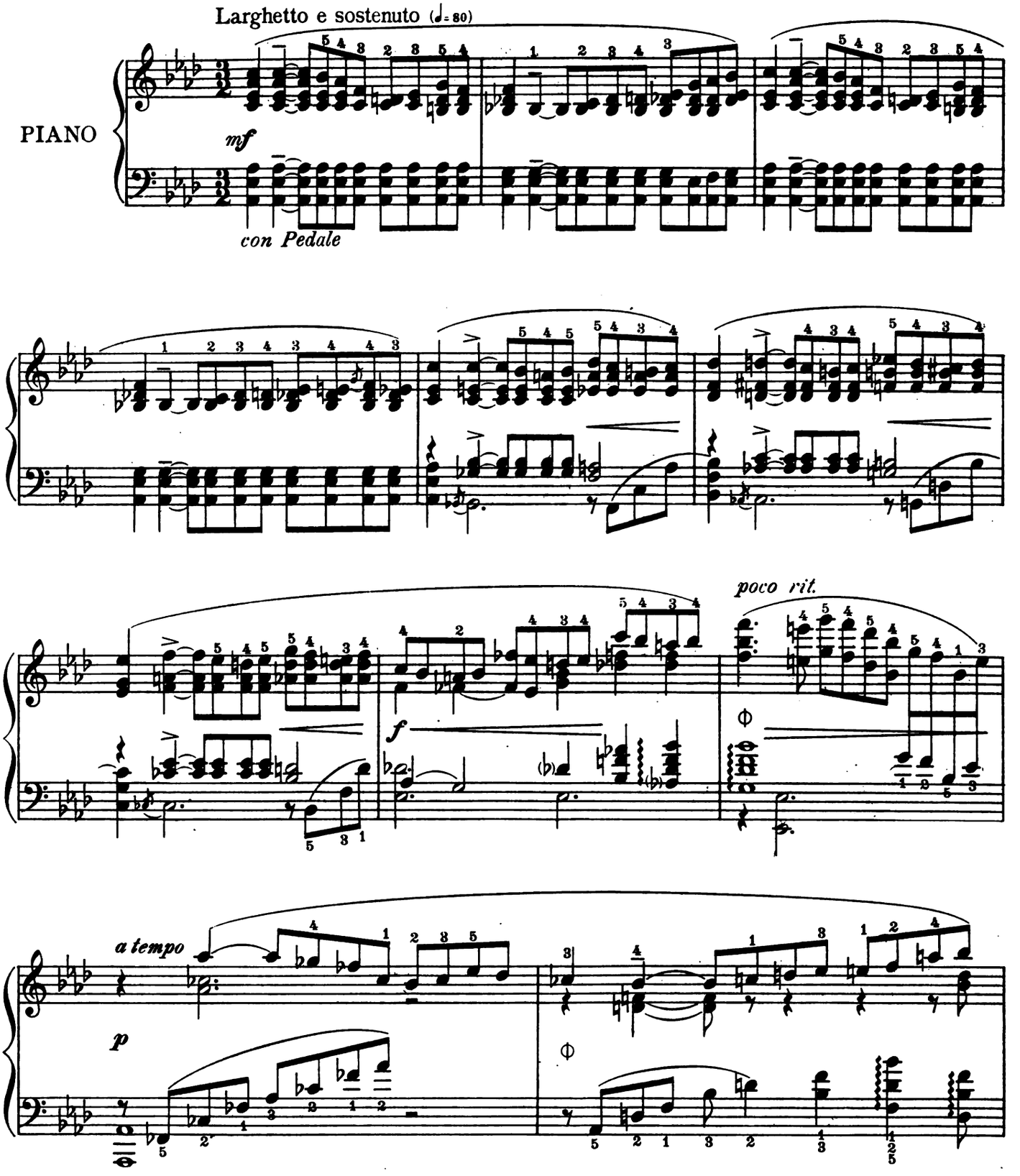
PRELUDE, in A♭ major

Edited by John Orth

CÉSAR CUI
(1835-)



The measures marked ϕ will be found much more conveniently notated than in the original edition. *Editor*

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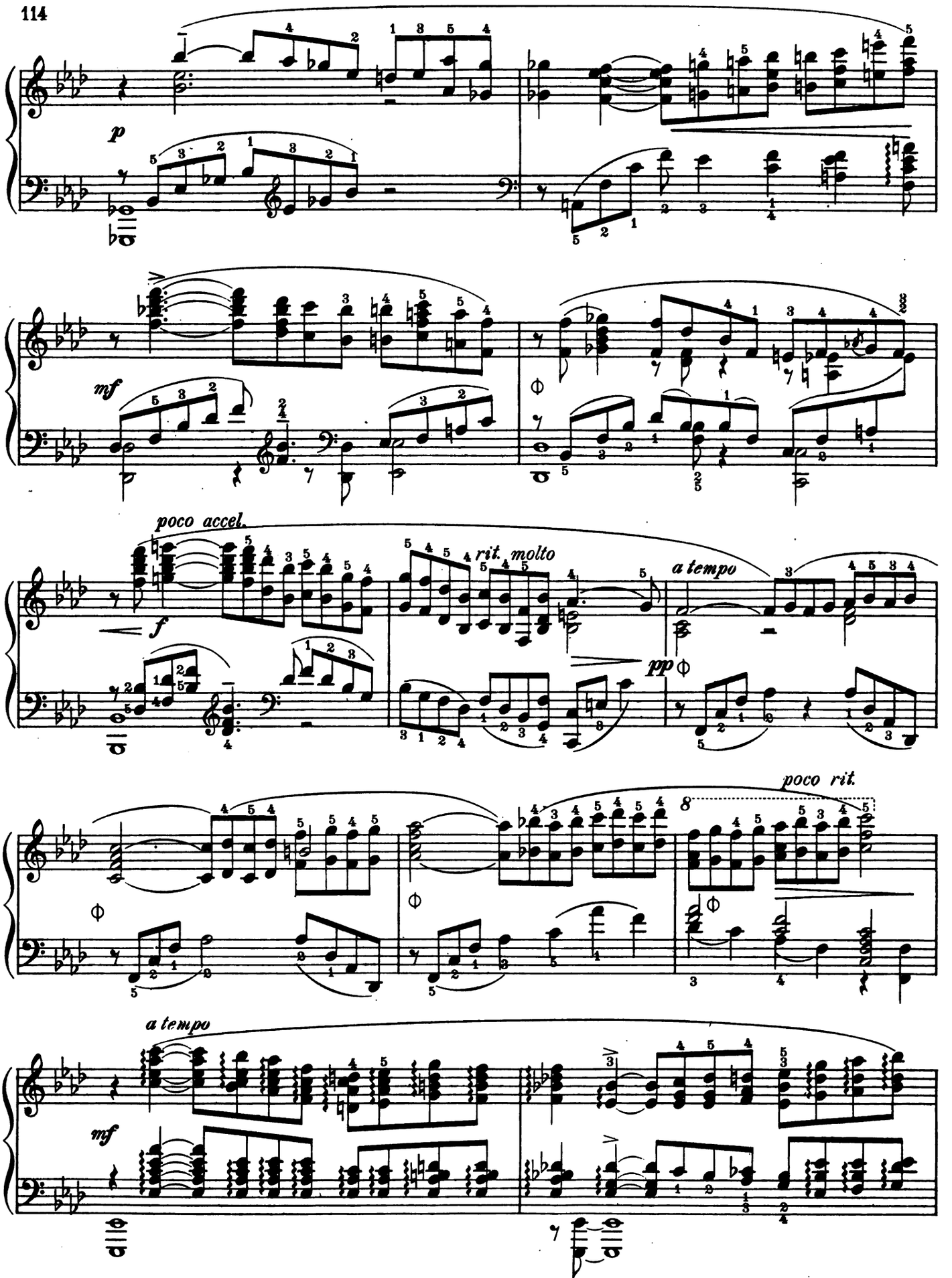

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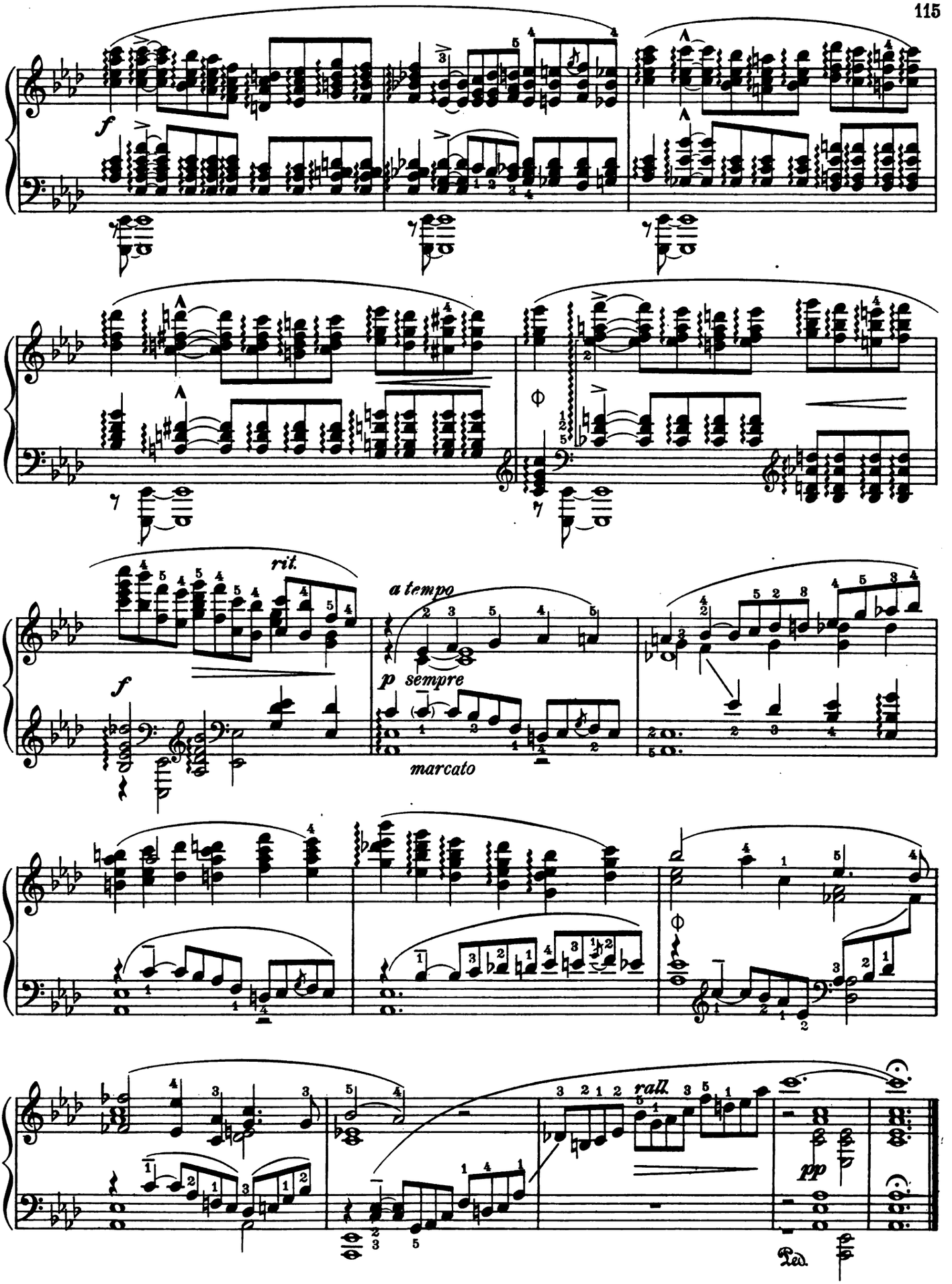

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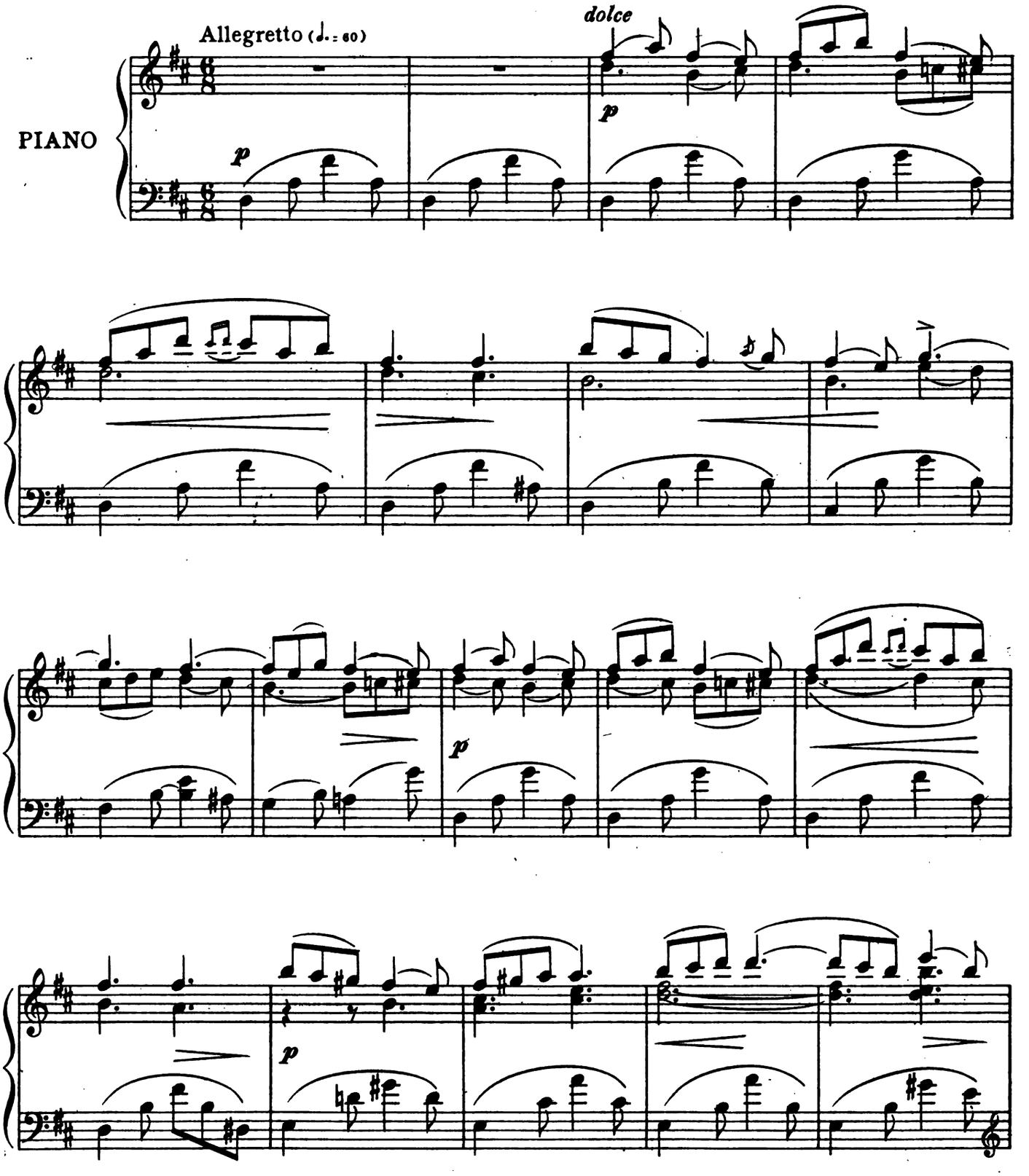
PASTORALE

Edited by Constantin von Sternberg

ALEXANDER GLAZOUNOFF, Op. 42, № 1
(1865-)



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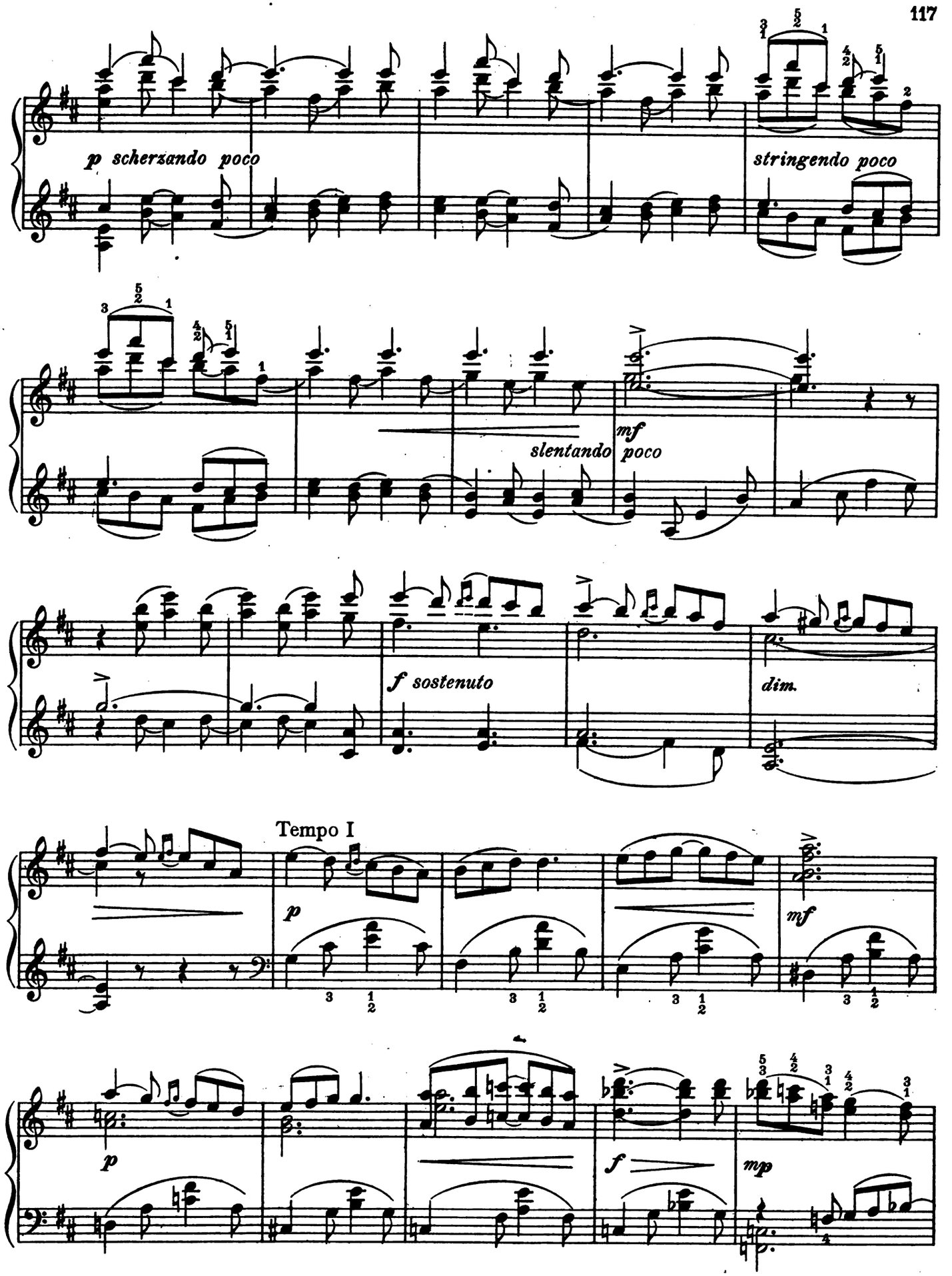

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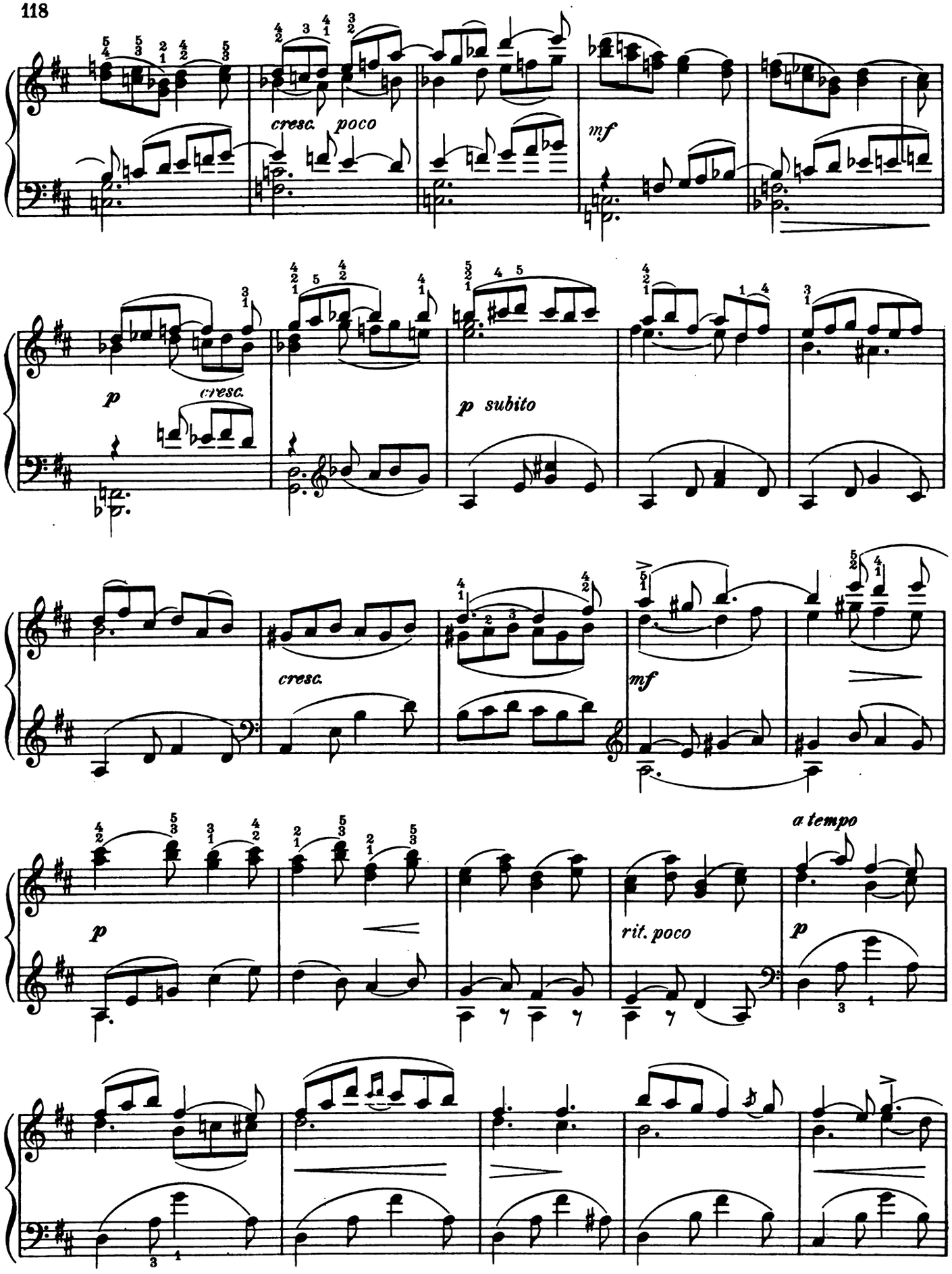

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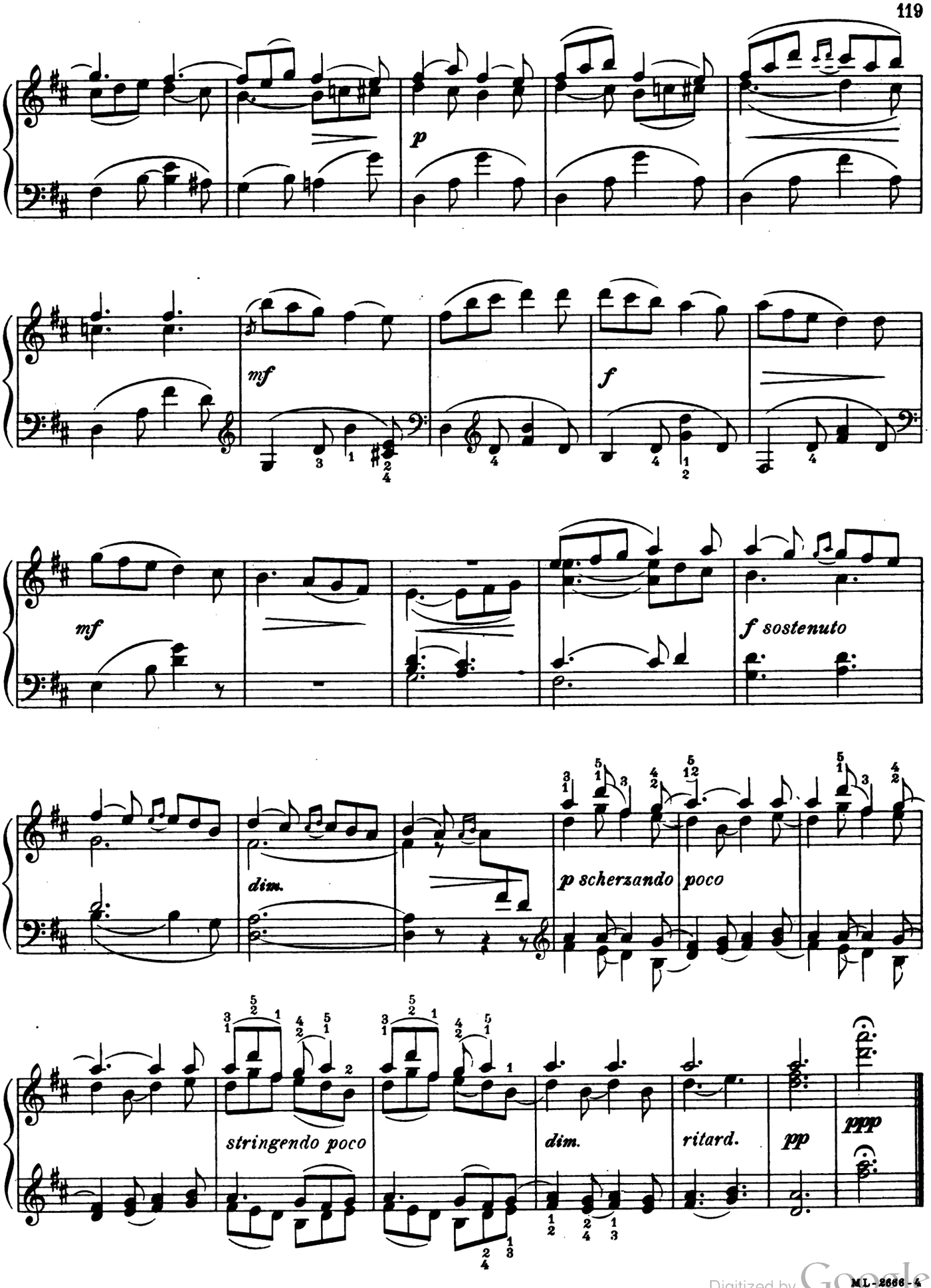

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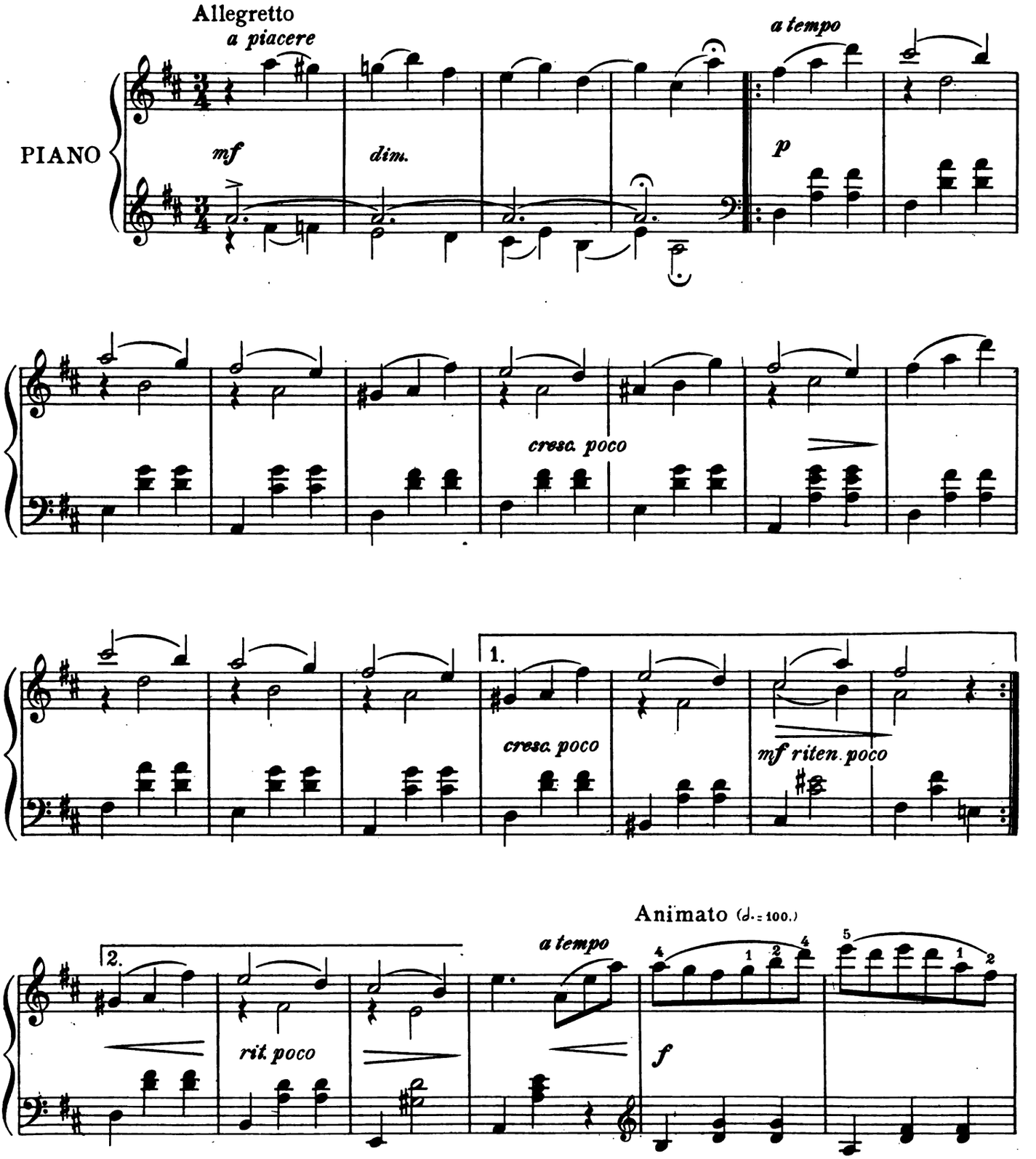
VALSE, in D major

Edited by Constantin von Sternberg

ALEXANDER GLAZOUNOFF, Op.42, №3
(1865-)



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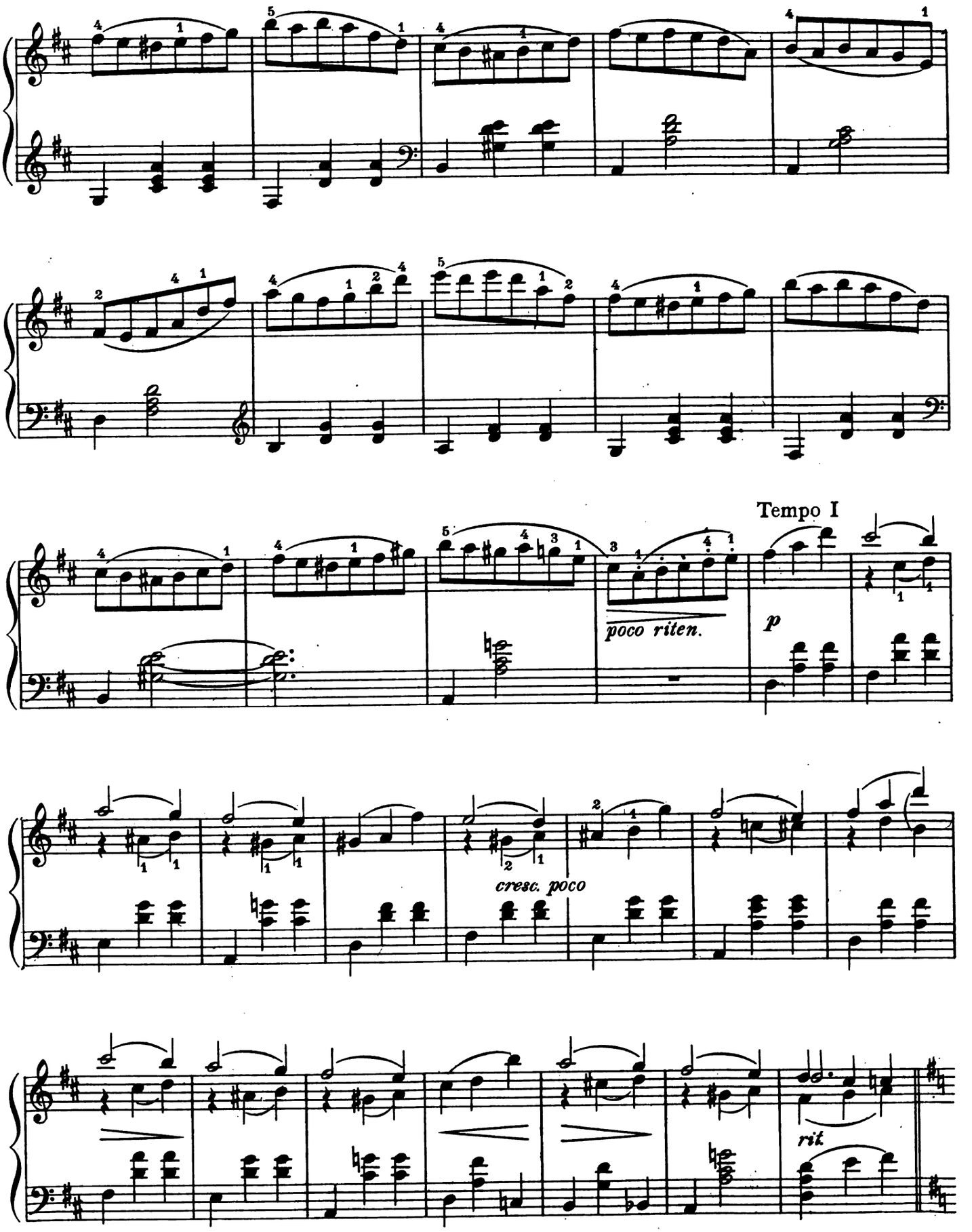

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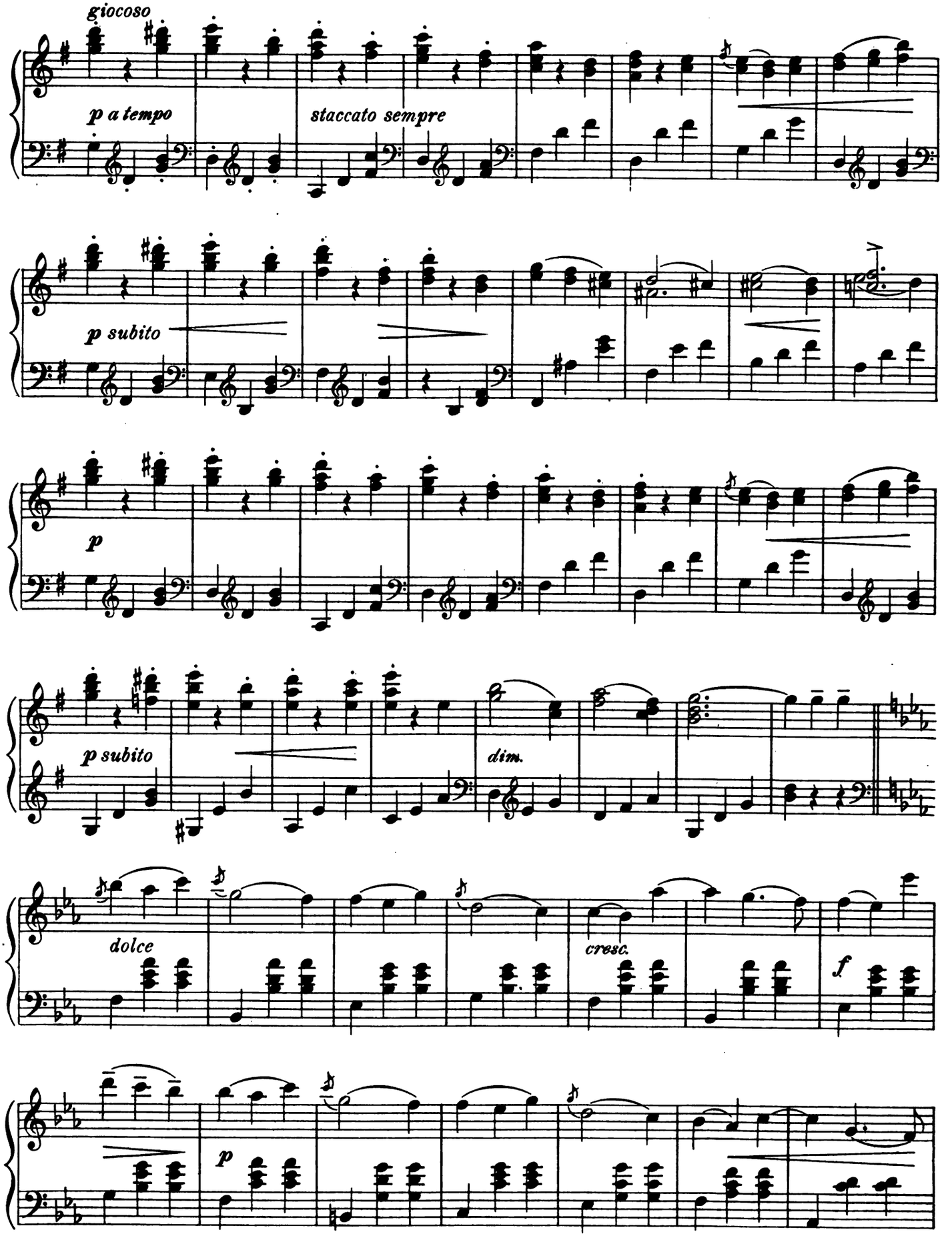

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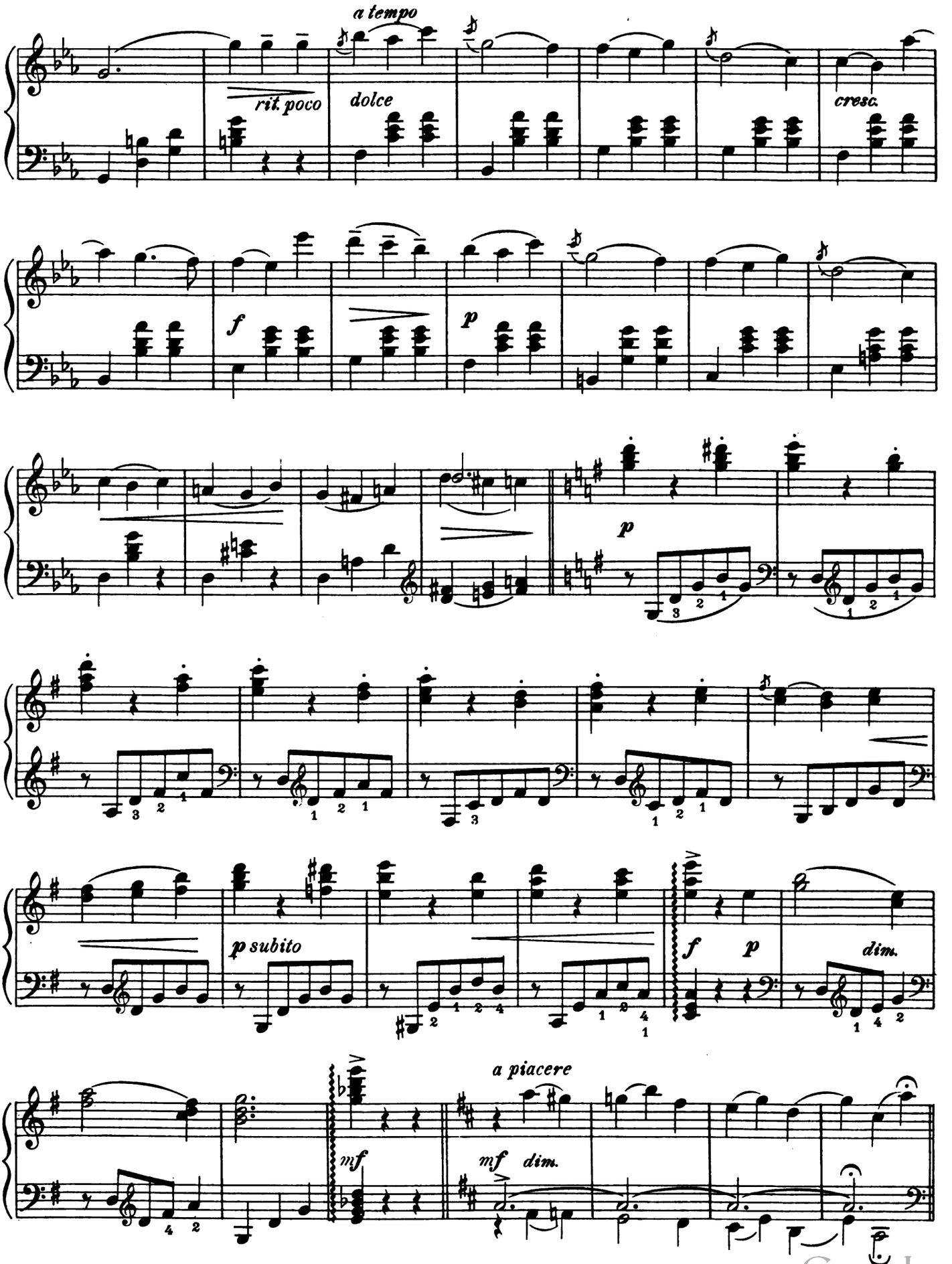

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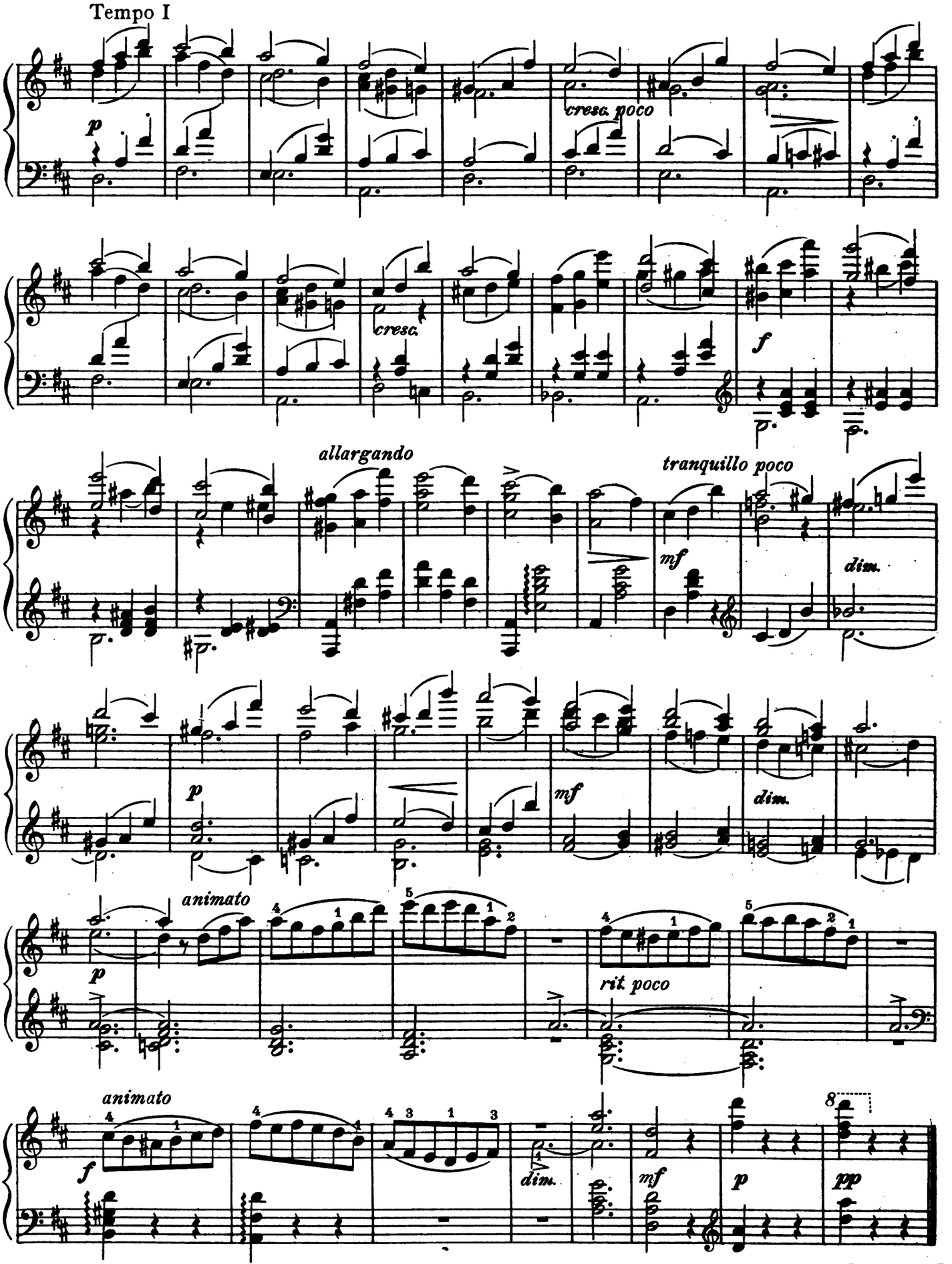

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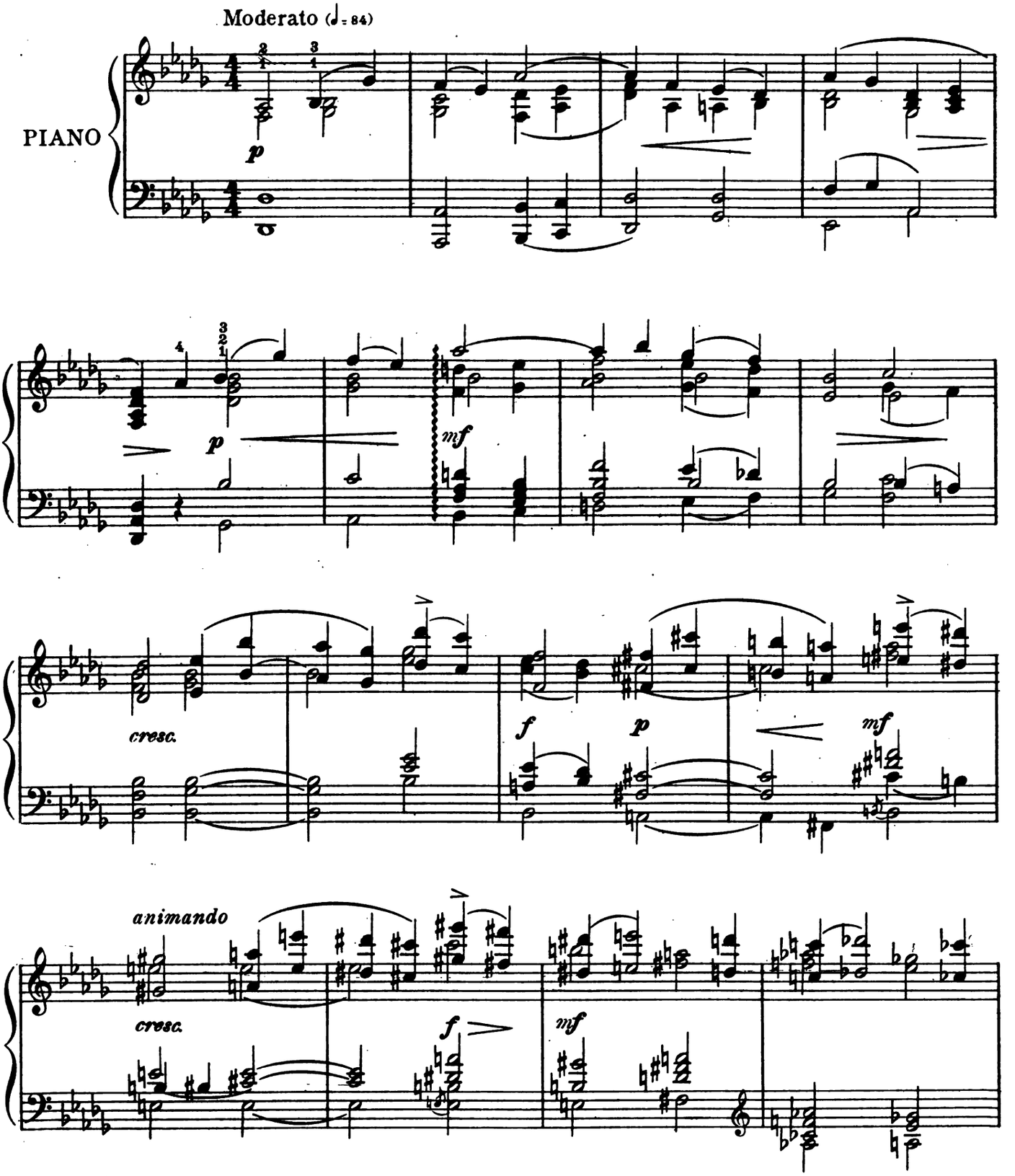
To Mme Annette Essipoff

PRELUDE, in D♭ major

Edited by Constantin von Sternberg

ALEXANDER GLAZOUNOFF, Op.49, №1
(1865 -)



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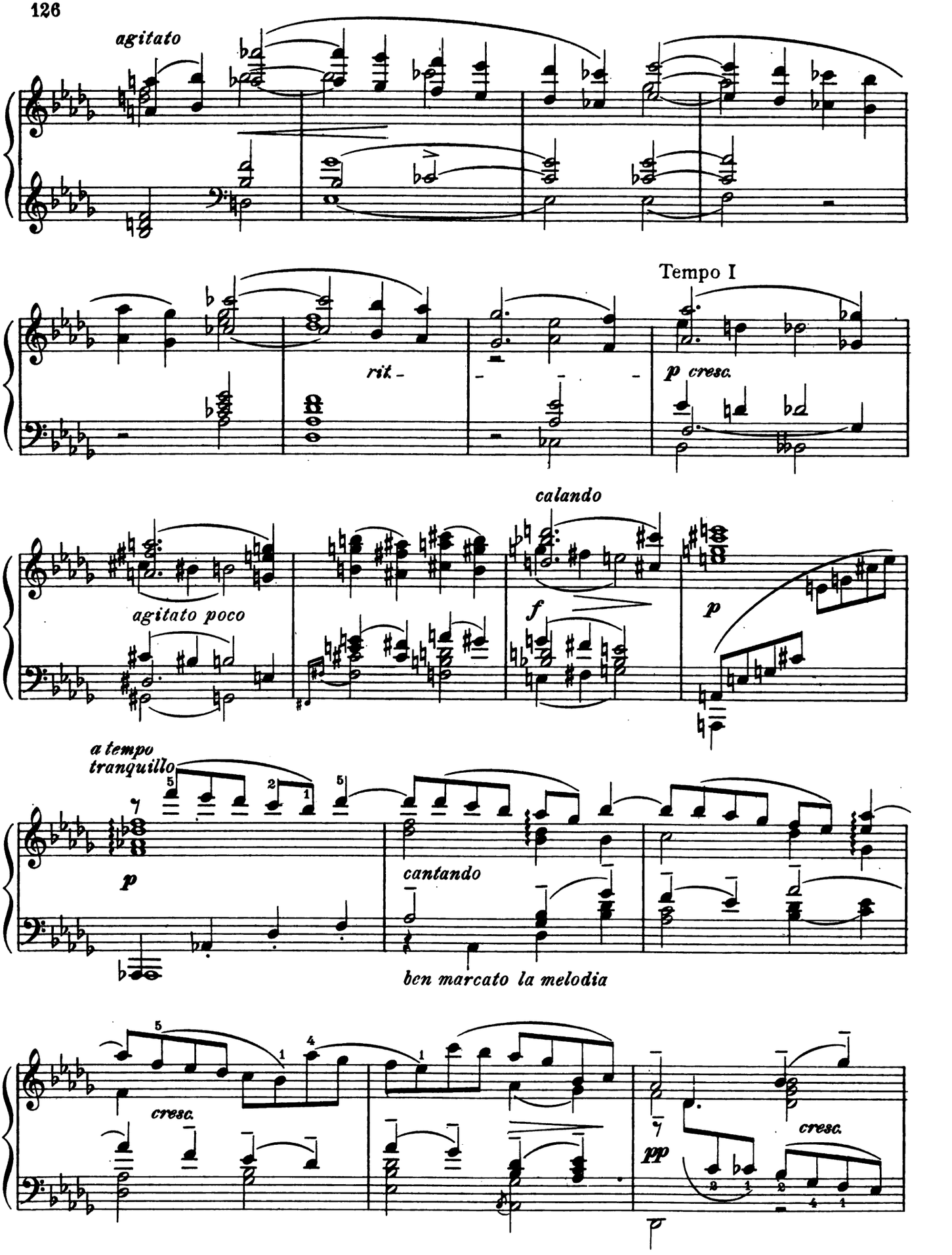

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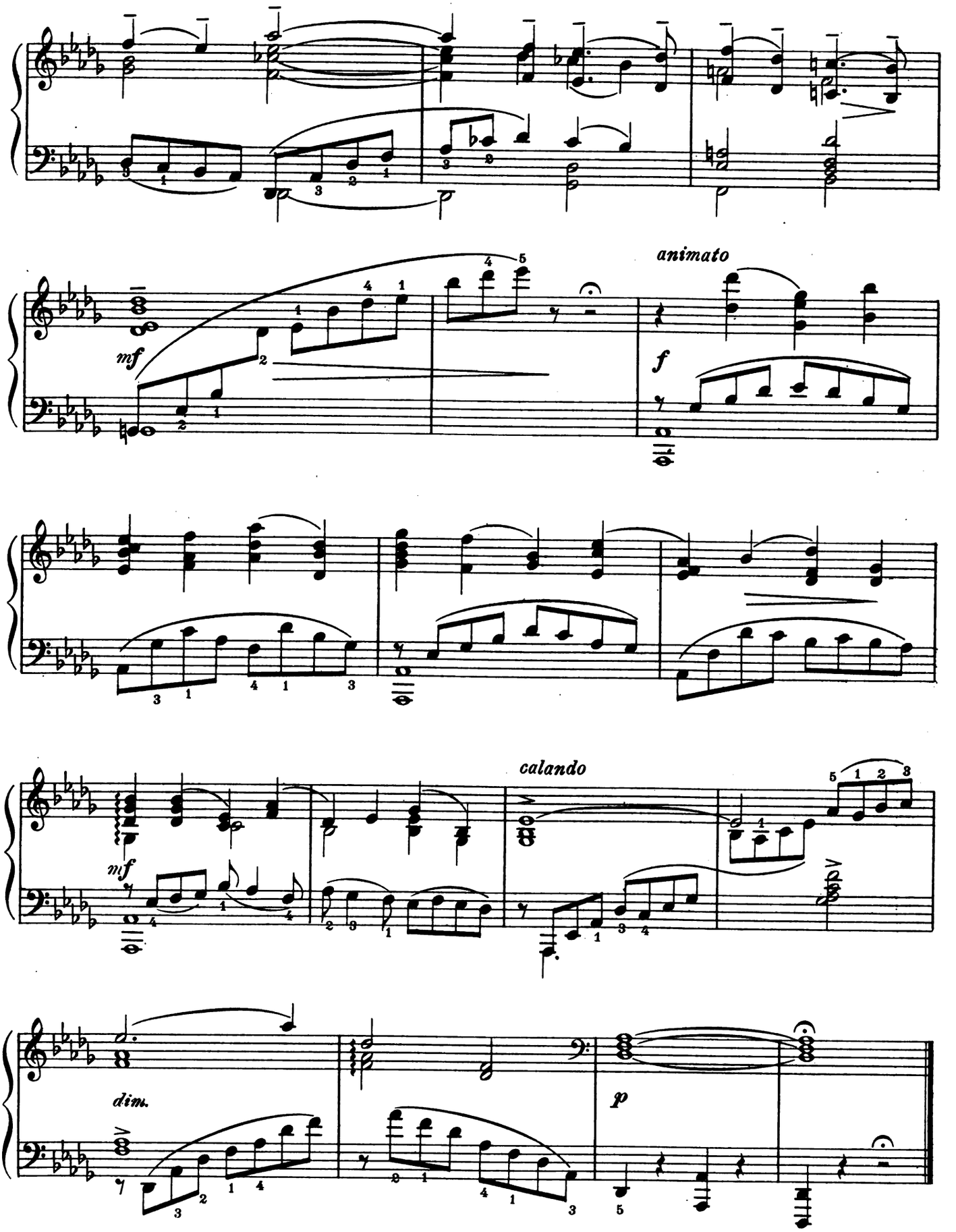

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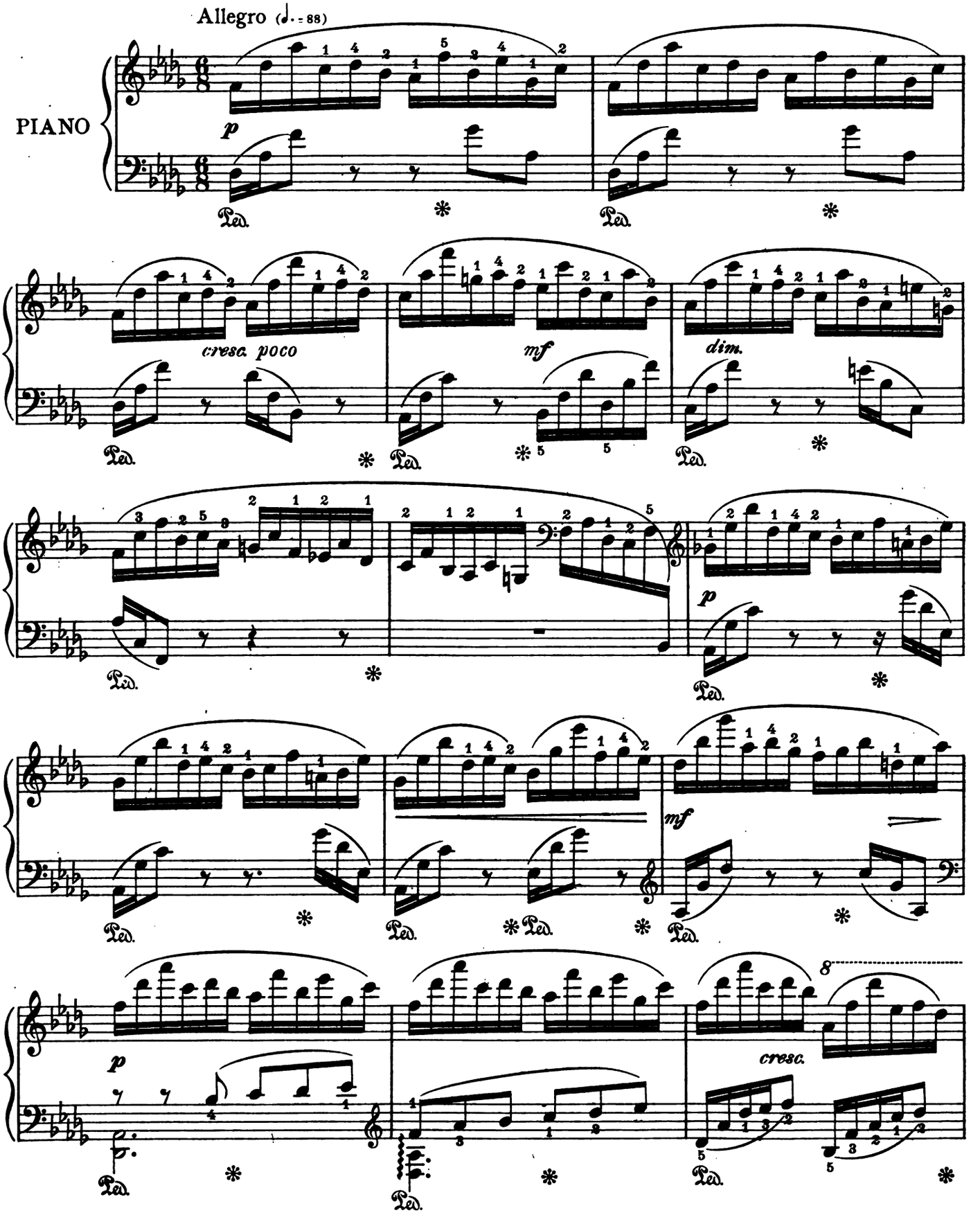
To Mlle Hélène Trohimowsky

IMPROMPTU, in D♭ major

Edited by Constantin von Sternberg

ALEXANDER GLAZOUNOFF, Op. 54, №1
(1865-)



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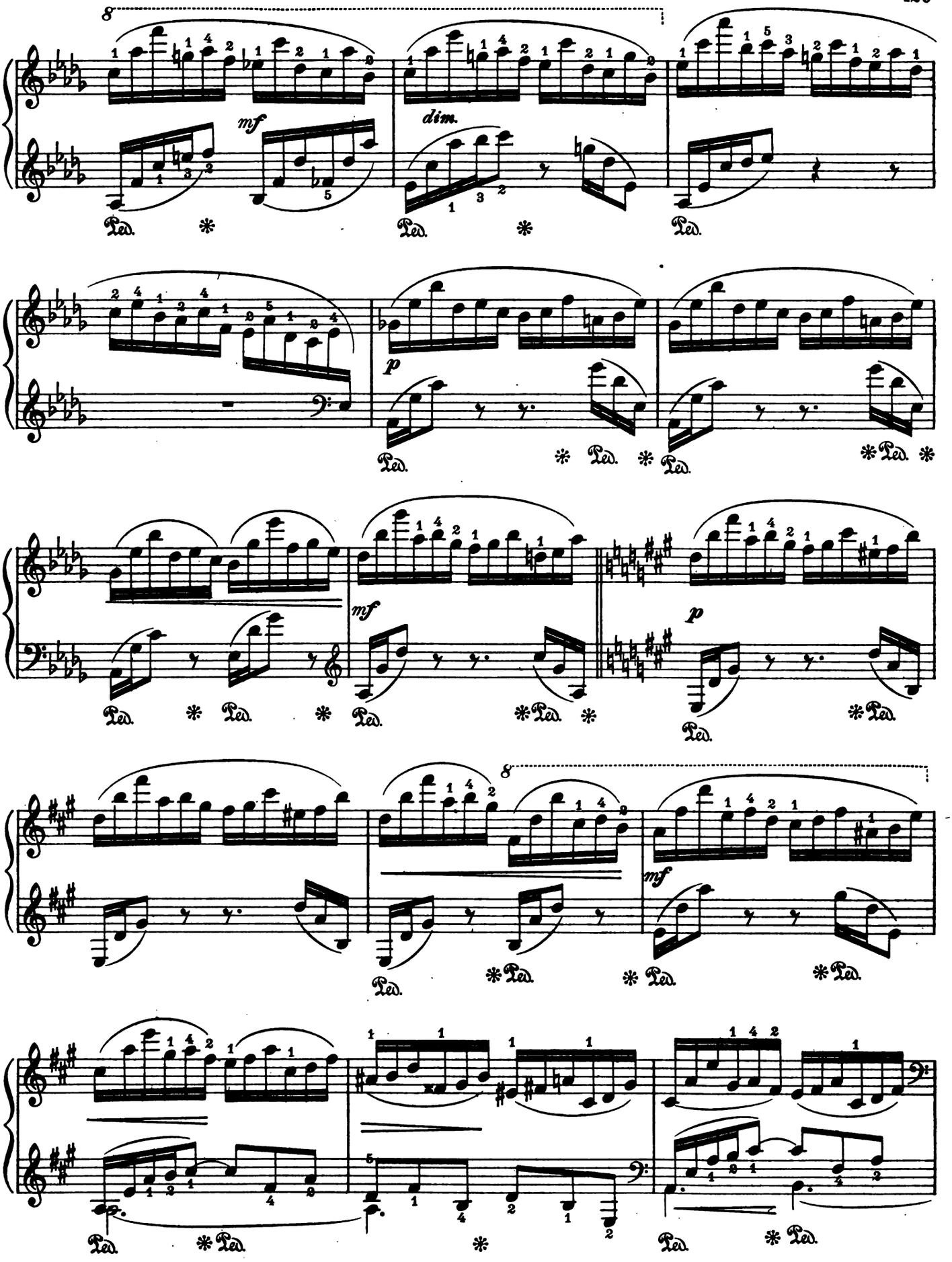

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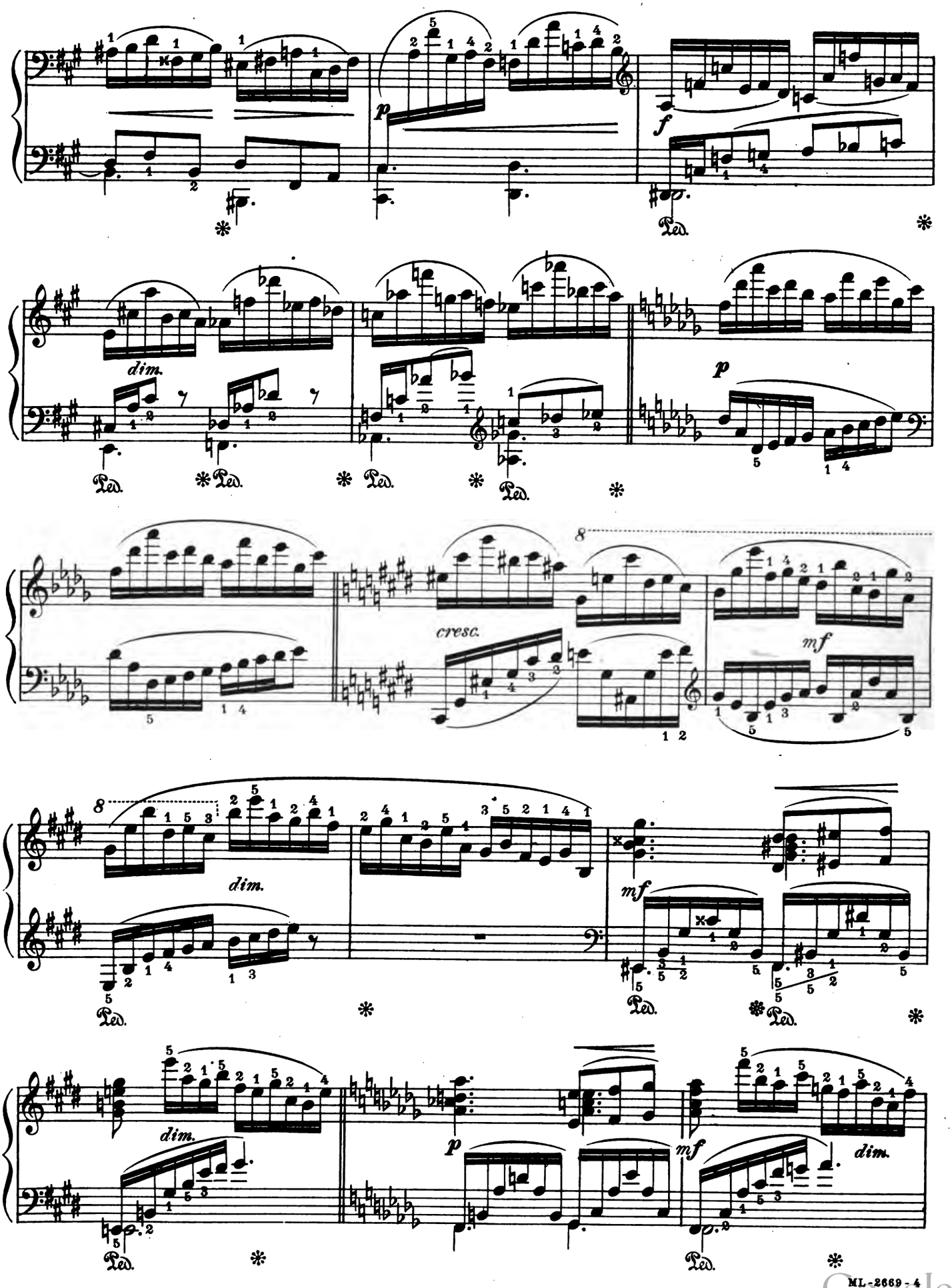

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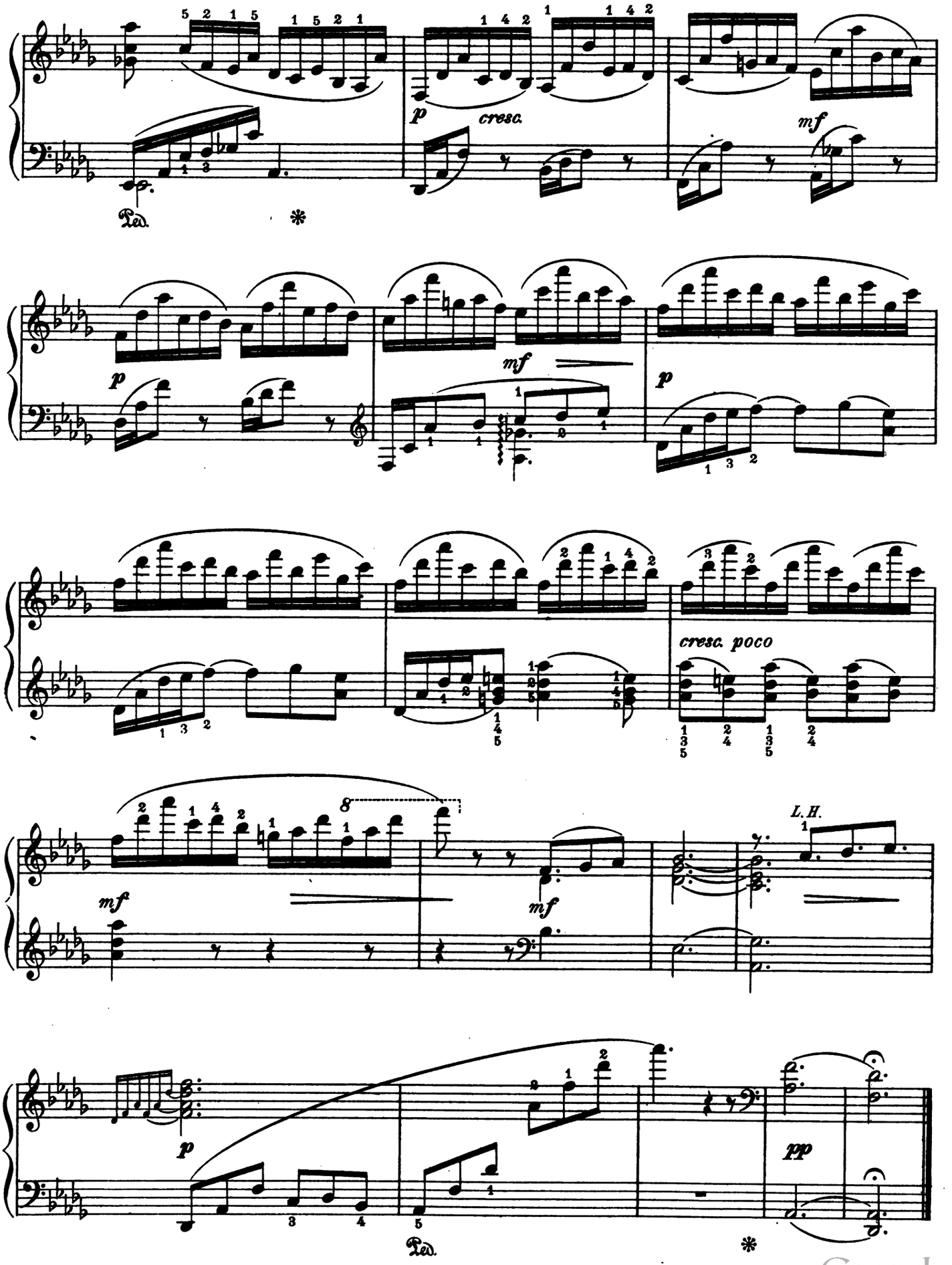

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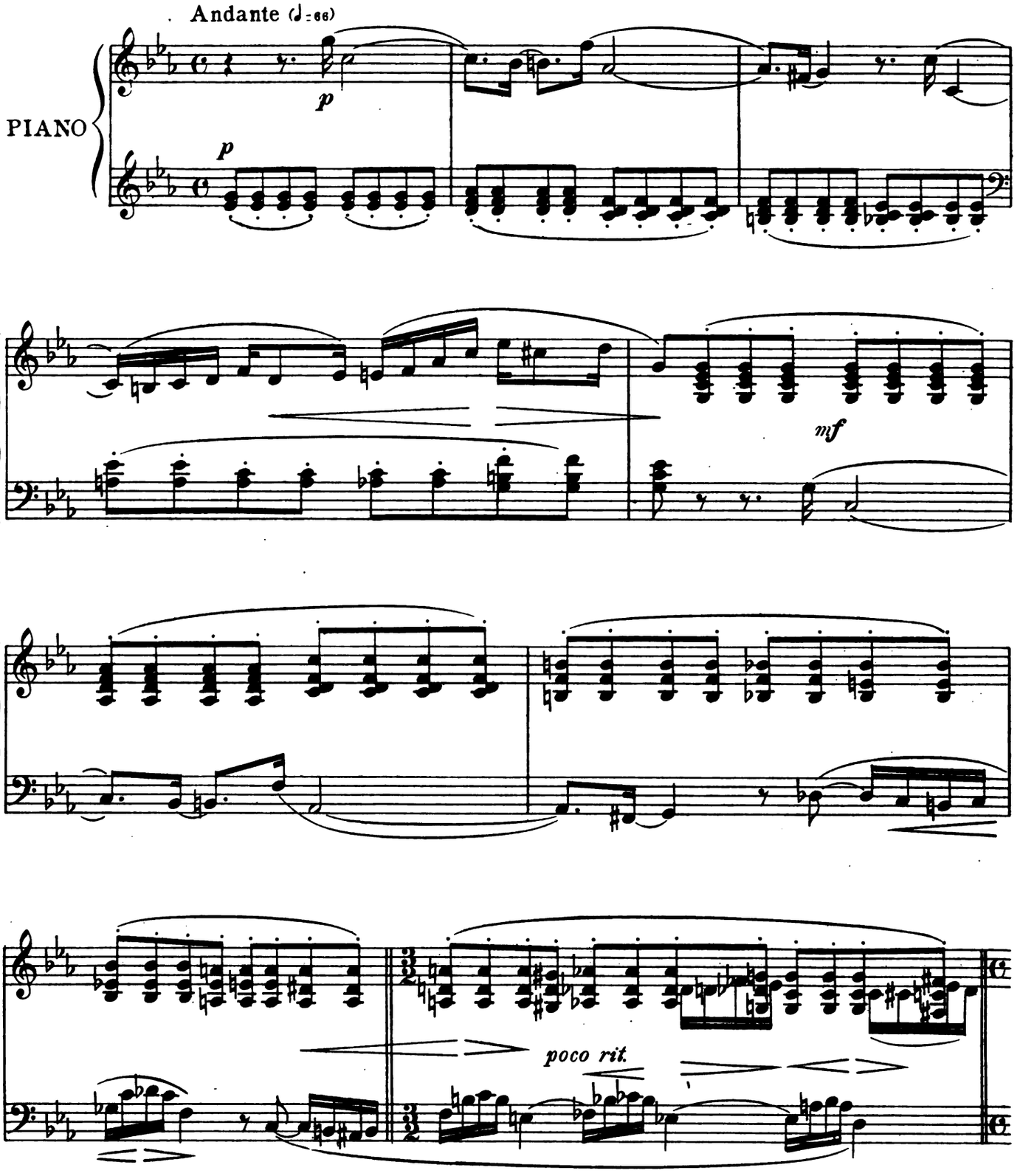
To my dear Wife

PRELUDE, in C minor

Edited by Constantin von Sternberg

REINHOLD GLIÈRE, Op.16, №1
(1875-)



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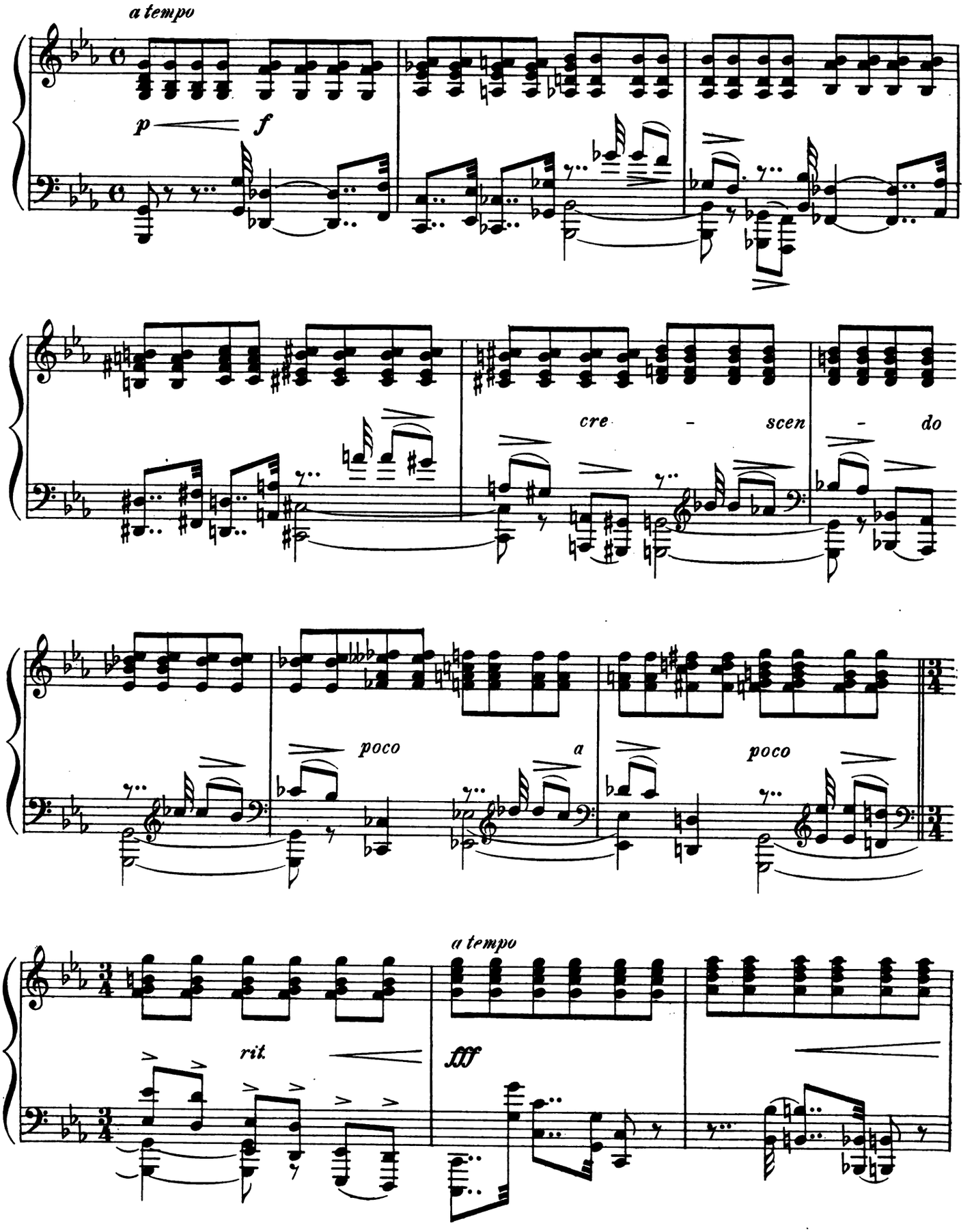

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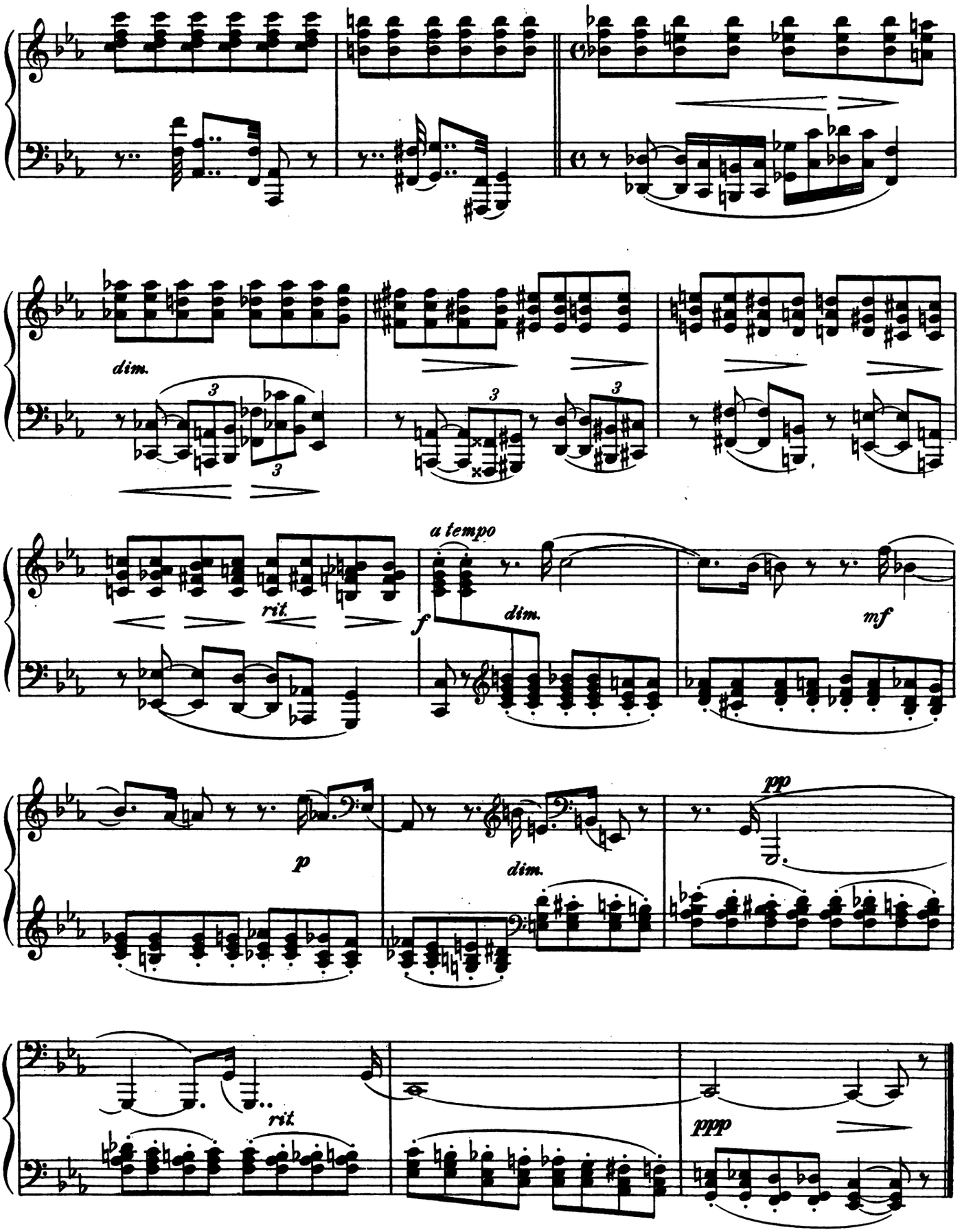

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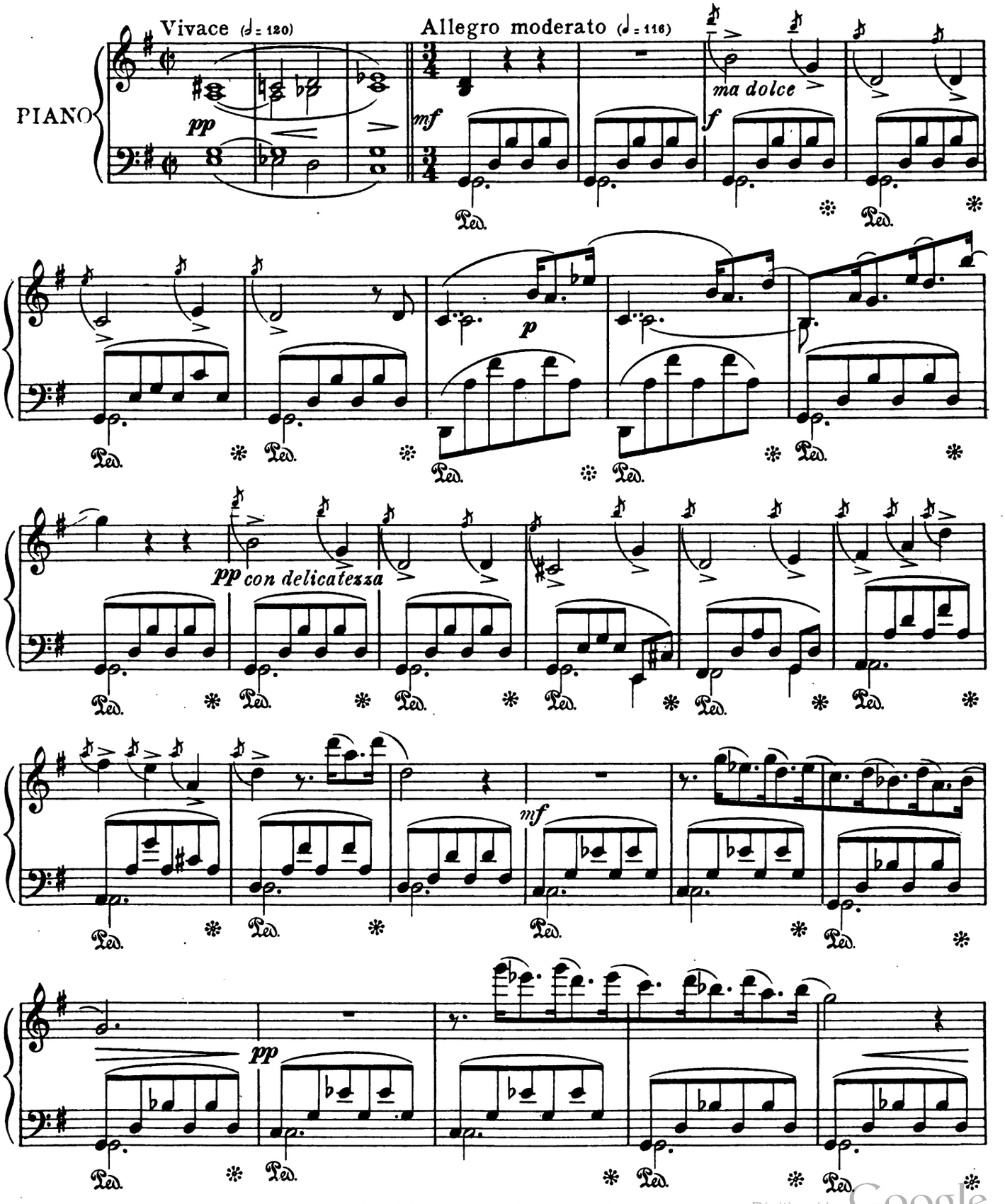
To Mr. J. Romanus

BARCAROLLE.

Ah si tu fossi meco
Sulla borchetta bruna
Felice Romani.

Edited by Constantin von Sternberg

MICHAIL GLINKA
(1804-1857)



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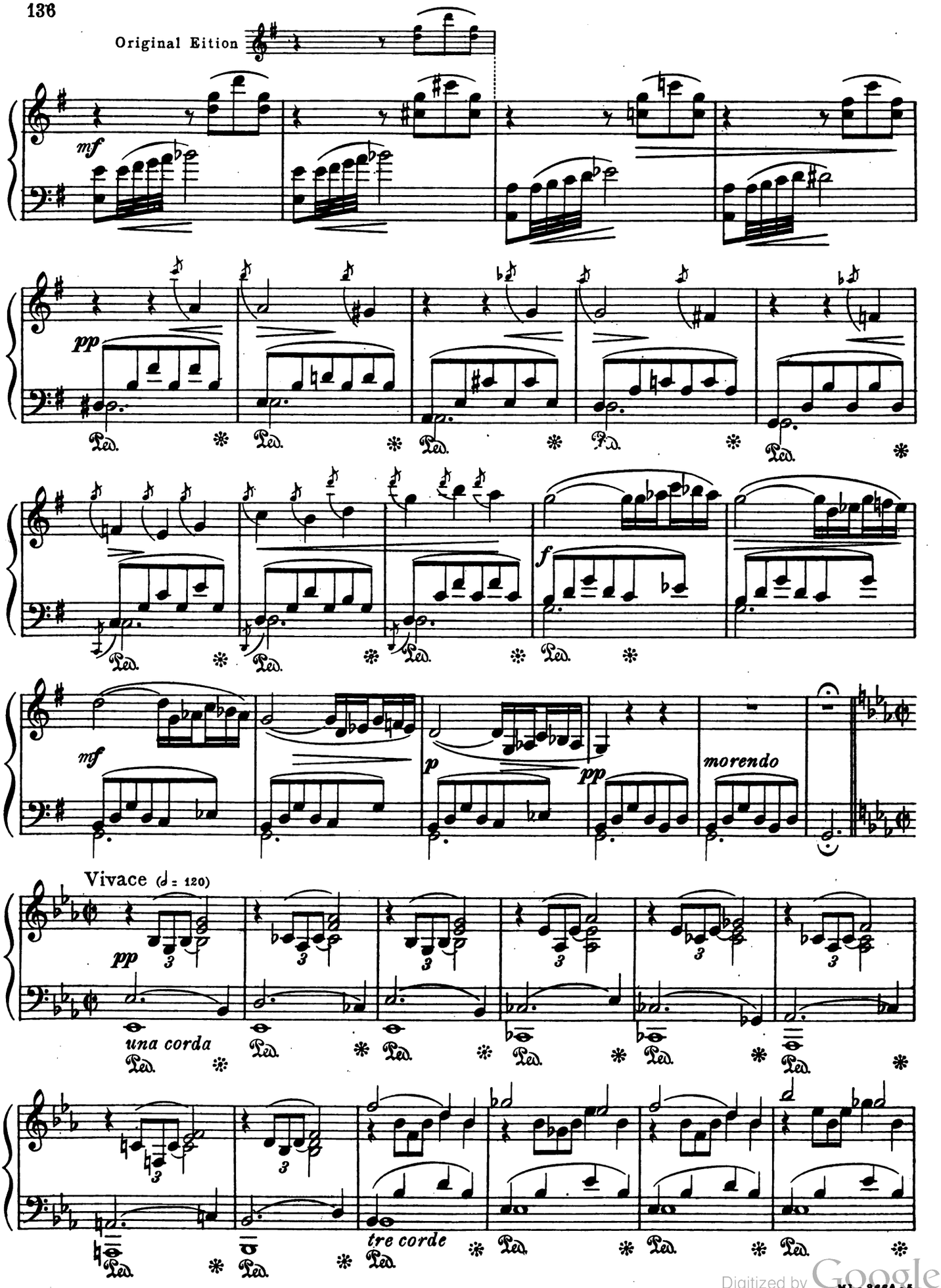

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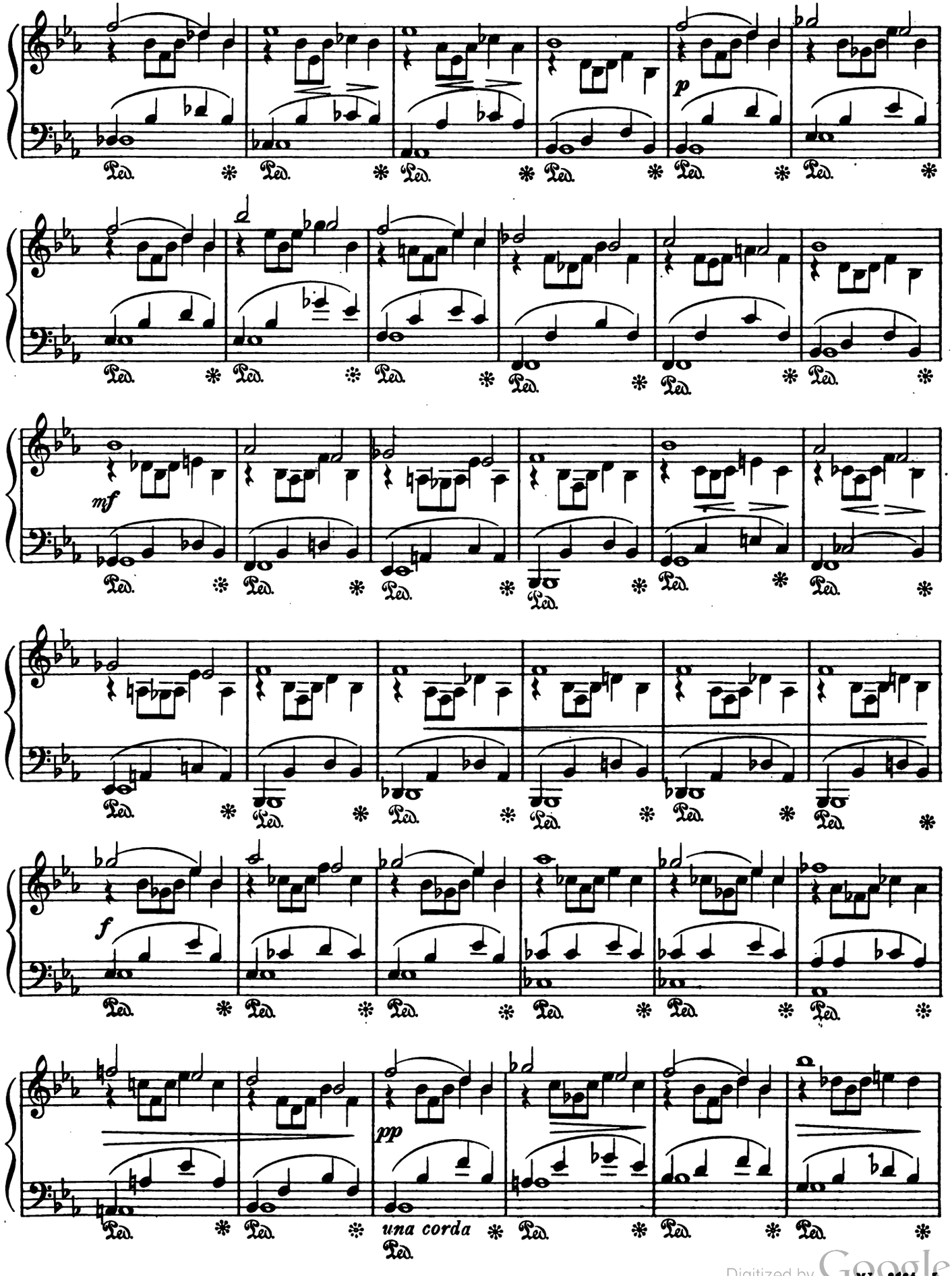

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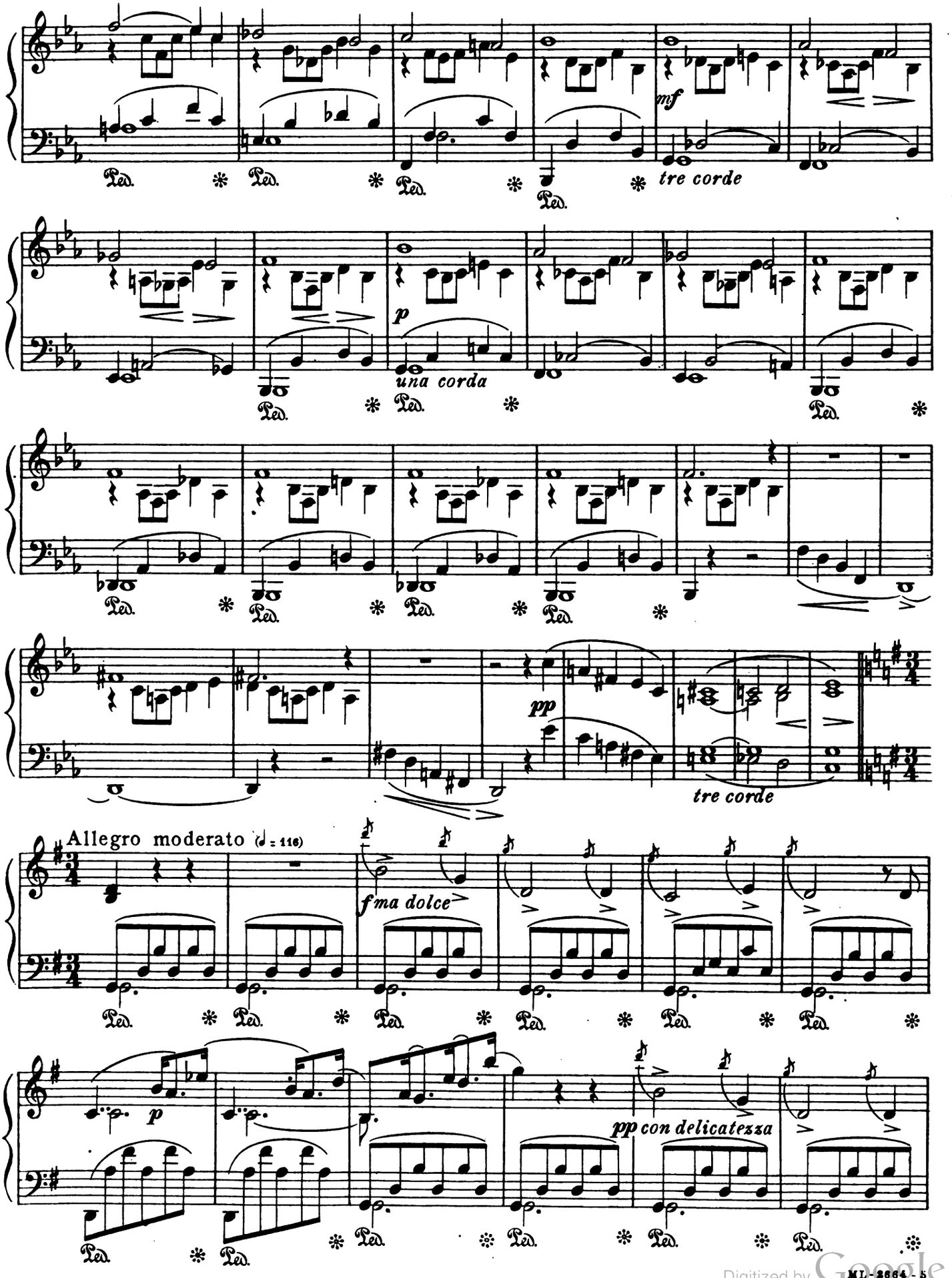

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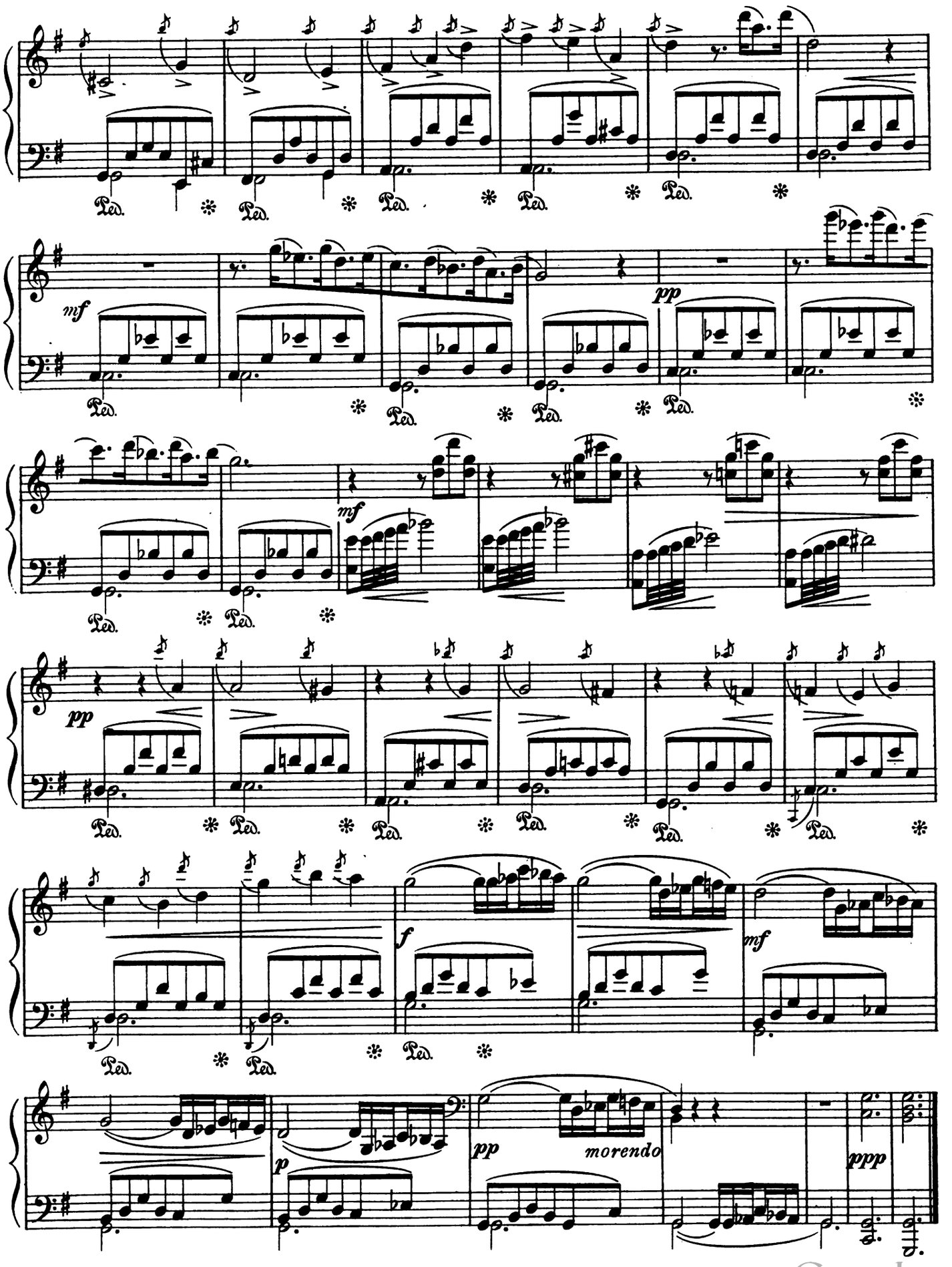

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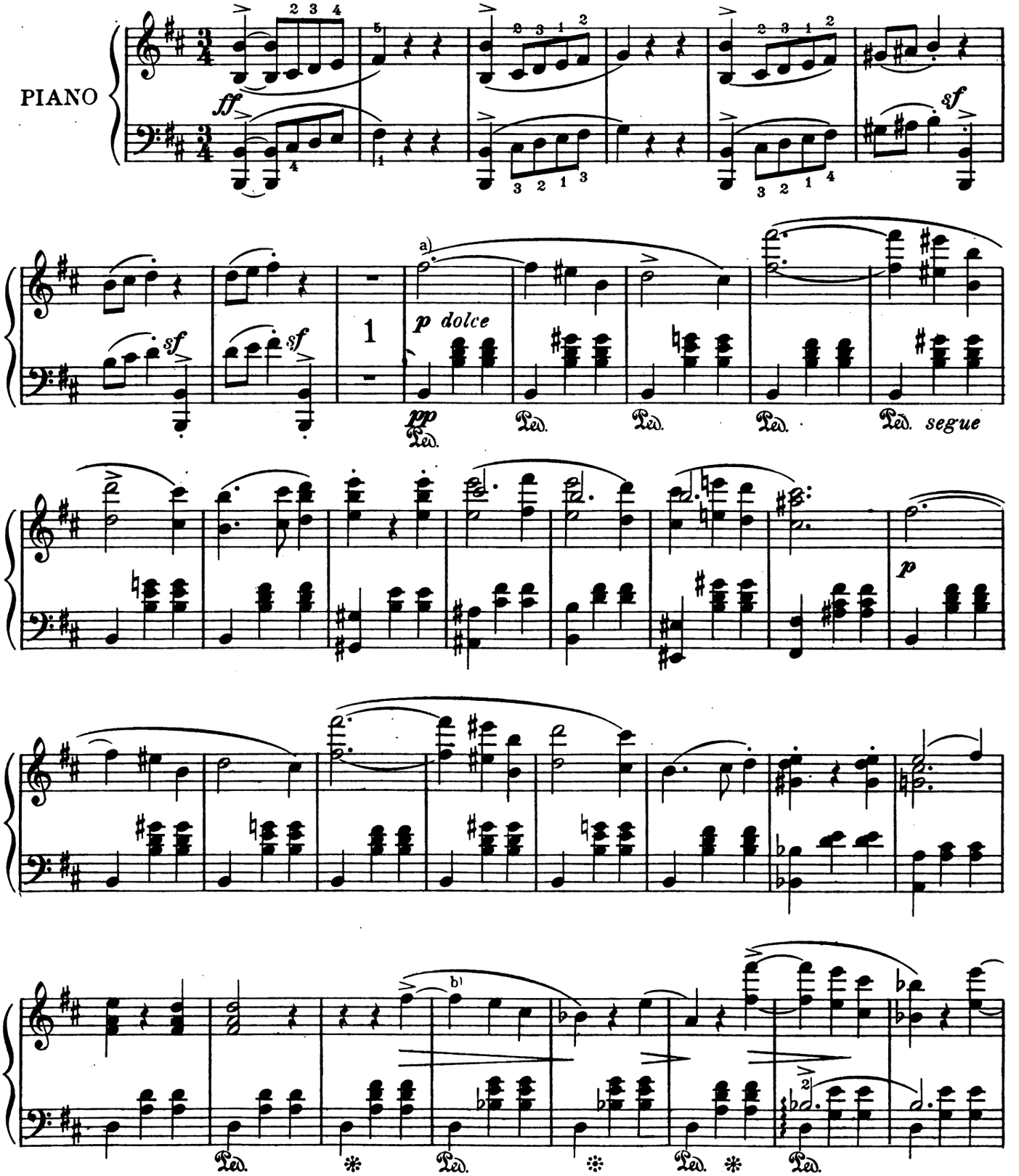
VALSE - FANTAISIE

Edited by Constantin von Sternberg

MICHAIL GLINKA
(1804 - 1857)

Tempo di Valse

PIANO



a) Notice the freedom of period construction: the following sentence consists of four phrases: of three, three, four and two measures, while at b) there are six phrases of three measures each, of which the last measure is a pause. The same freedom prevails in the entire (here slightly abbreviated) piece.

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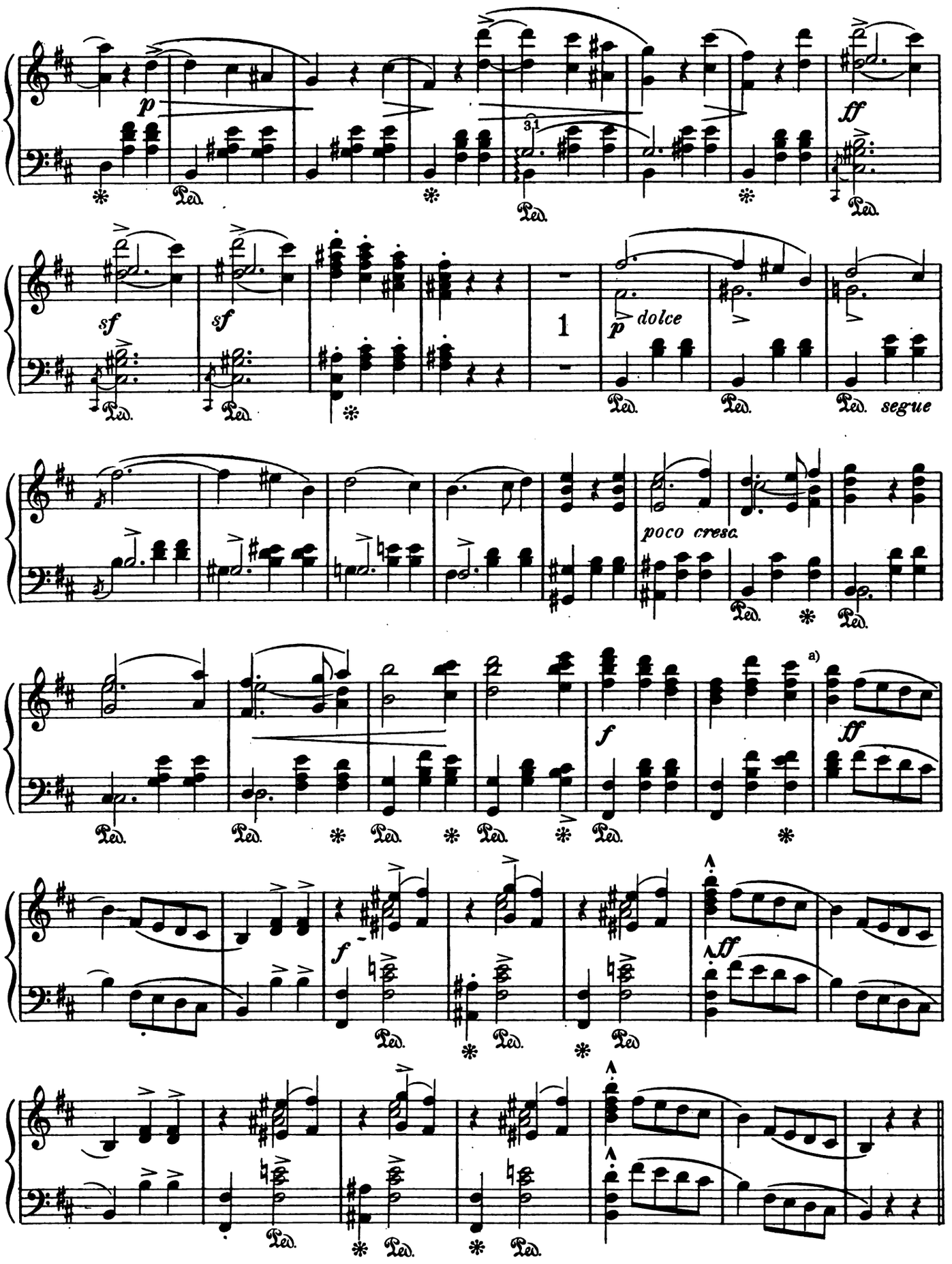

a) This measure is the third of the preceding (three-measure) phrase, and at the same time the opening measure of the next one (chain-period).

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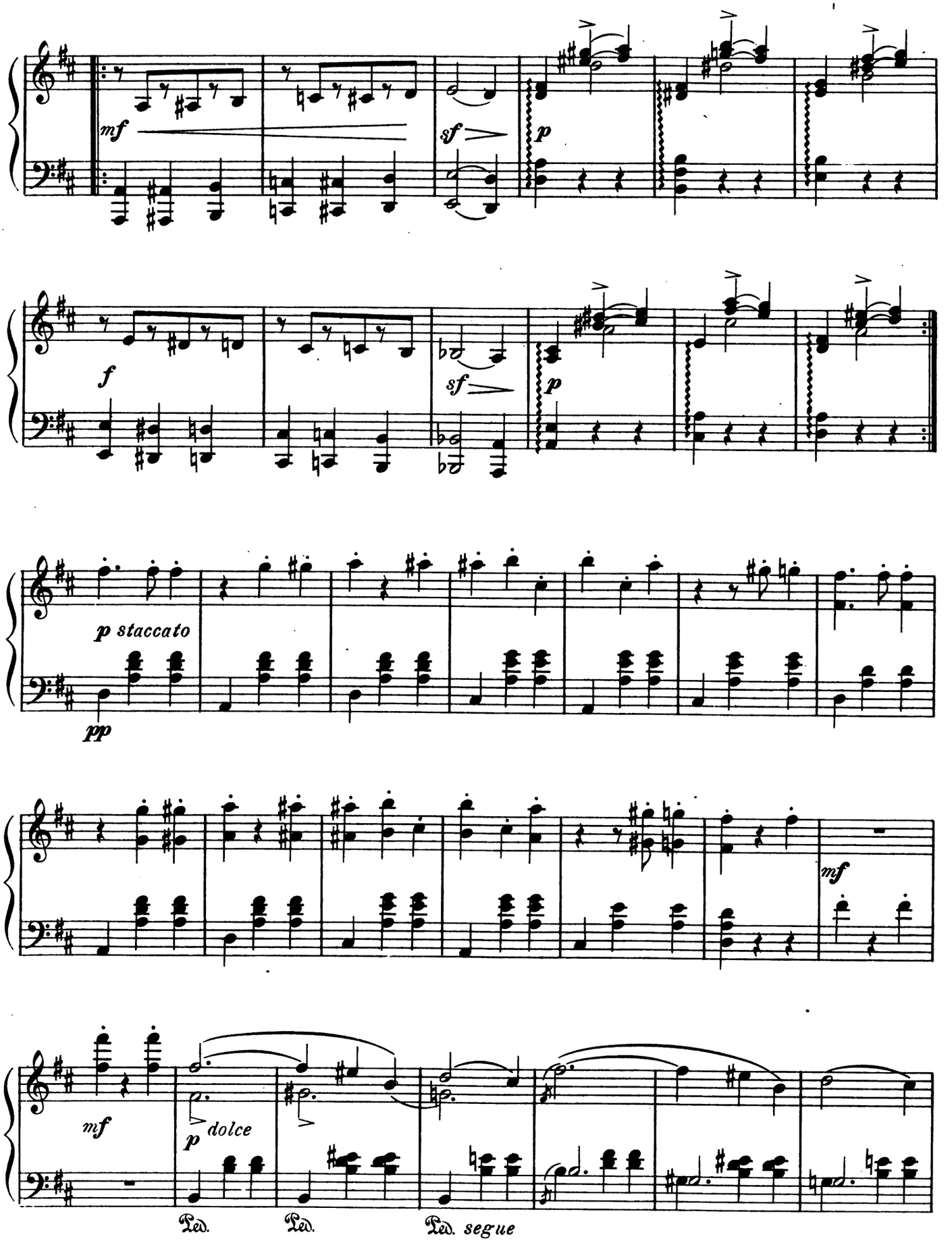

M L - 2665 - 8
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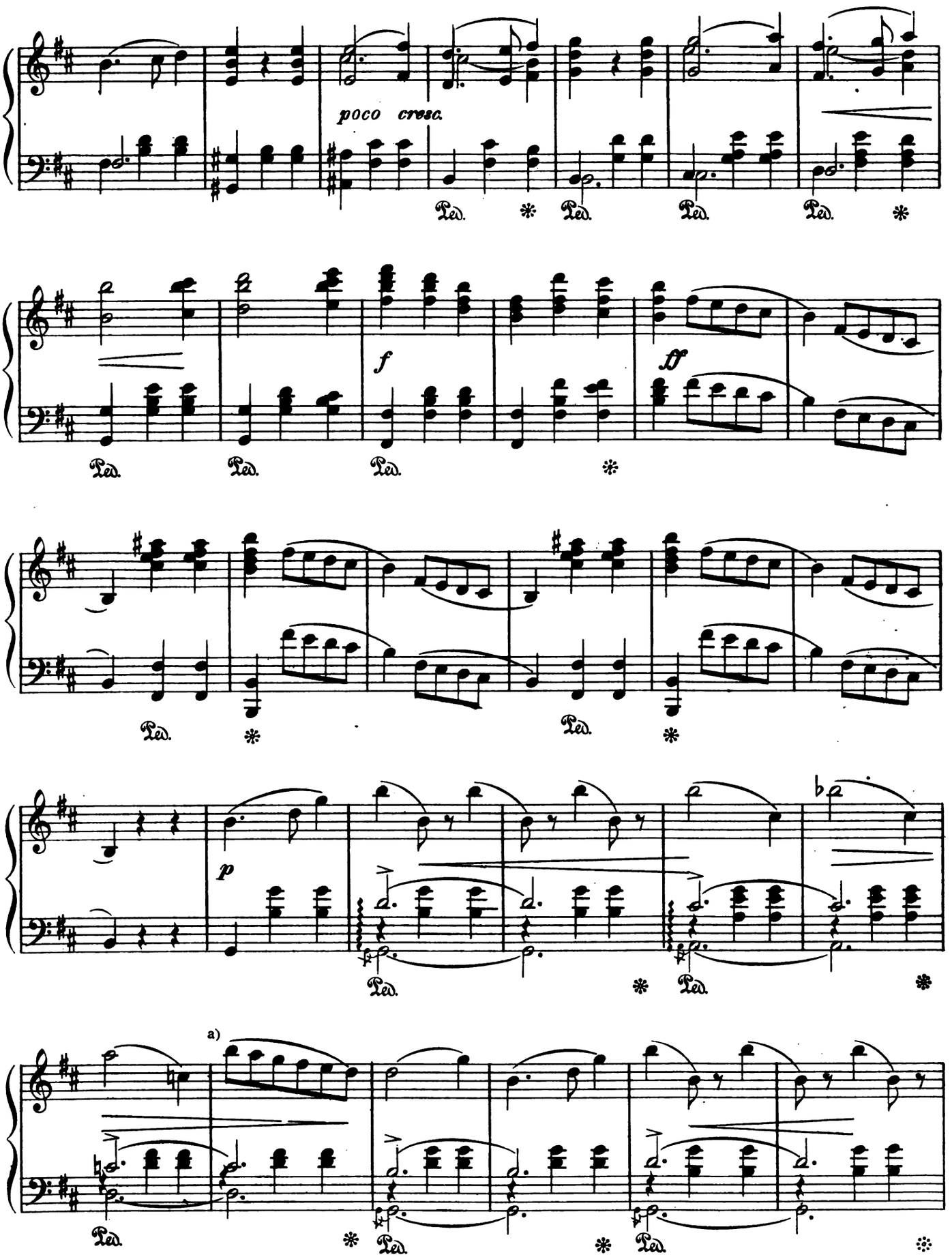

a) Here are two two-measure phrases amid the general division into three measures.

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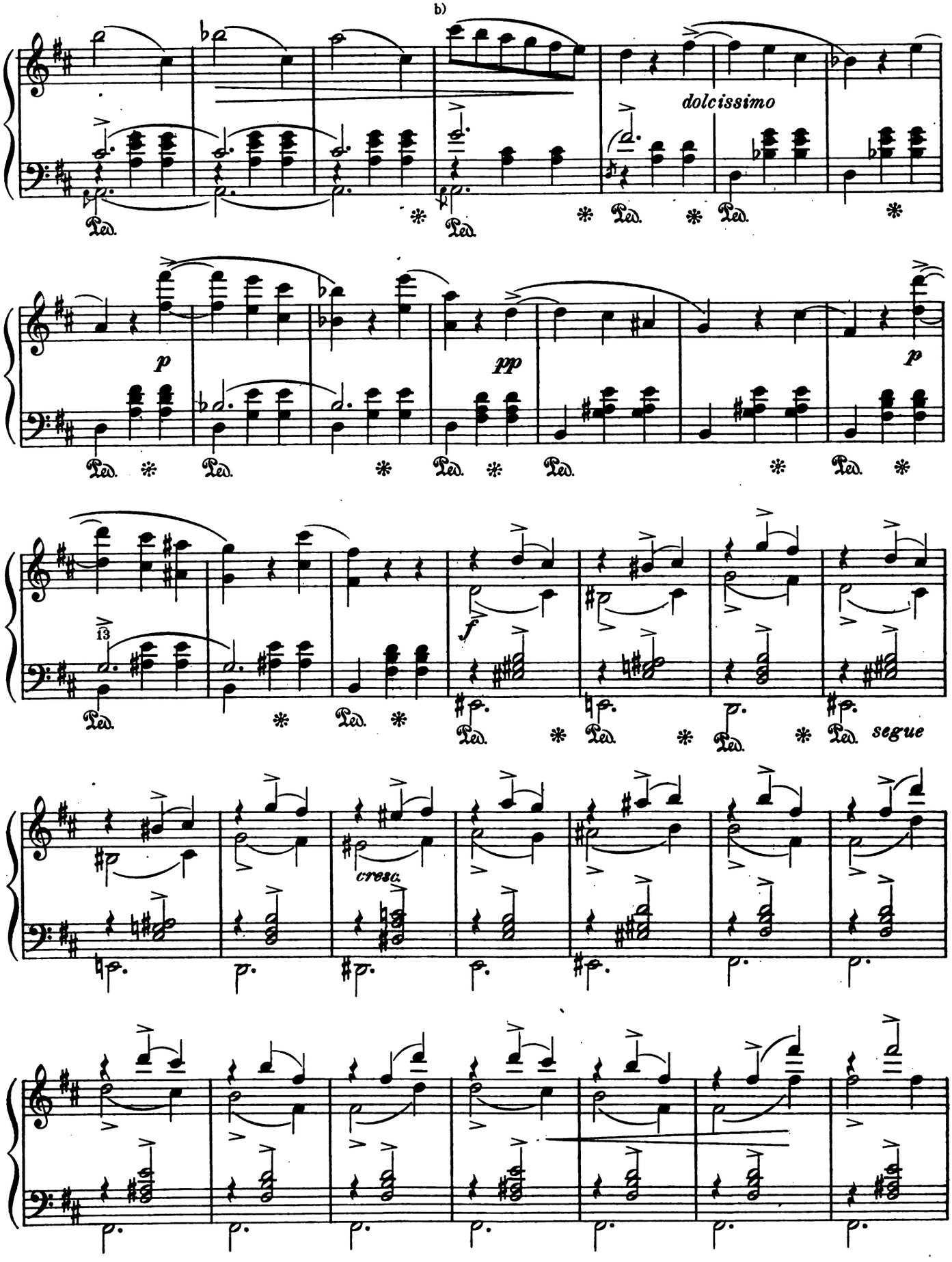

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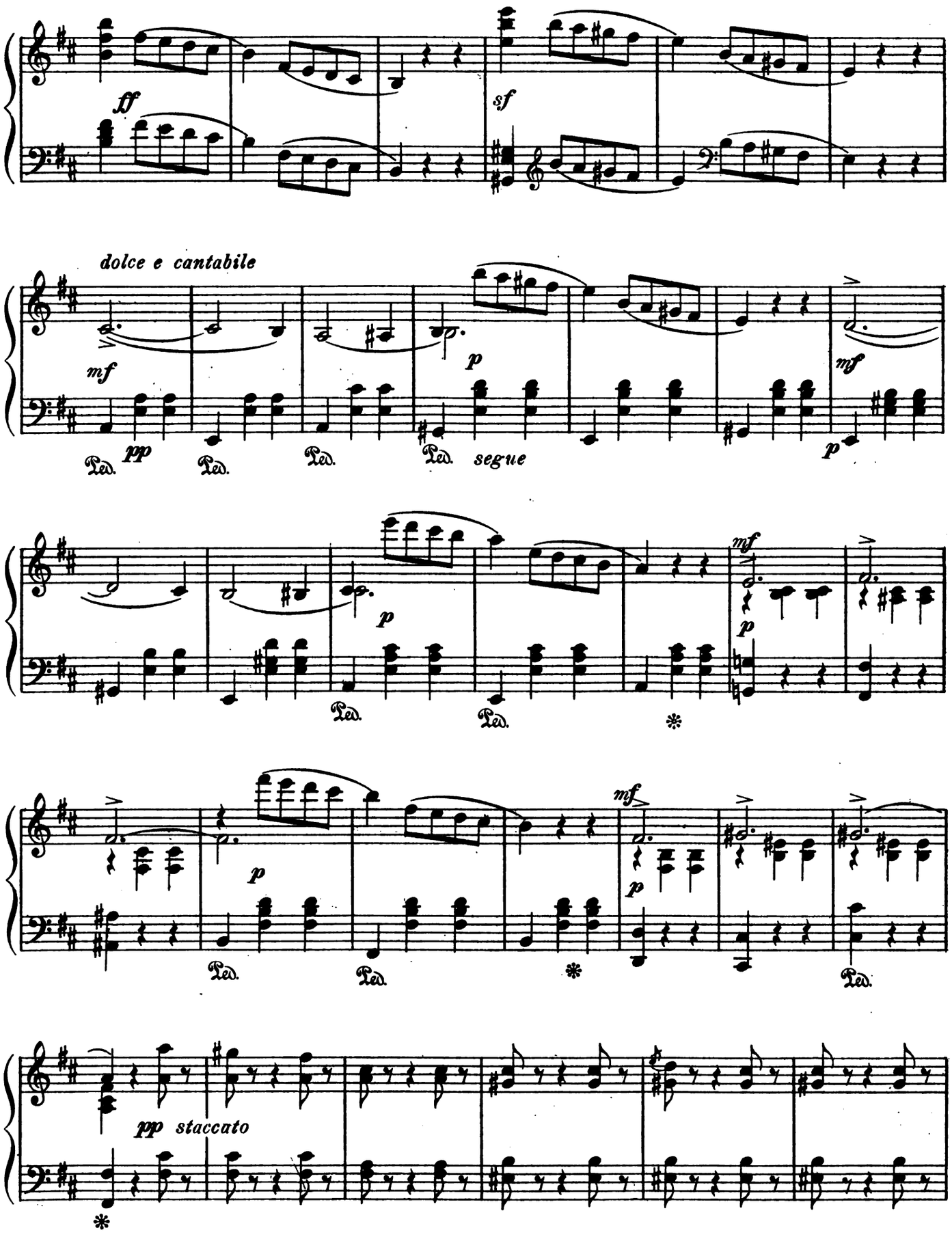

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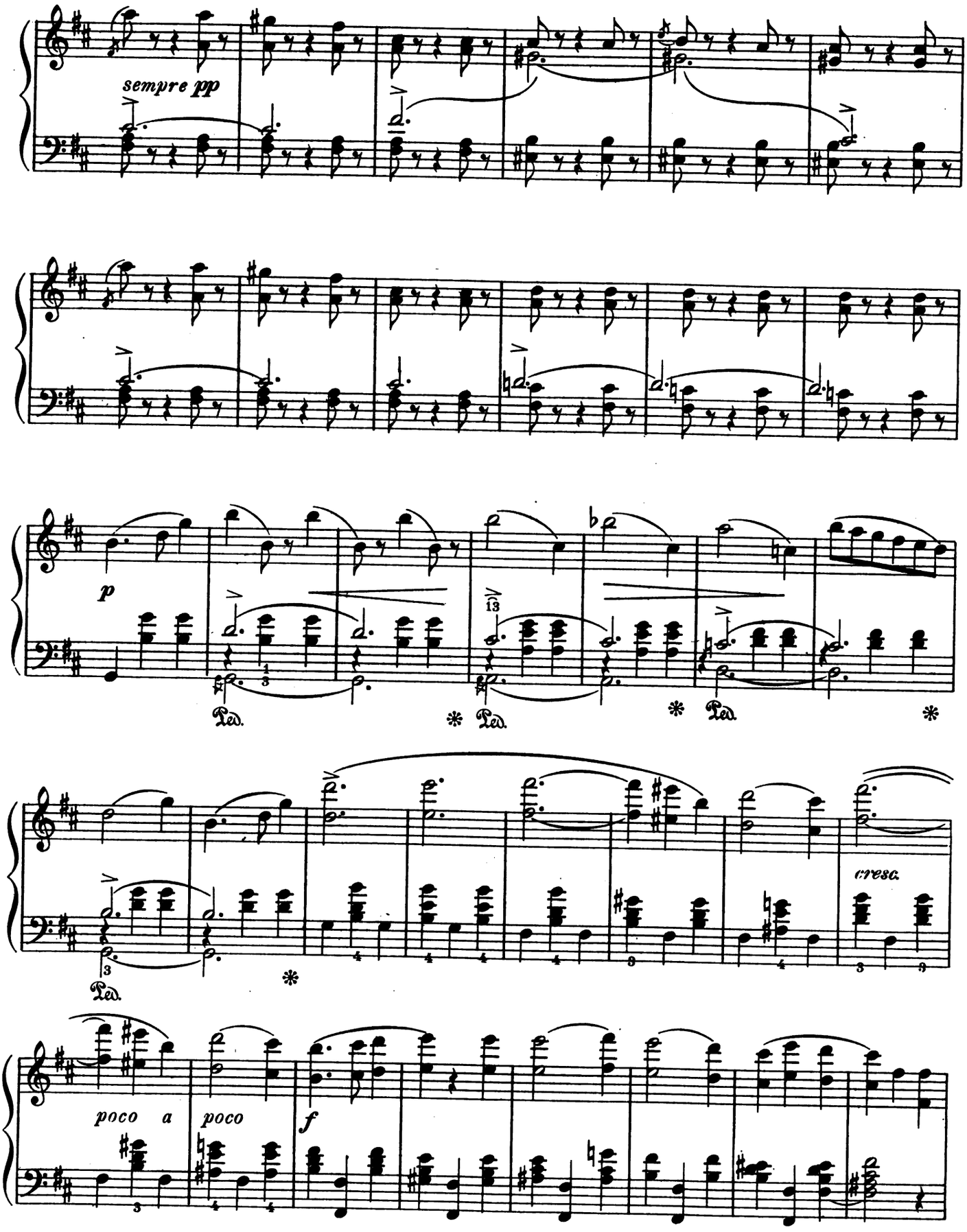

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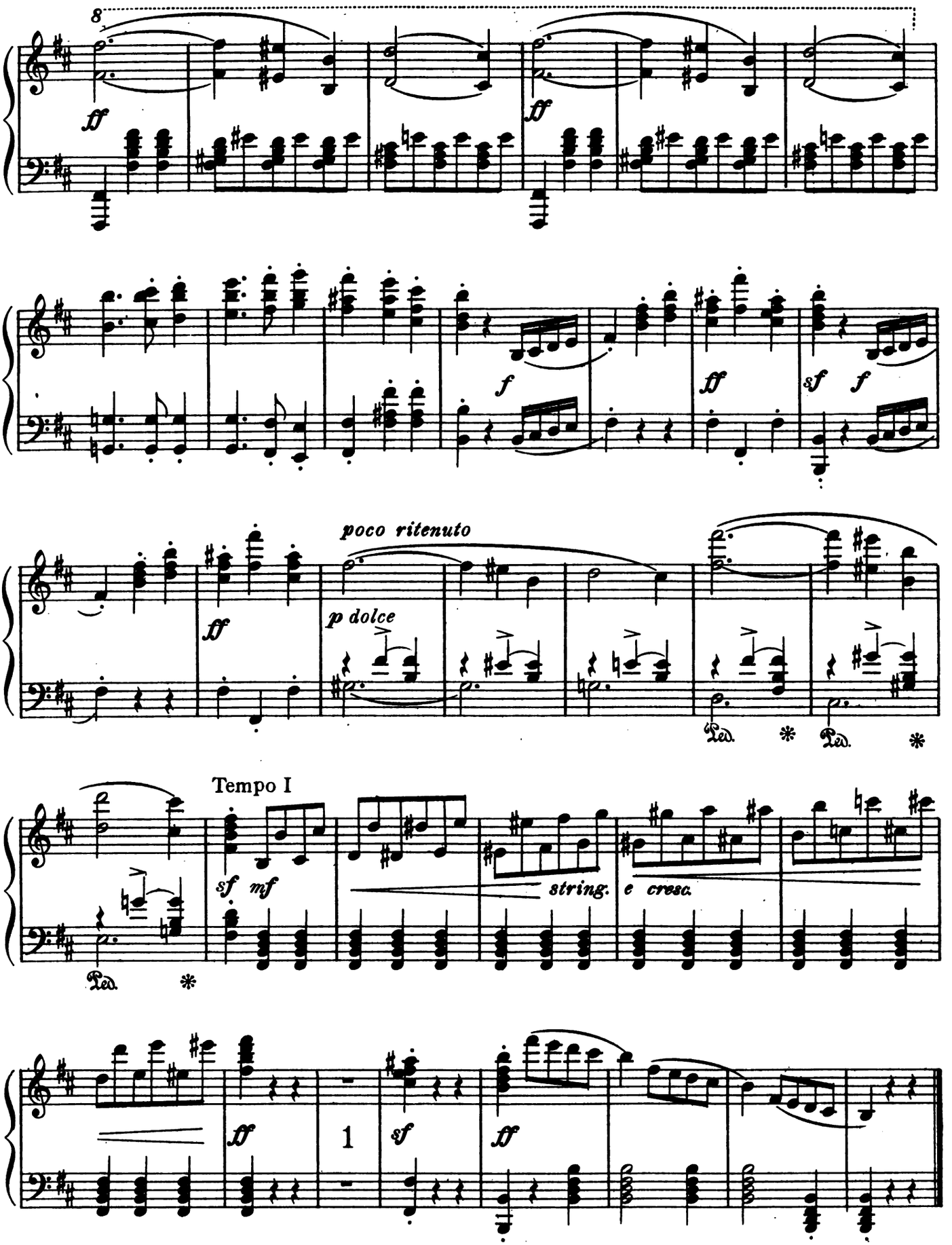

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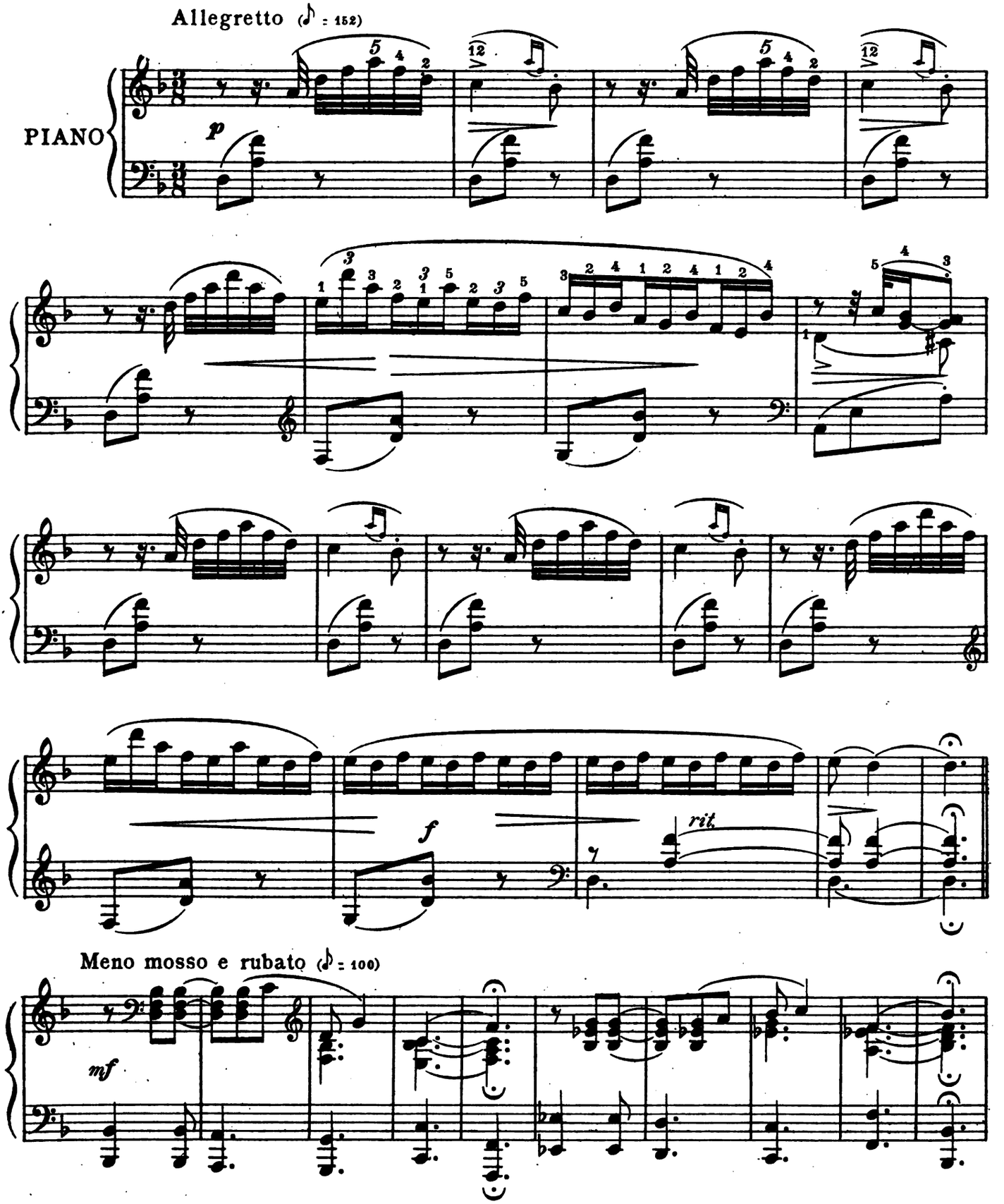
SONG OF AUTUMN
(CHANT D'AUTOMNE)

ALEXANDER GRETCHANINOFF, Op. 3, № 3
(1864 -)



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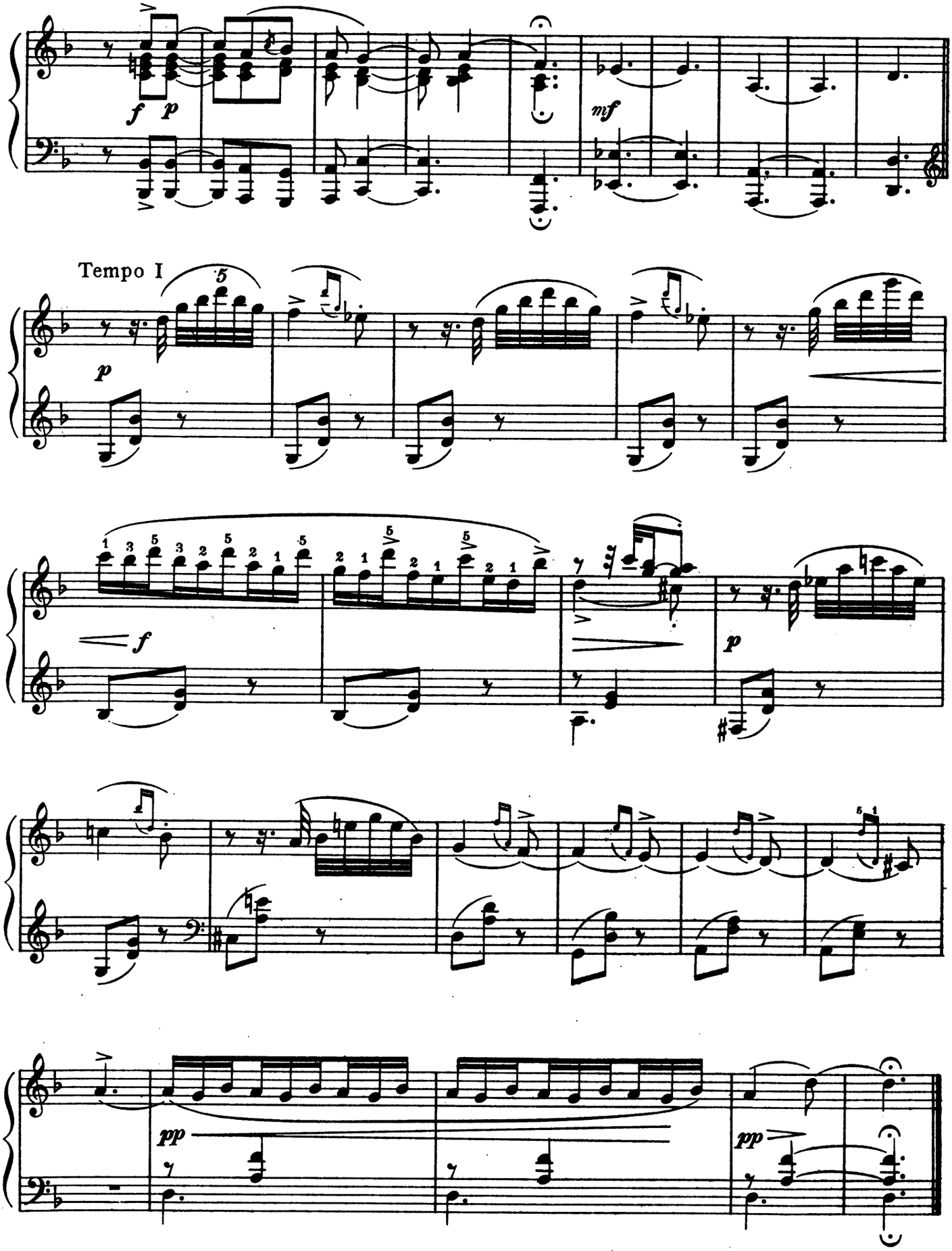

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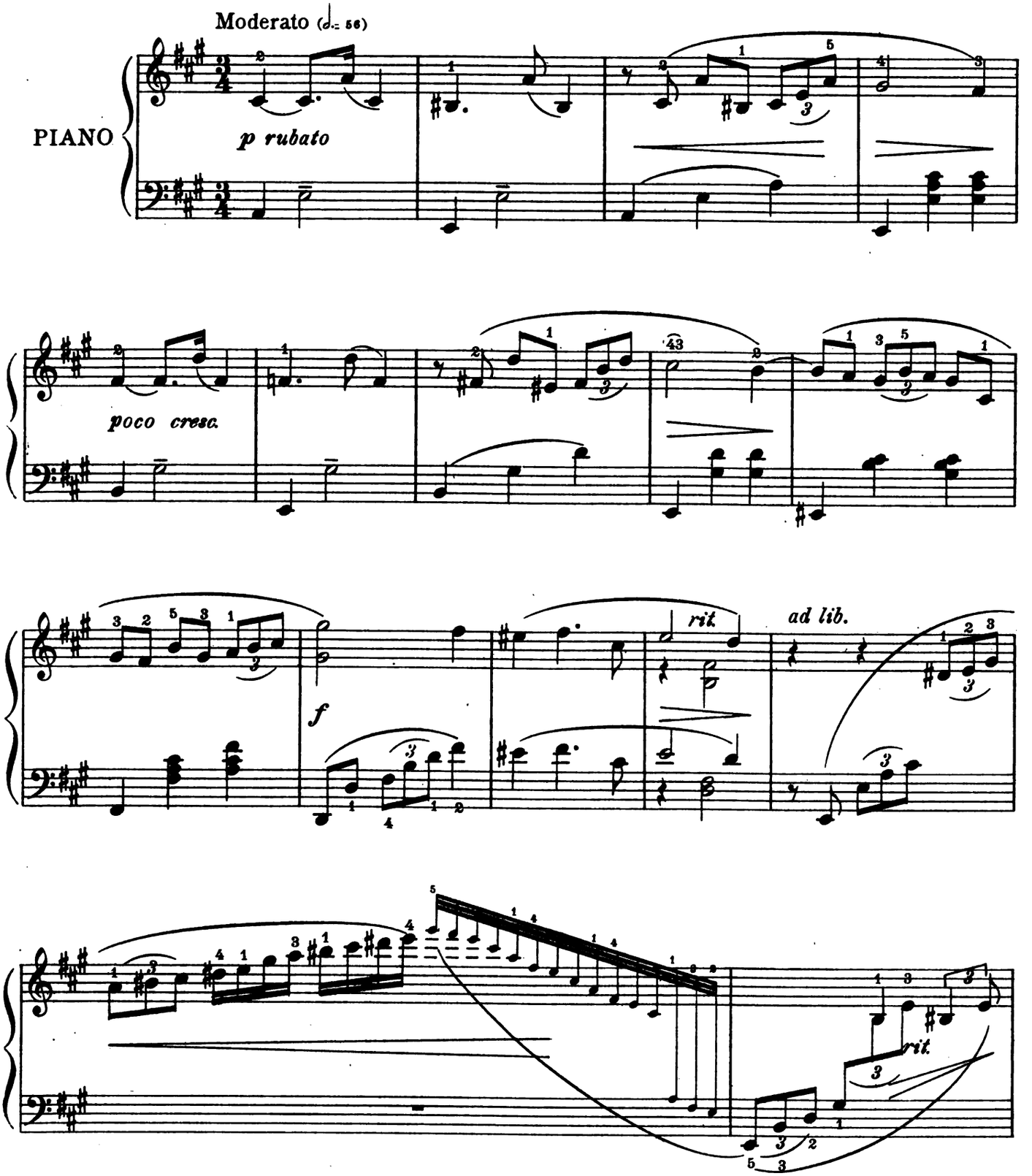
To Mme Sophie de Smirnitzky

VALSE CAPRICIEUSE

Edited by Constantin von Sternberg

BOLESLAUS GRODZKI, Op. 47
(1865-)



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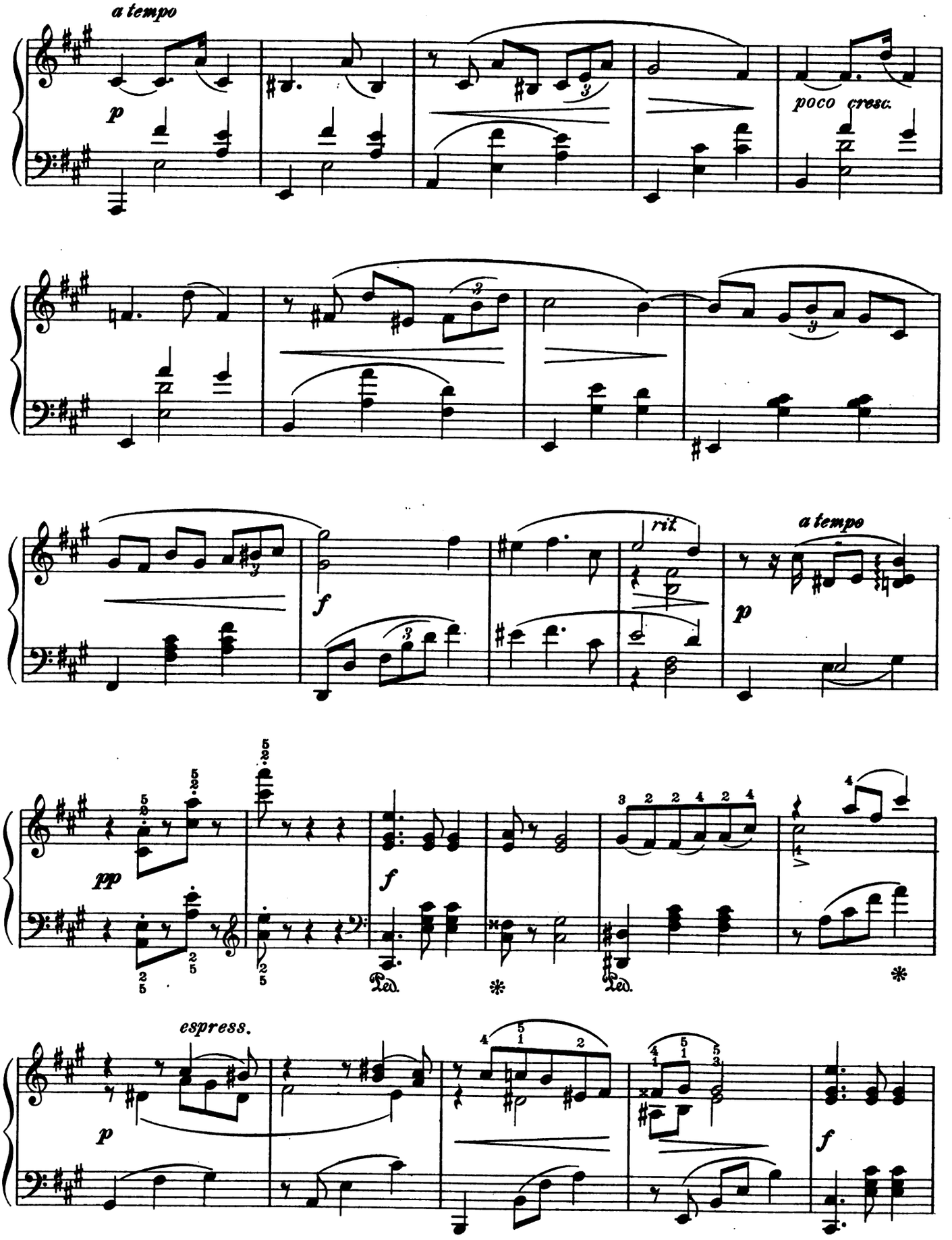

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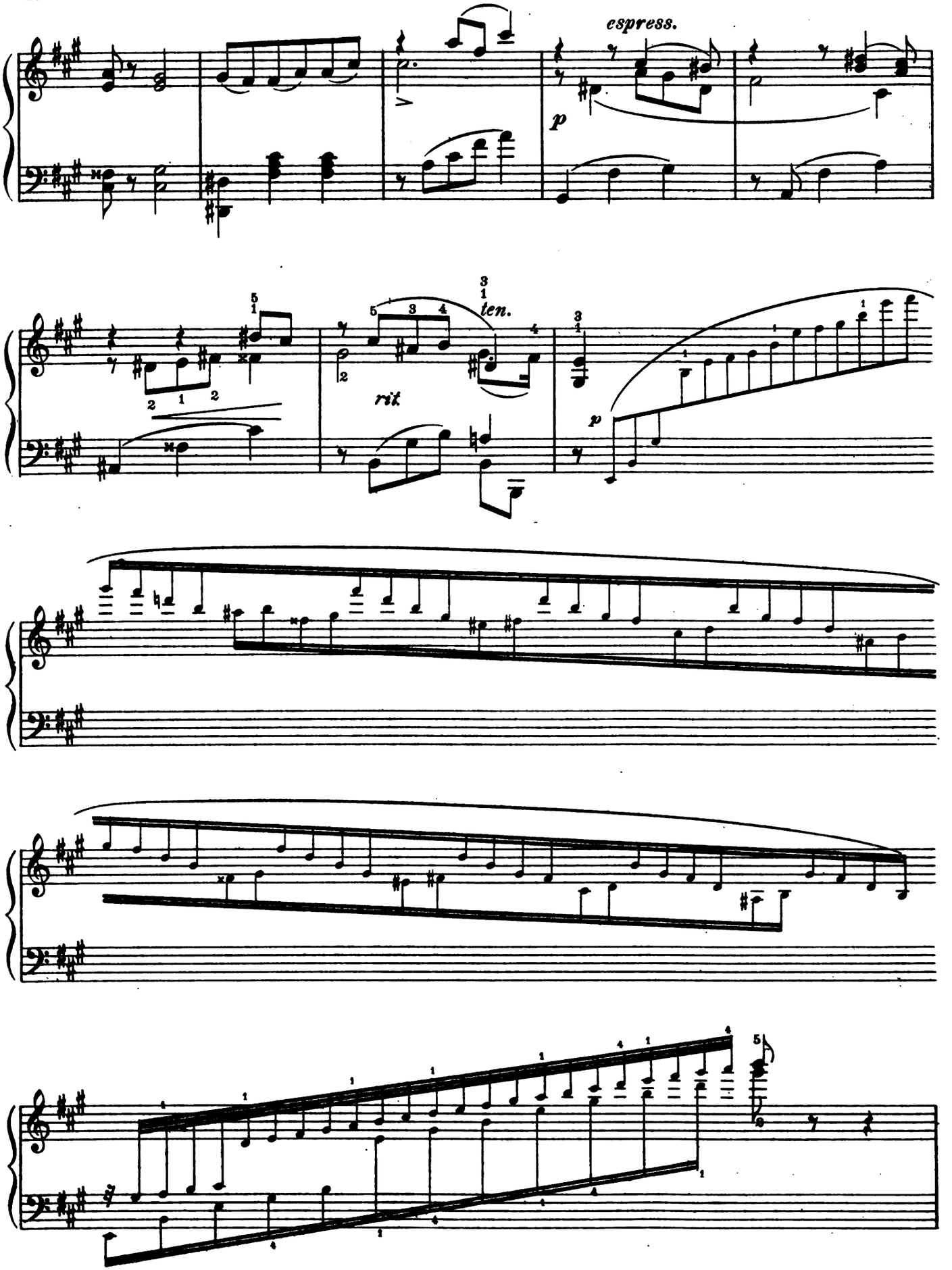

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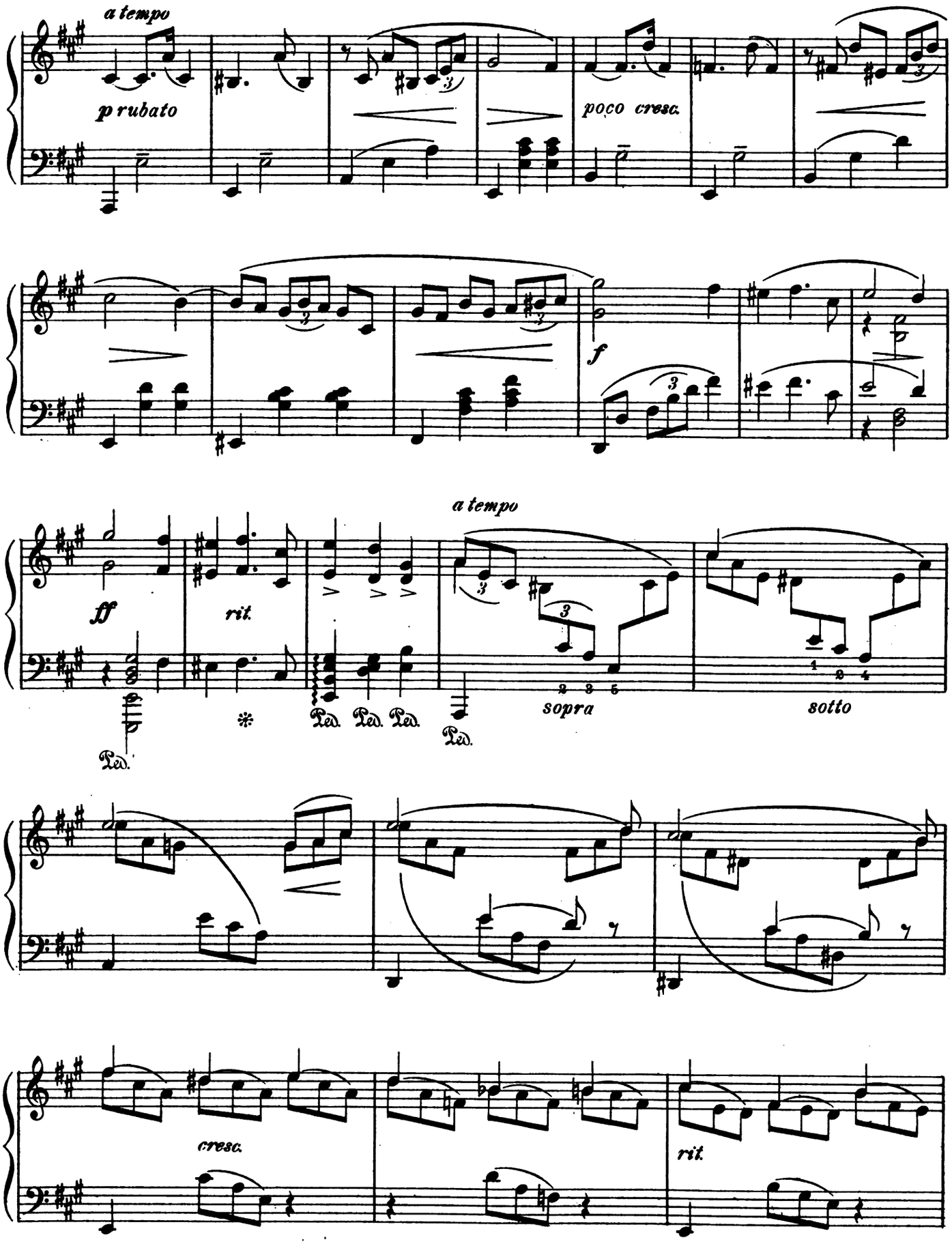

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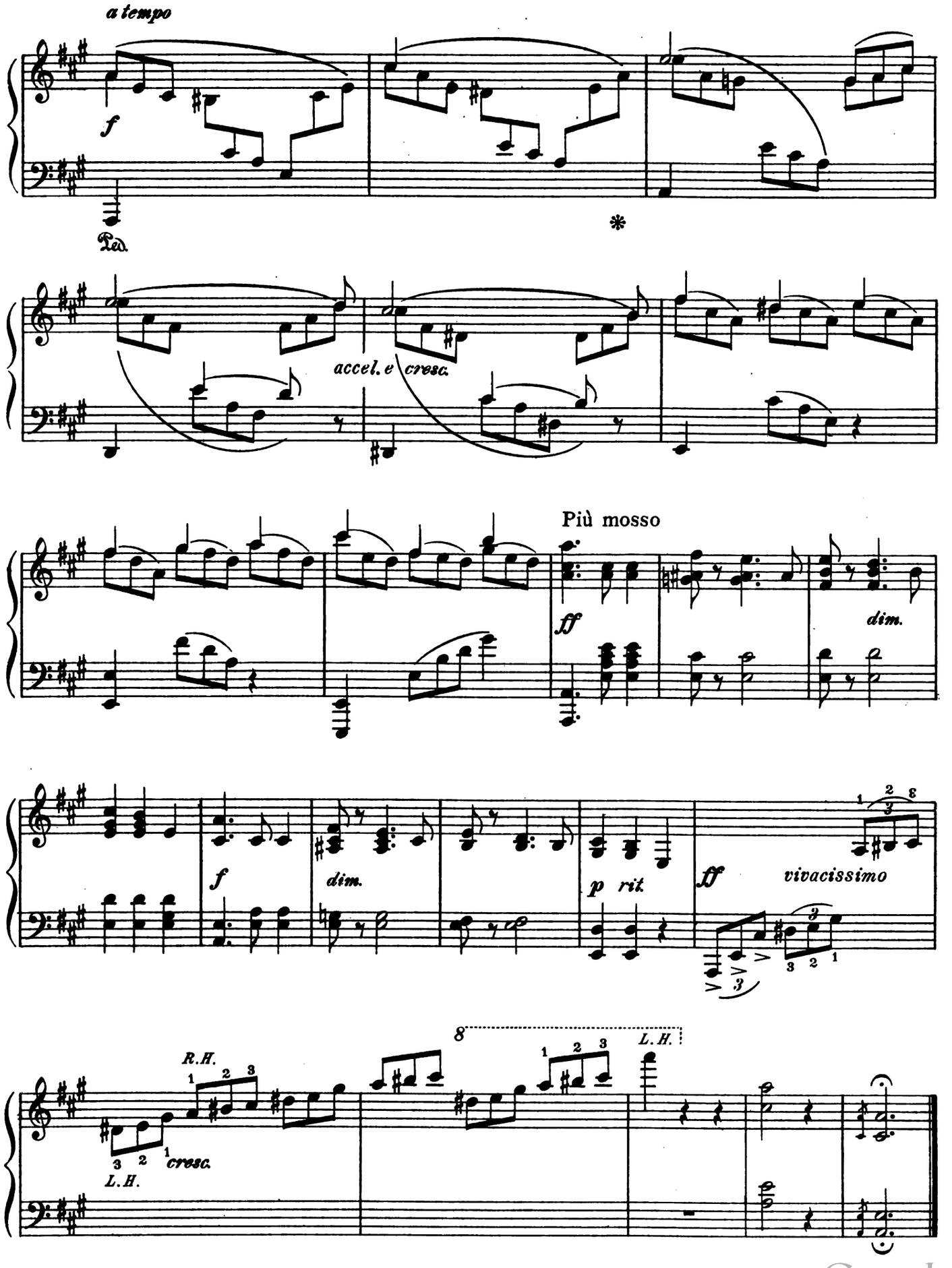

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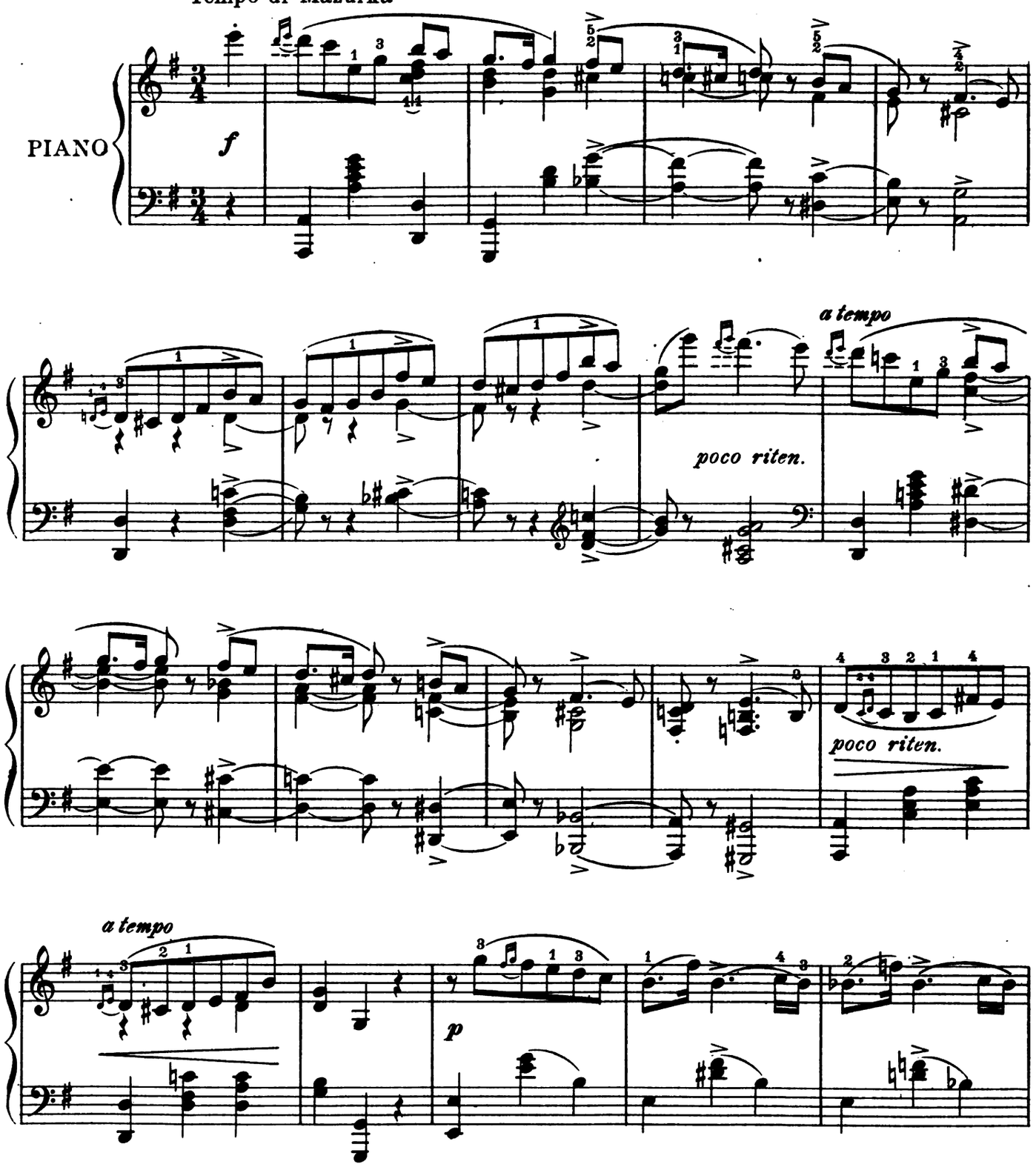
To Mme Marie Ilynski

MAZURKA, in G major

Edited by Constantin von Sternberg

ALEXANDER ILYNSKI, Op.7, No3
(1859 -)

Tempo di Mazurka



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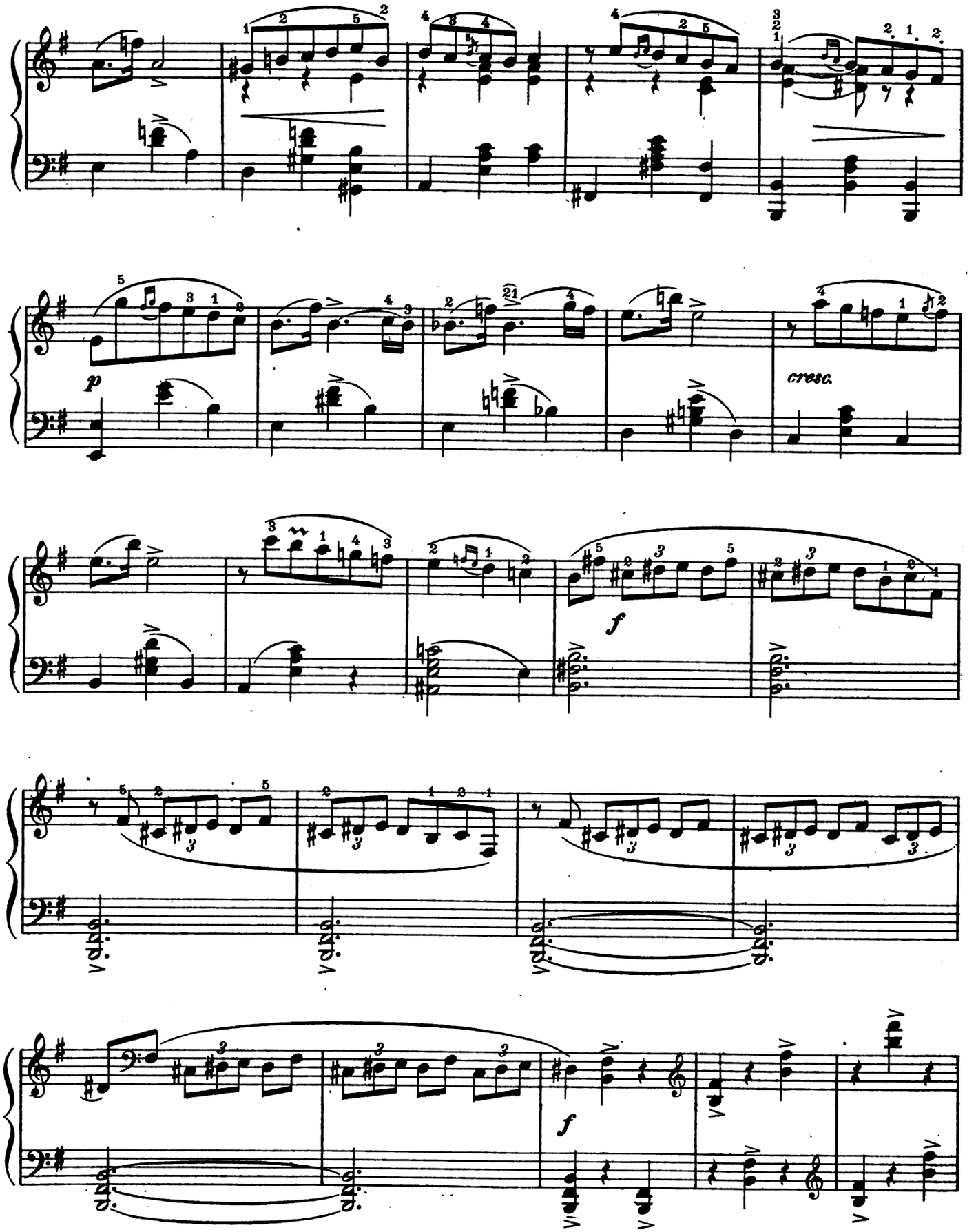

M L-2672 - 5
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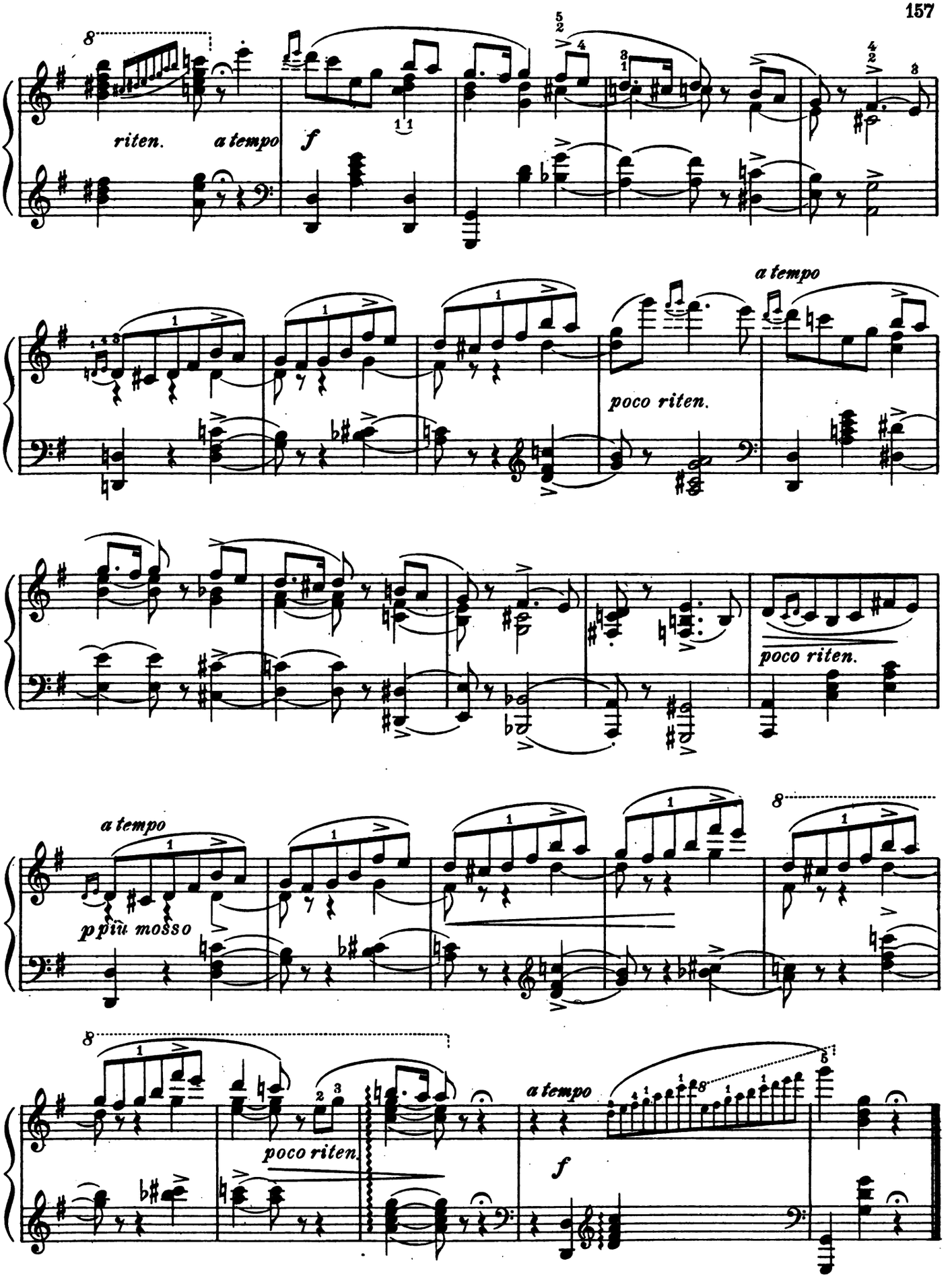

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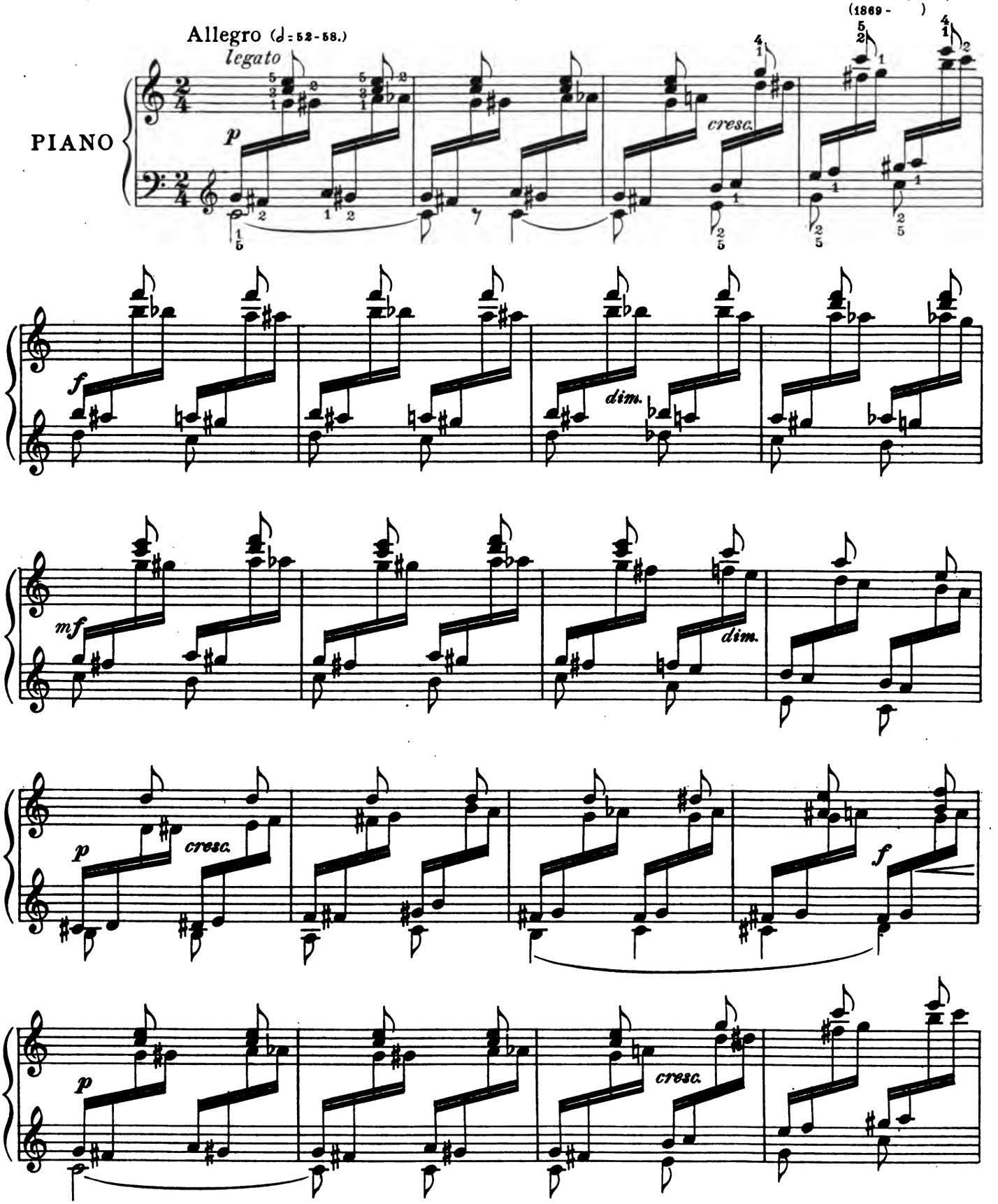
To my sister Hélène Kalafati

MINIATURE

Edited by Constantin von Sternberg

B. KALAFATI, Op. 7, №1
(1869-)



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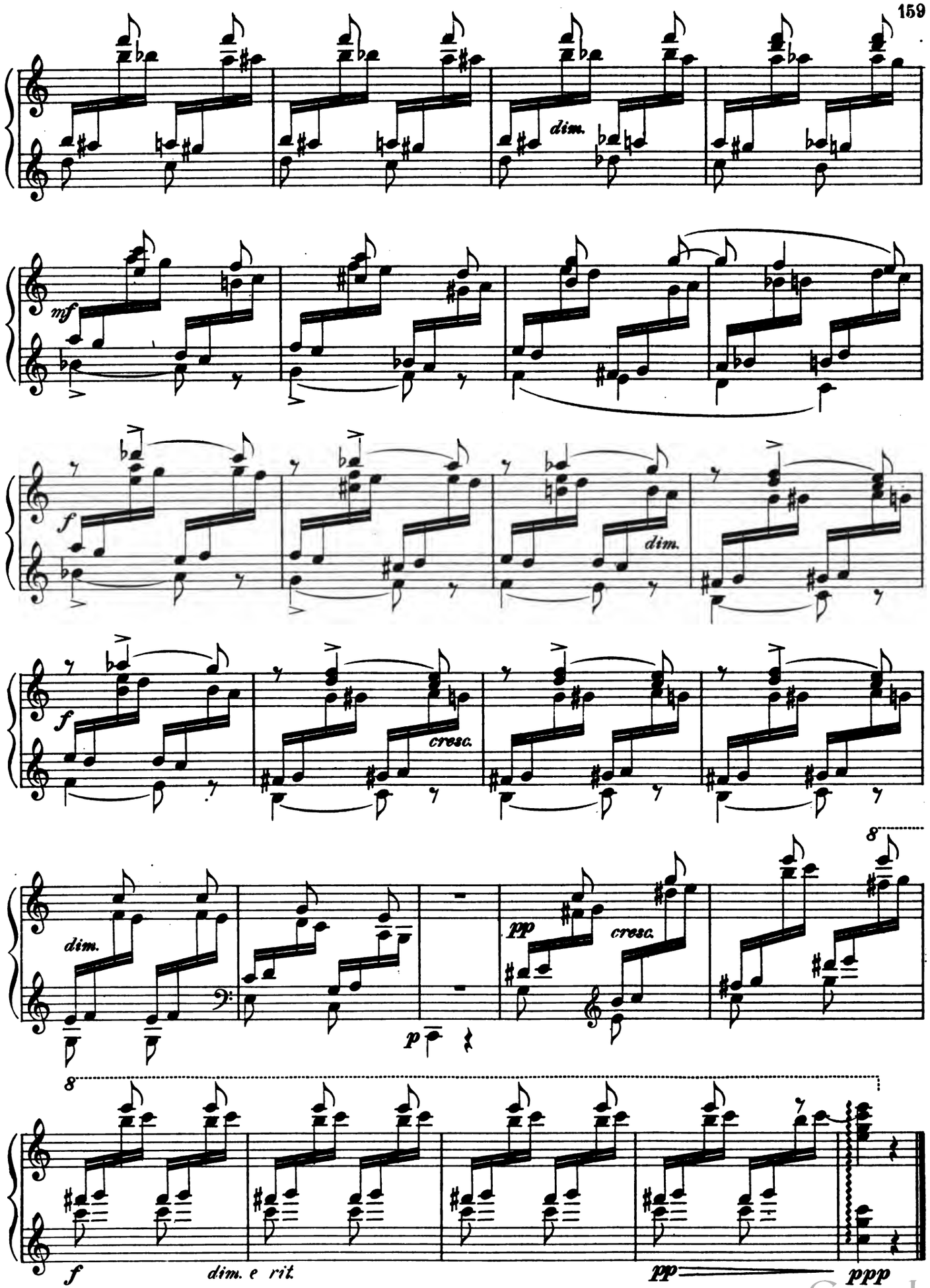

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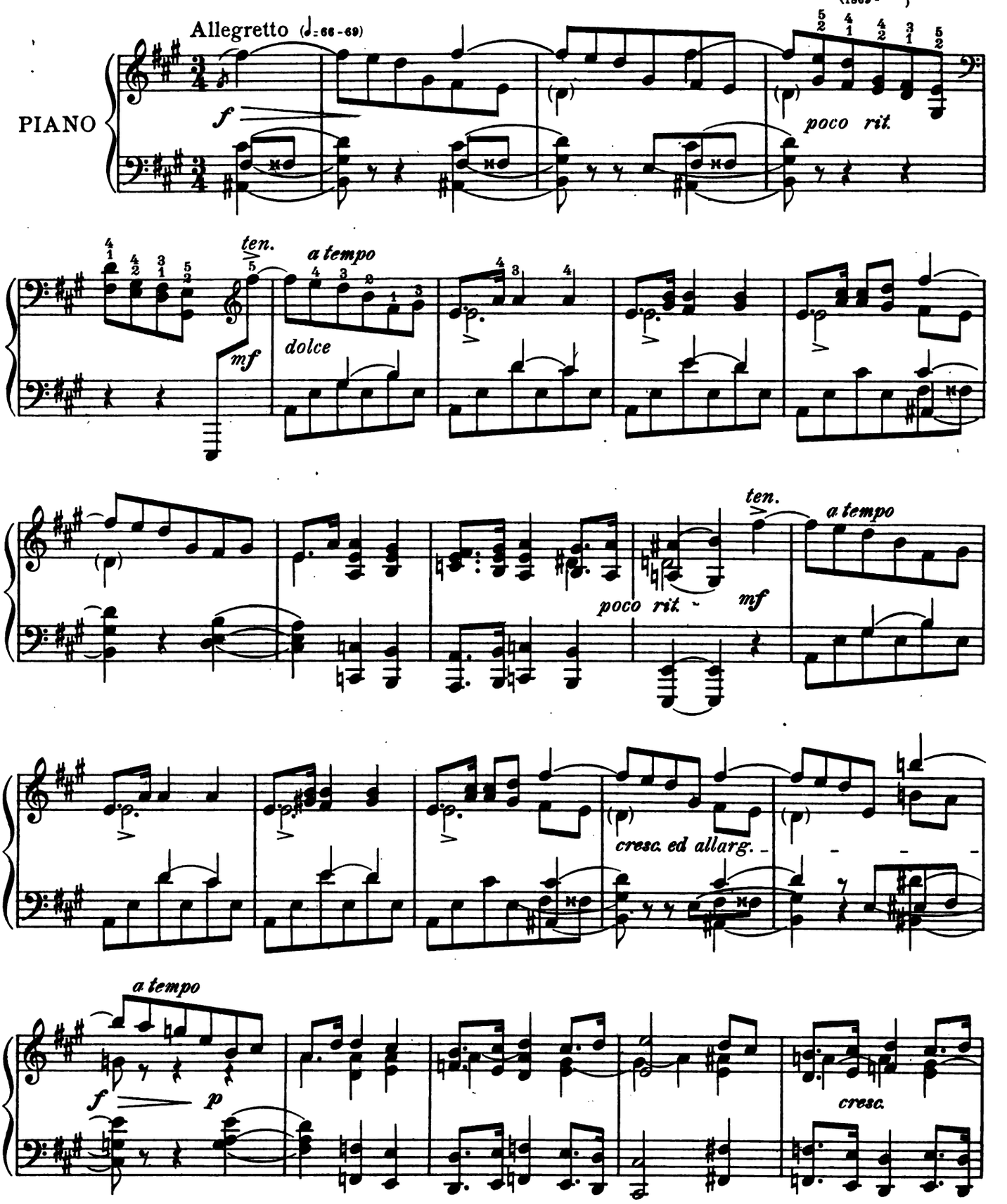
To Alexander Glazounoff

PRELUDE, in A major

Edited by Constantin von Sternberg

B. KALAFATI, Op. 7, № 4
(1869-)



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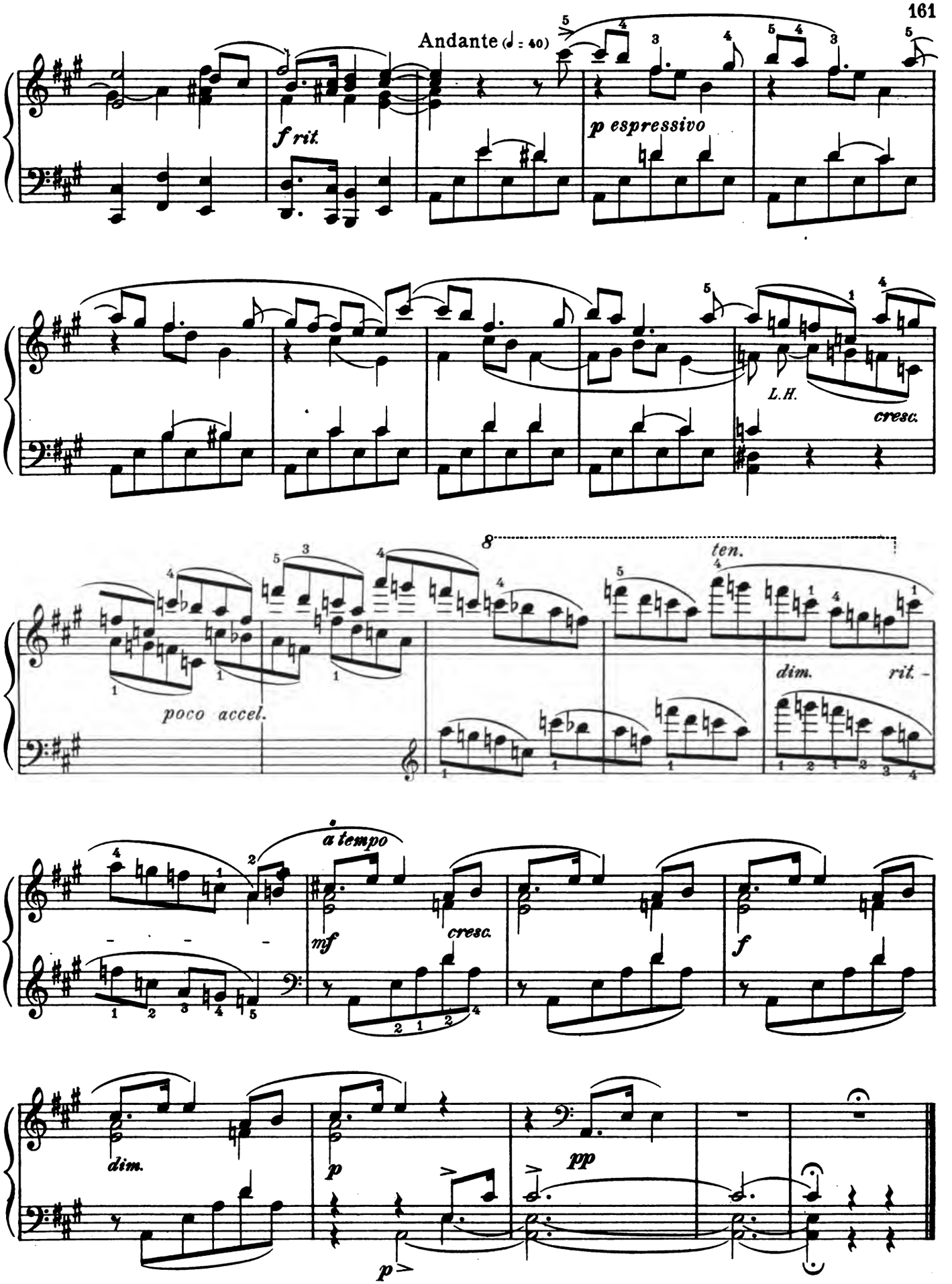

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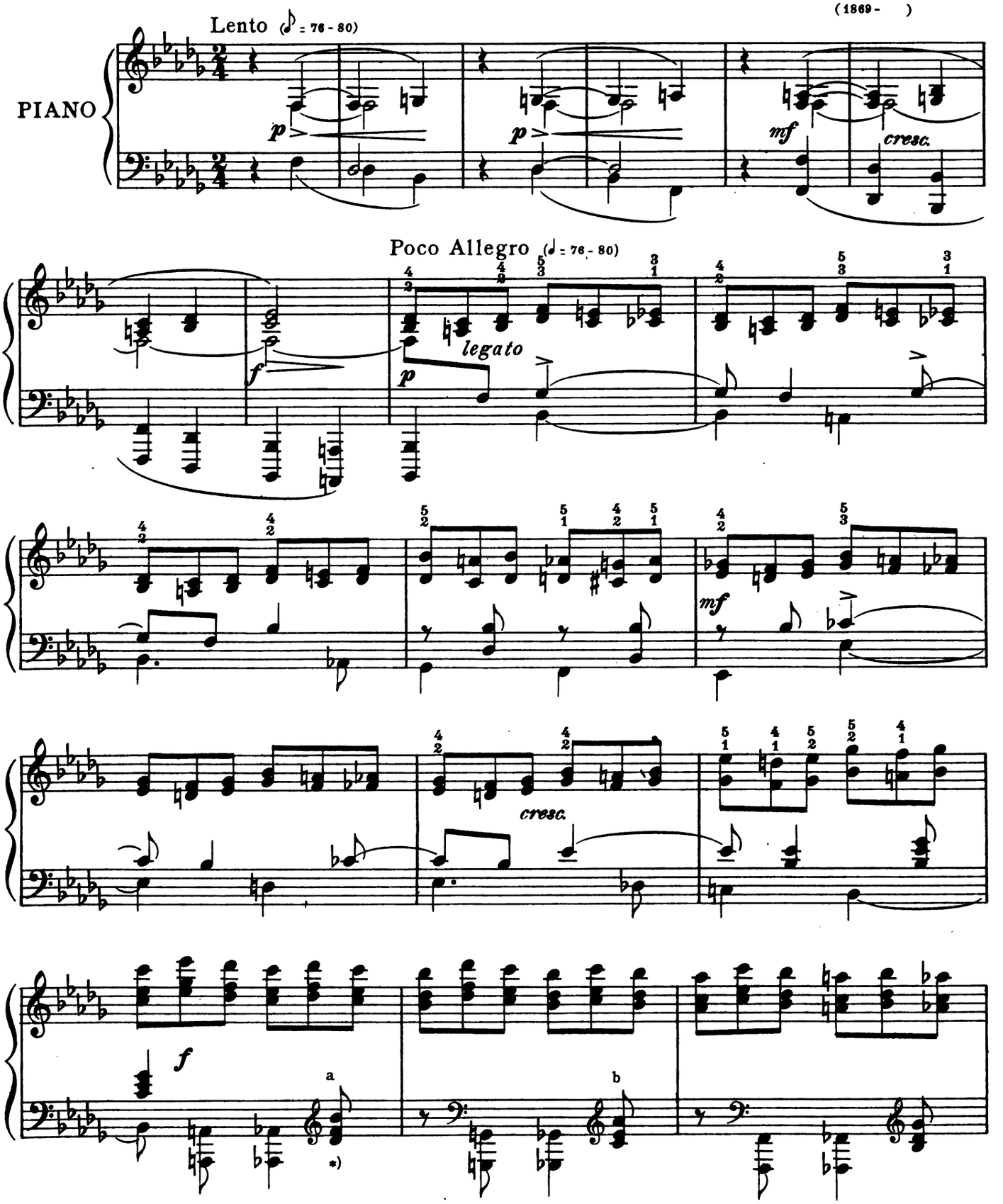
To Alexander Glazounoff

PRELUDE, in B♭ minor

Edited by Constantin von Sternberg

B. KALAFATI, Op. 7, № 5
(1869-)



*) The player should not feel bewildered by the seemingly ill-fitting chords, marked a, b, c. They must be understood to *anticipate* the opening of the next measure. So conceived and aided by the quickness of the movement, the strangeness of these chords will disappear.

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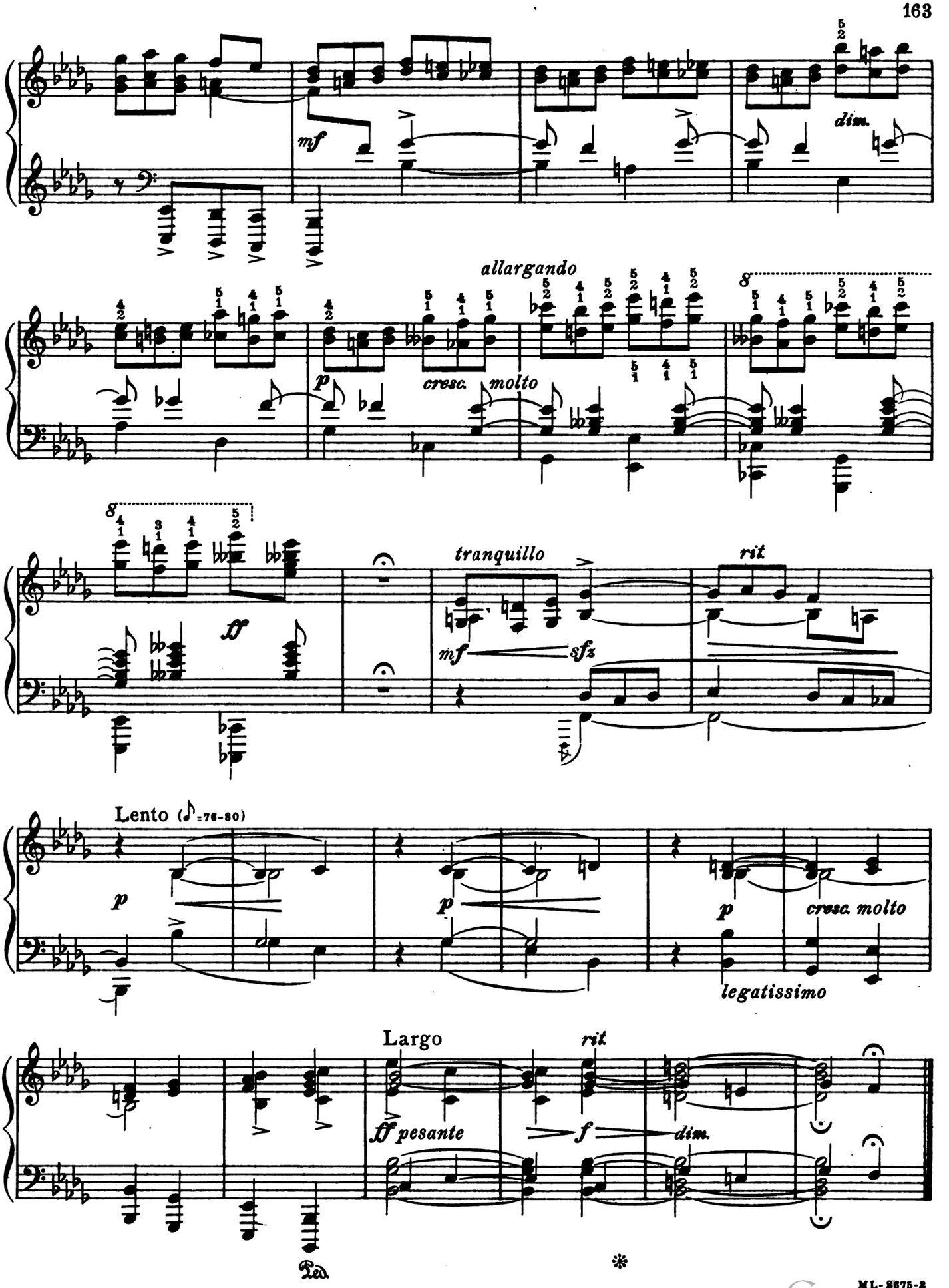

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BALLATA

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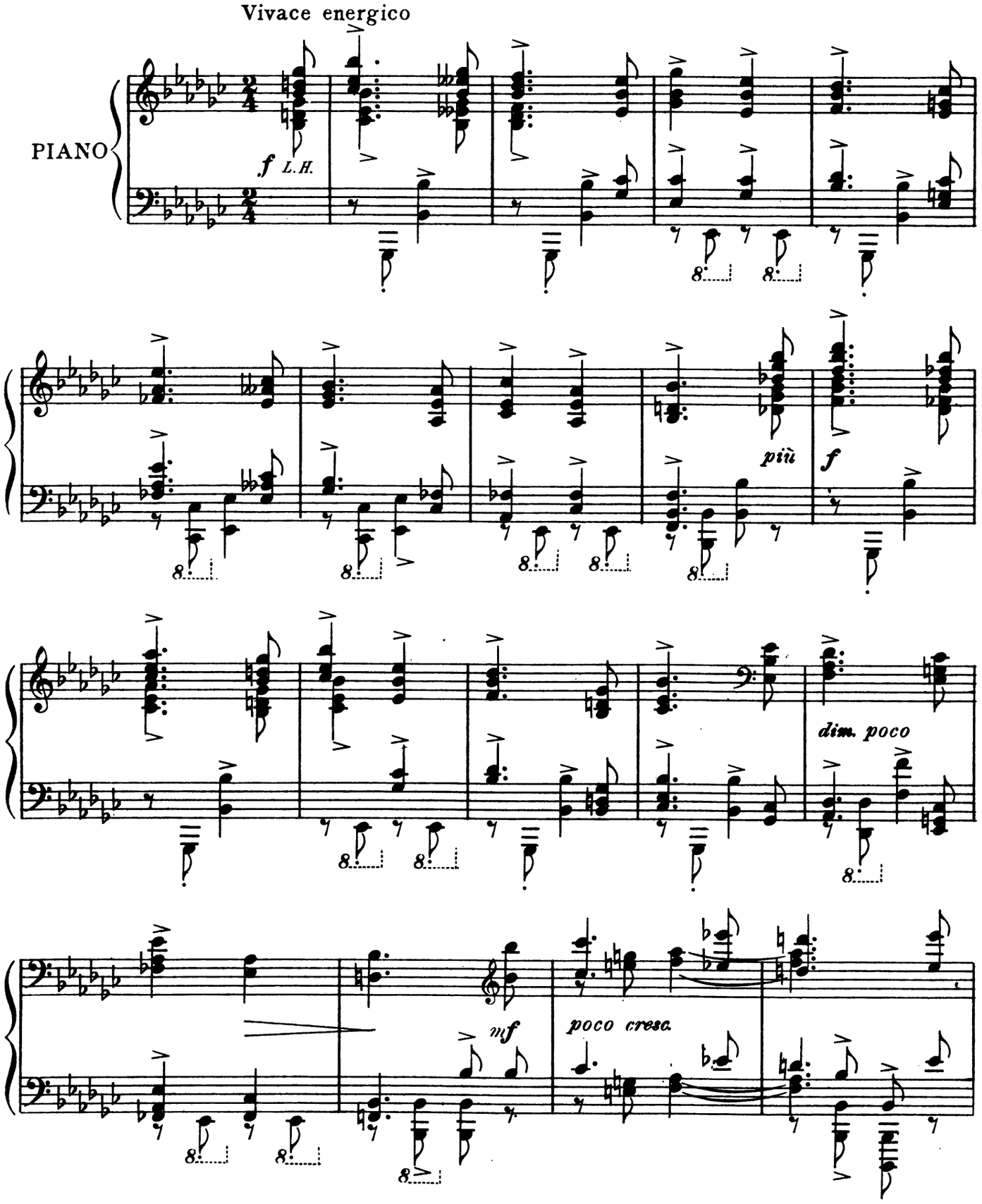
B. W. KARAGITSCHEFF, Op. 3, №3



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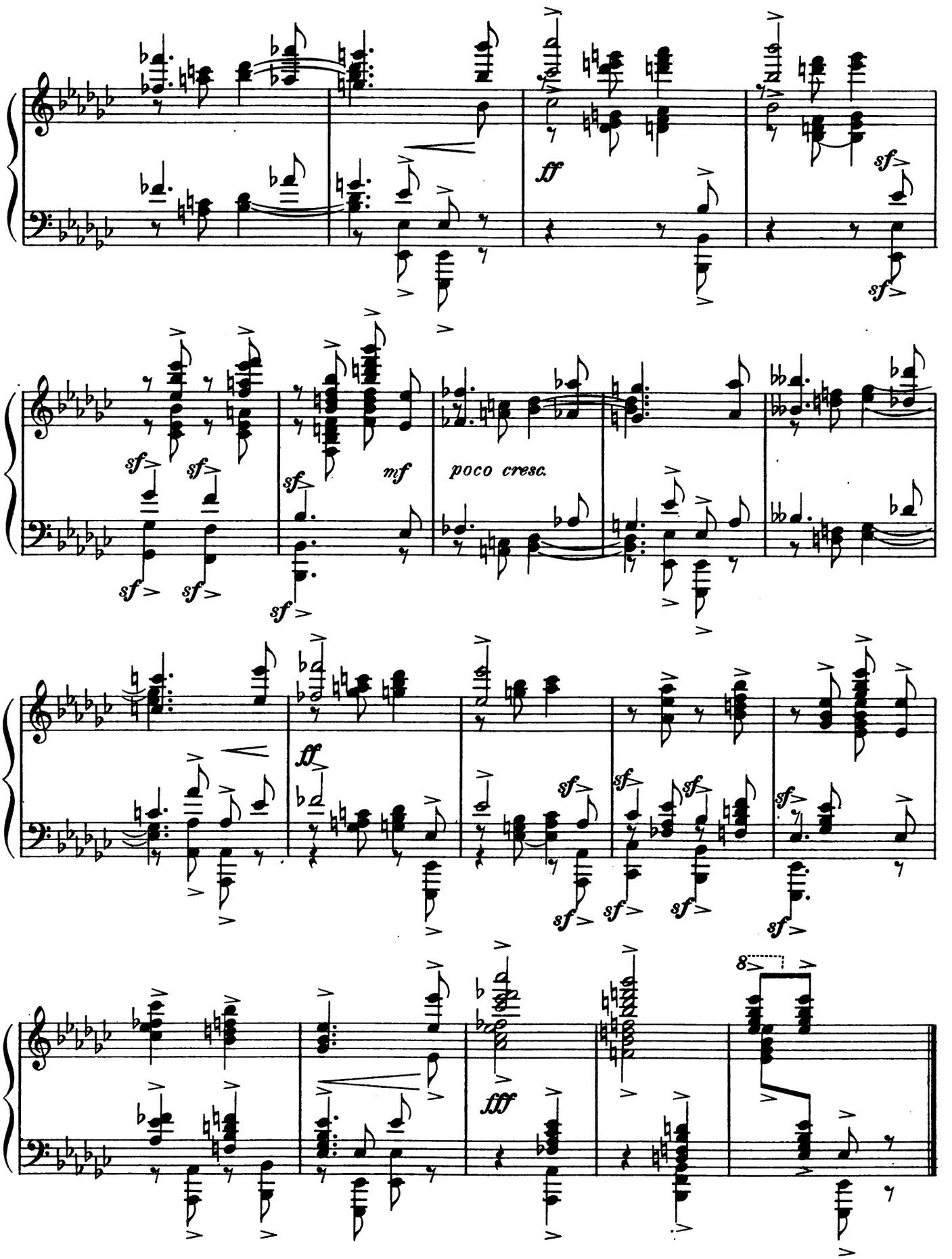

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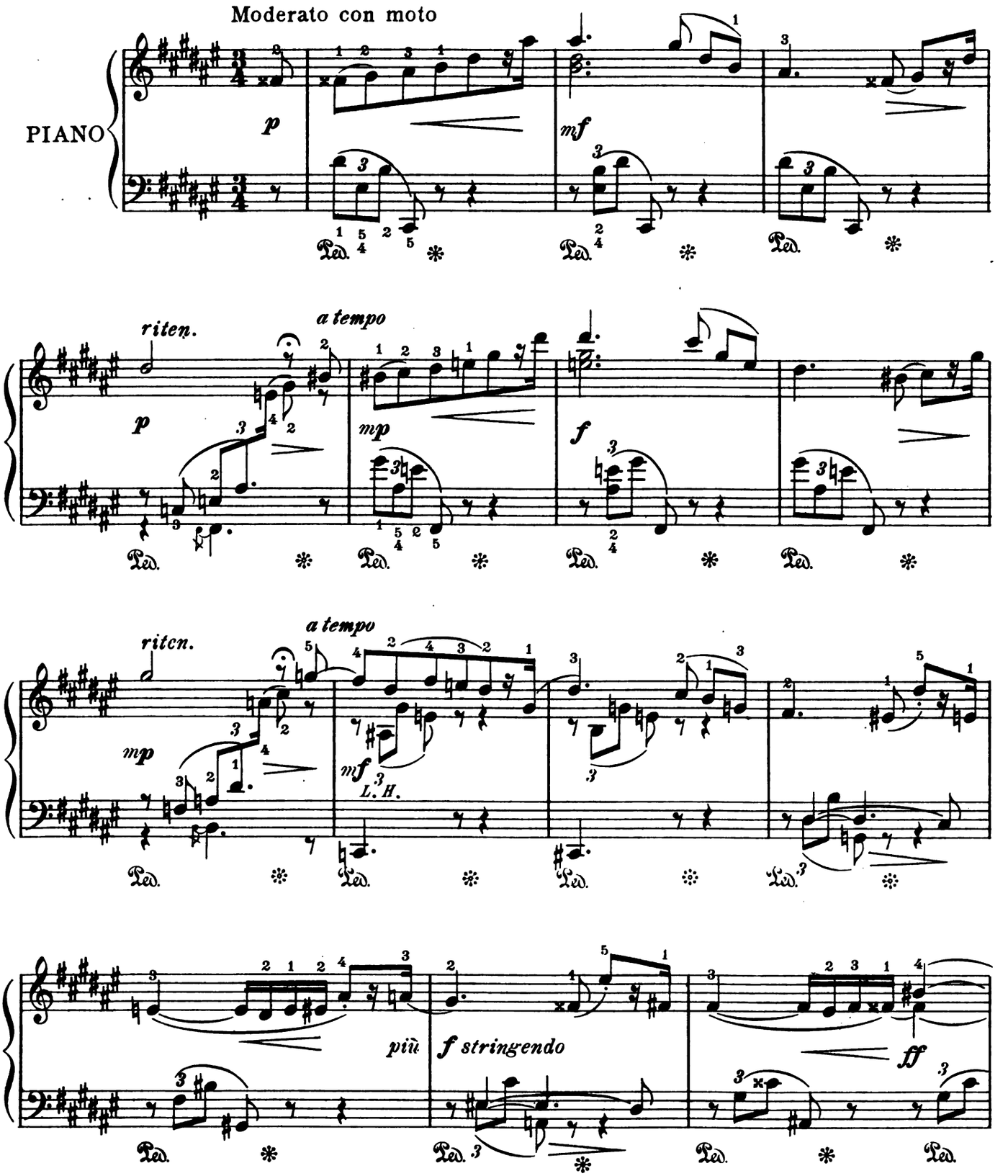
EXALTATION

Edited by Constantin von Sternberg

B. W. KARAGITSCHEFF, Op.3, №4



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M L - 2677 - 2

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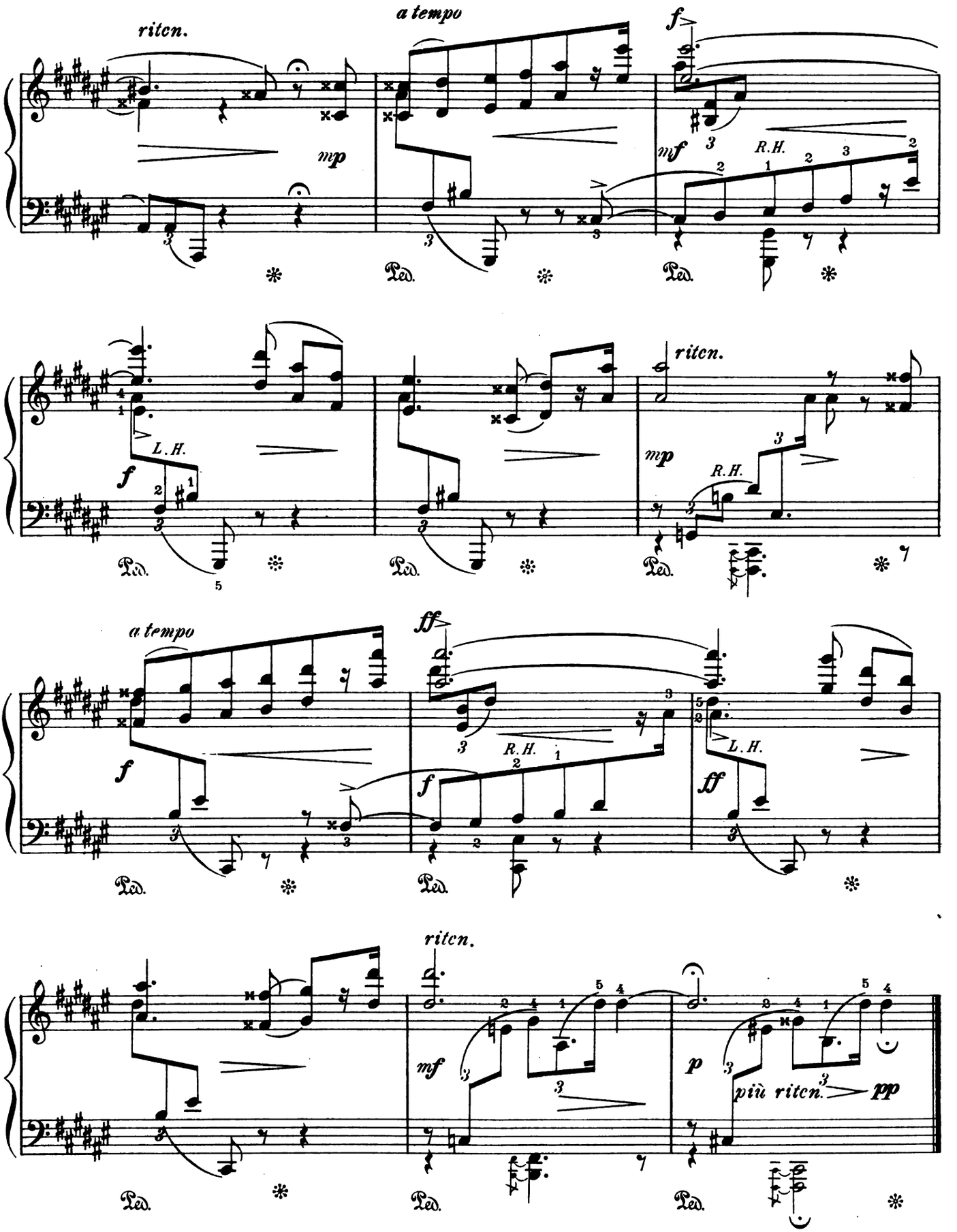

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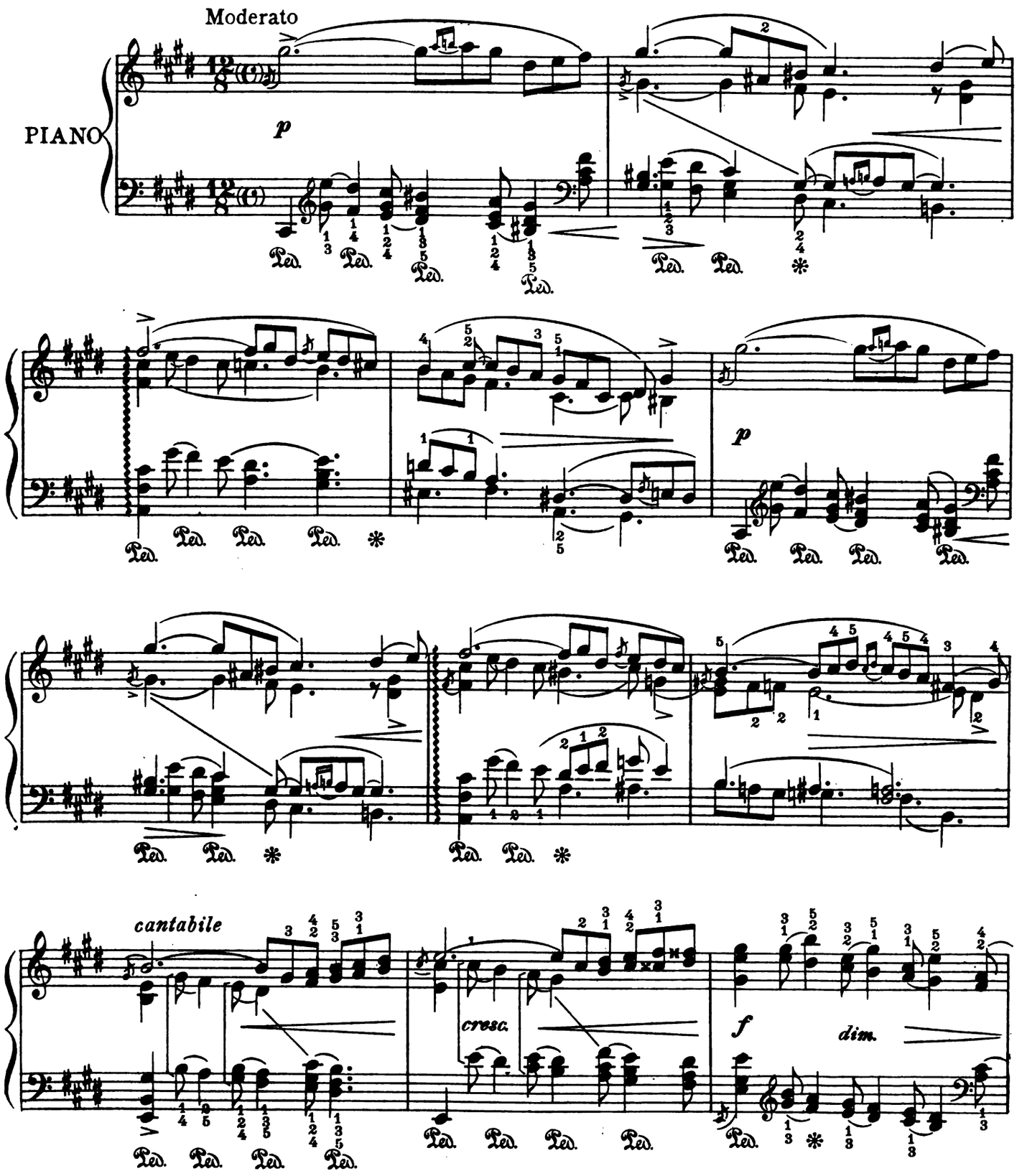
To Alexandre Tiniakoff

PRELUDE, in C♯ minor

Edited by Constantin von Sternberg

MICHEL KARPOFF, Op.1, №1



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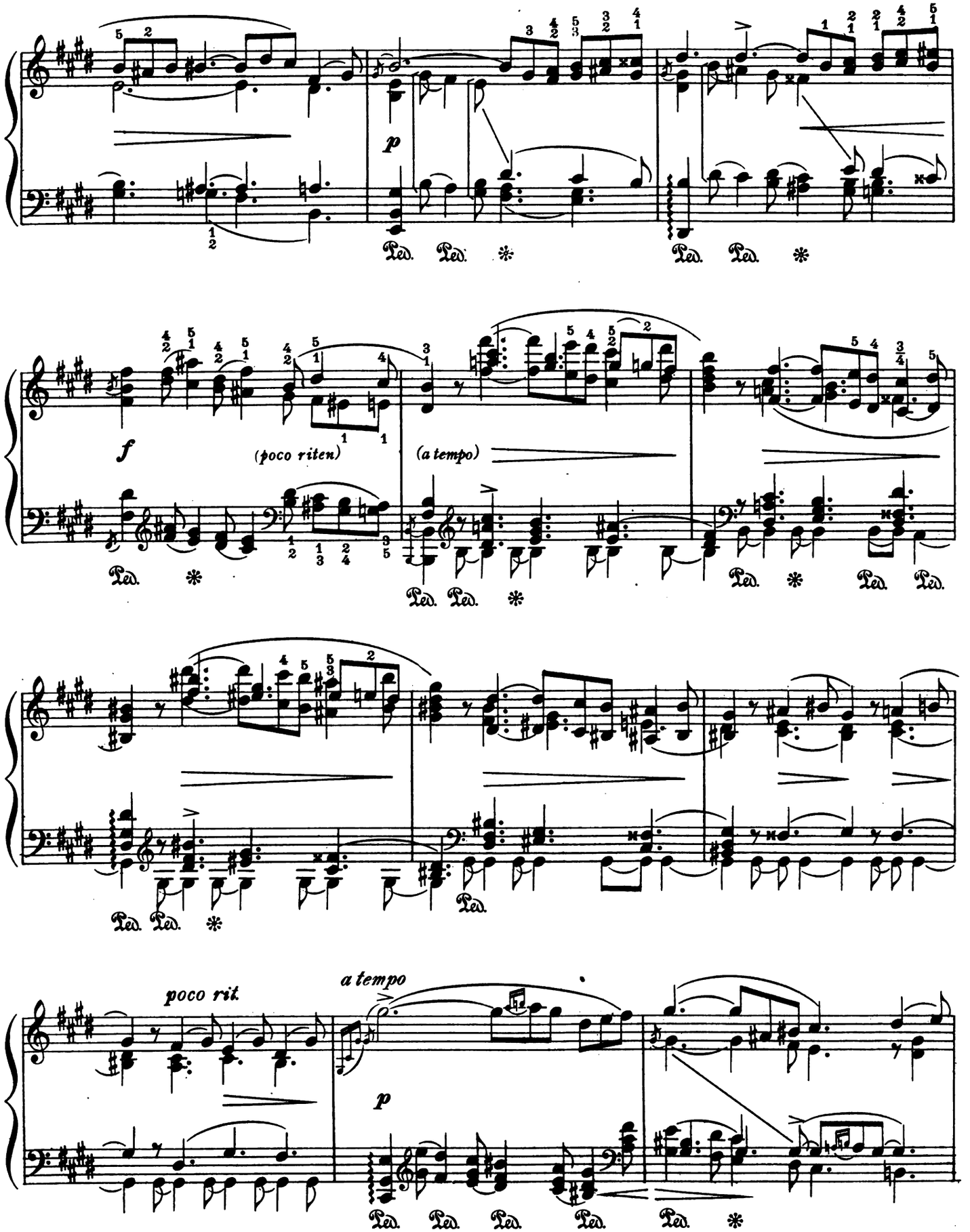

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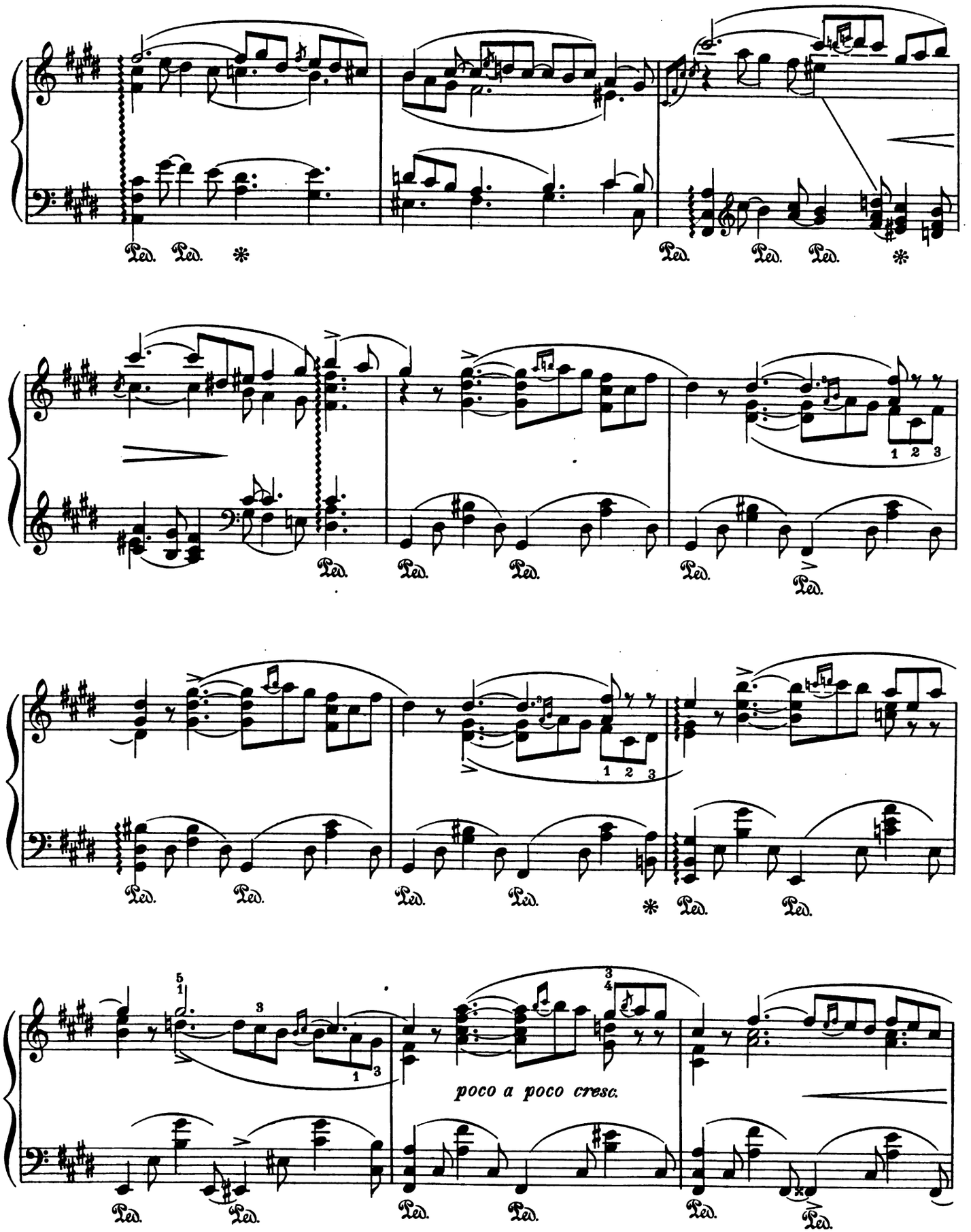

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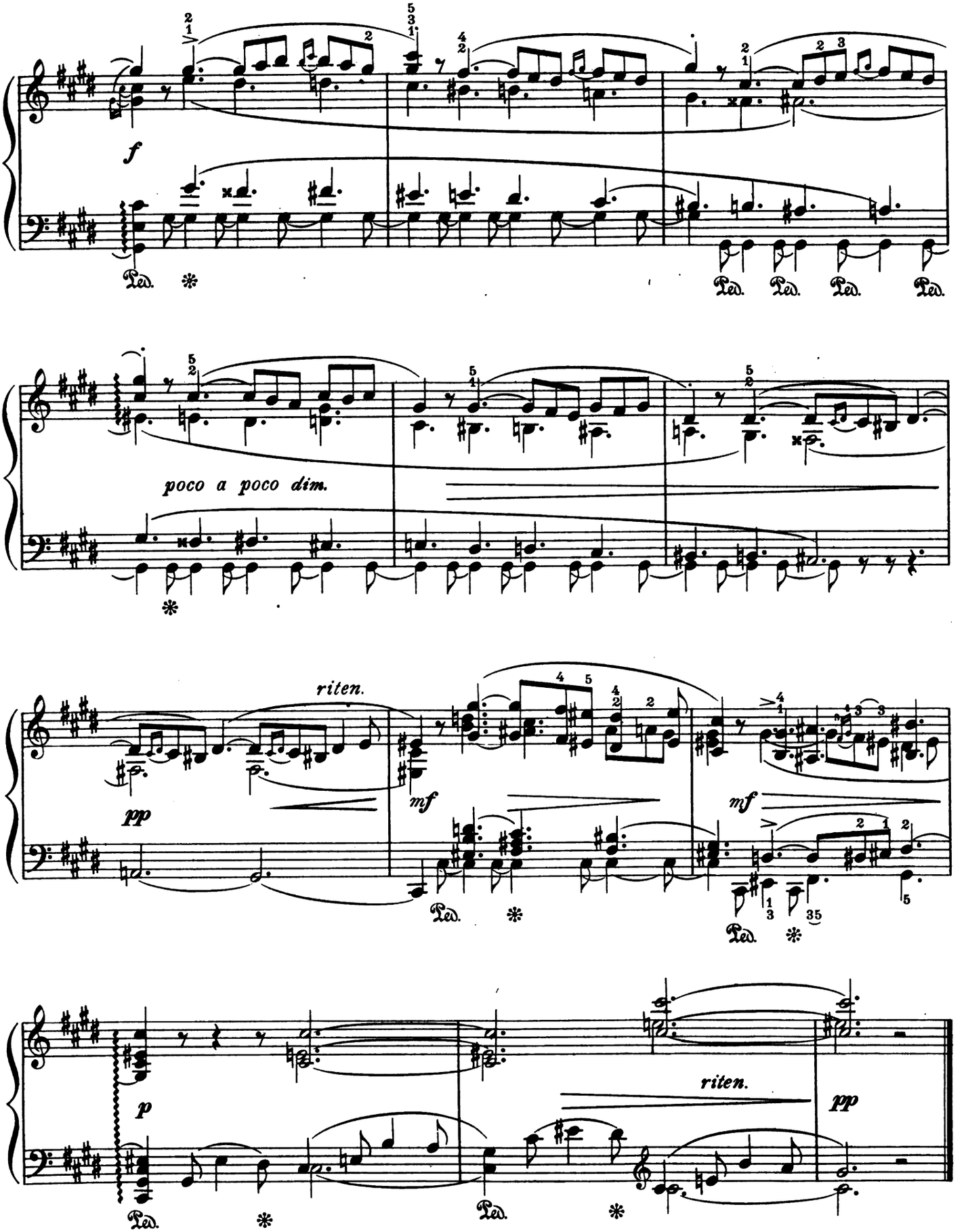

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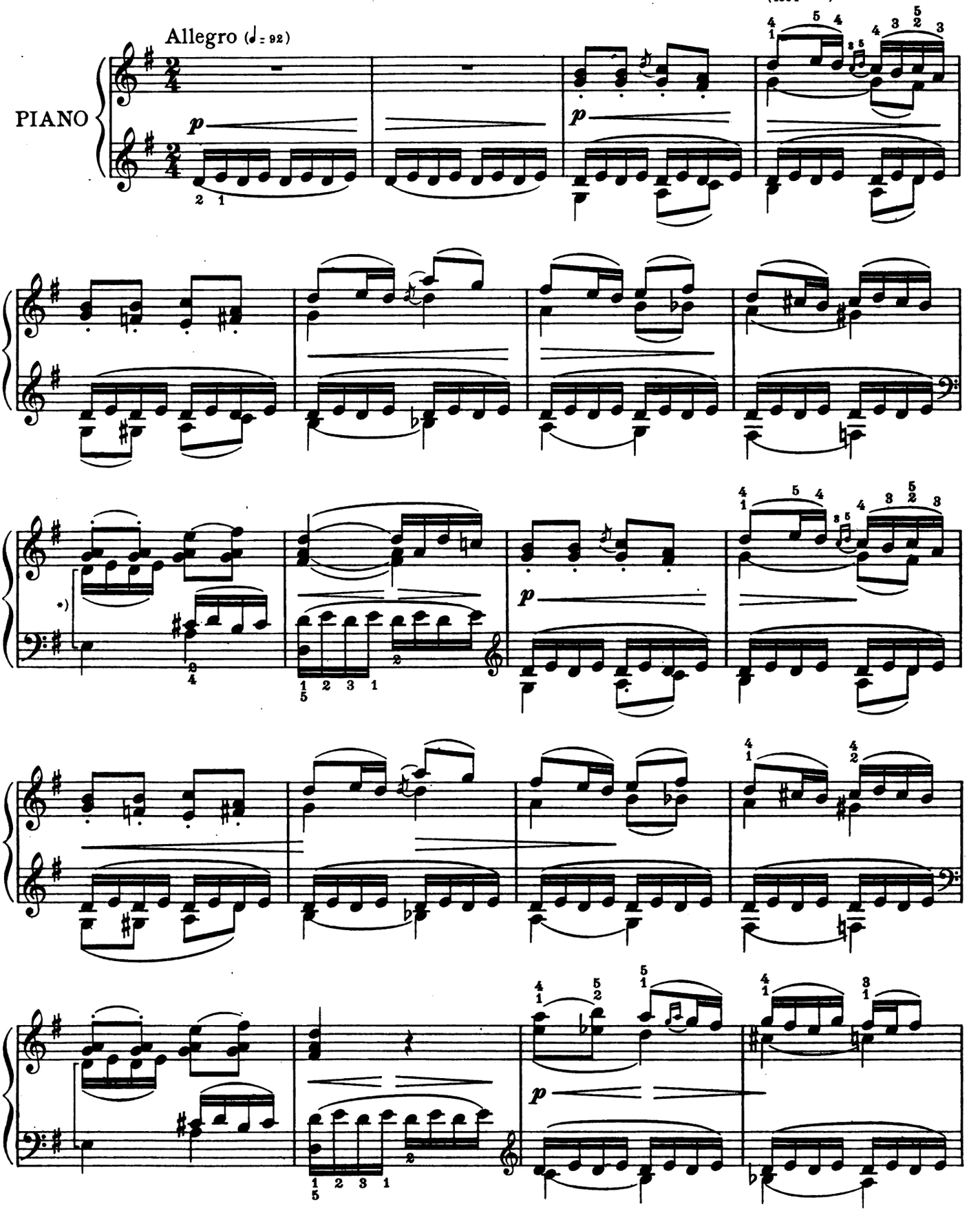
PLAYING HORSE
(JEU AU CHEVAL)

Edited by Constantin von Sternberg

ALEXANDER KOPYLOFF, Op. 20, № 4
(1854 -)



*)Here and eight measures later the first *upper* note of the left hand may be omitted by small hands.

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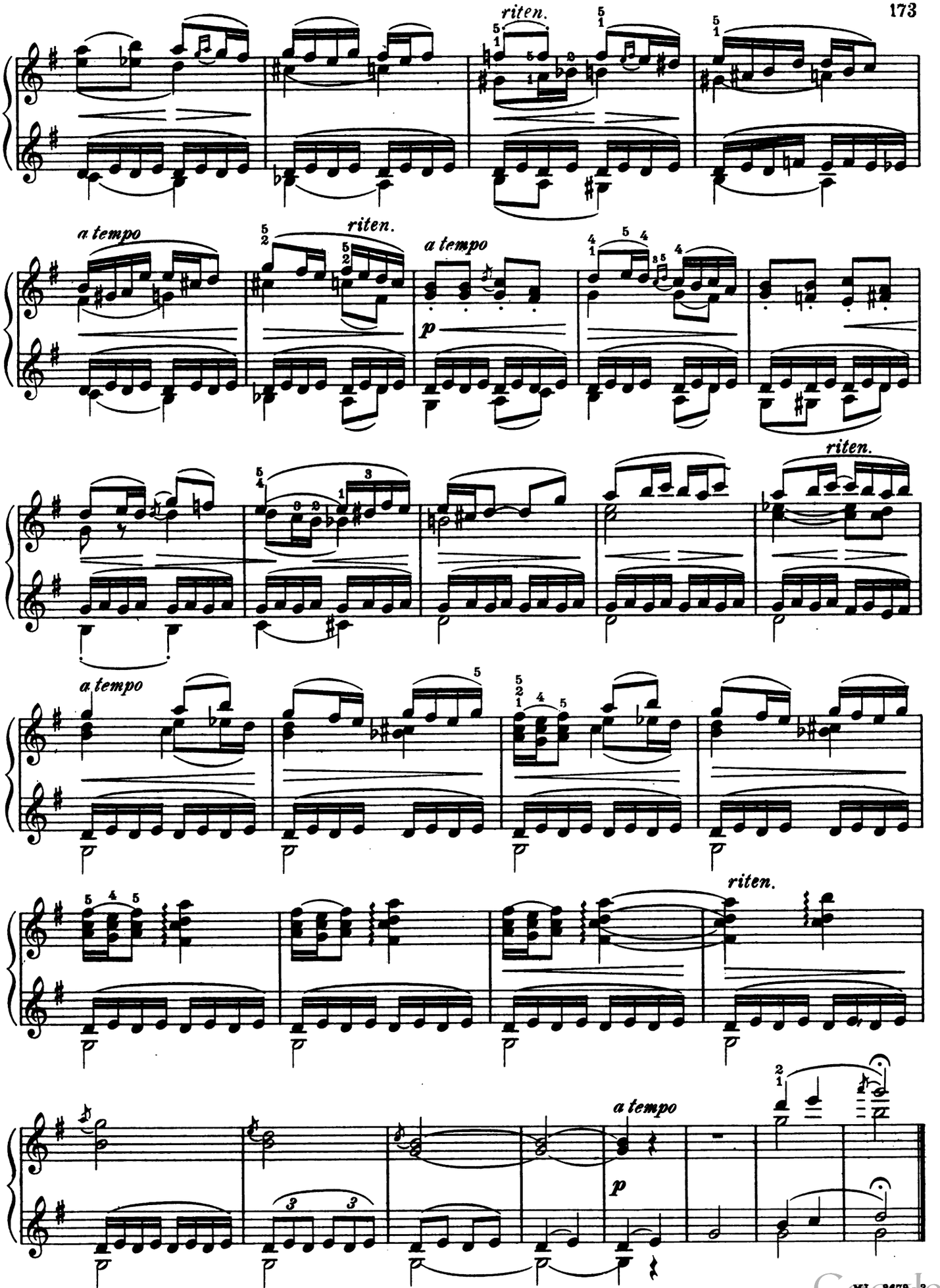

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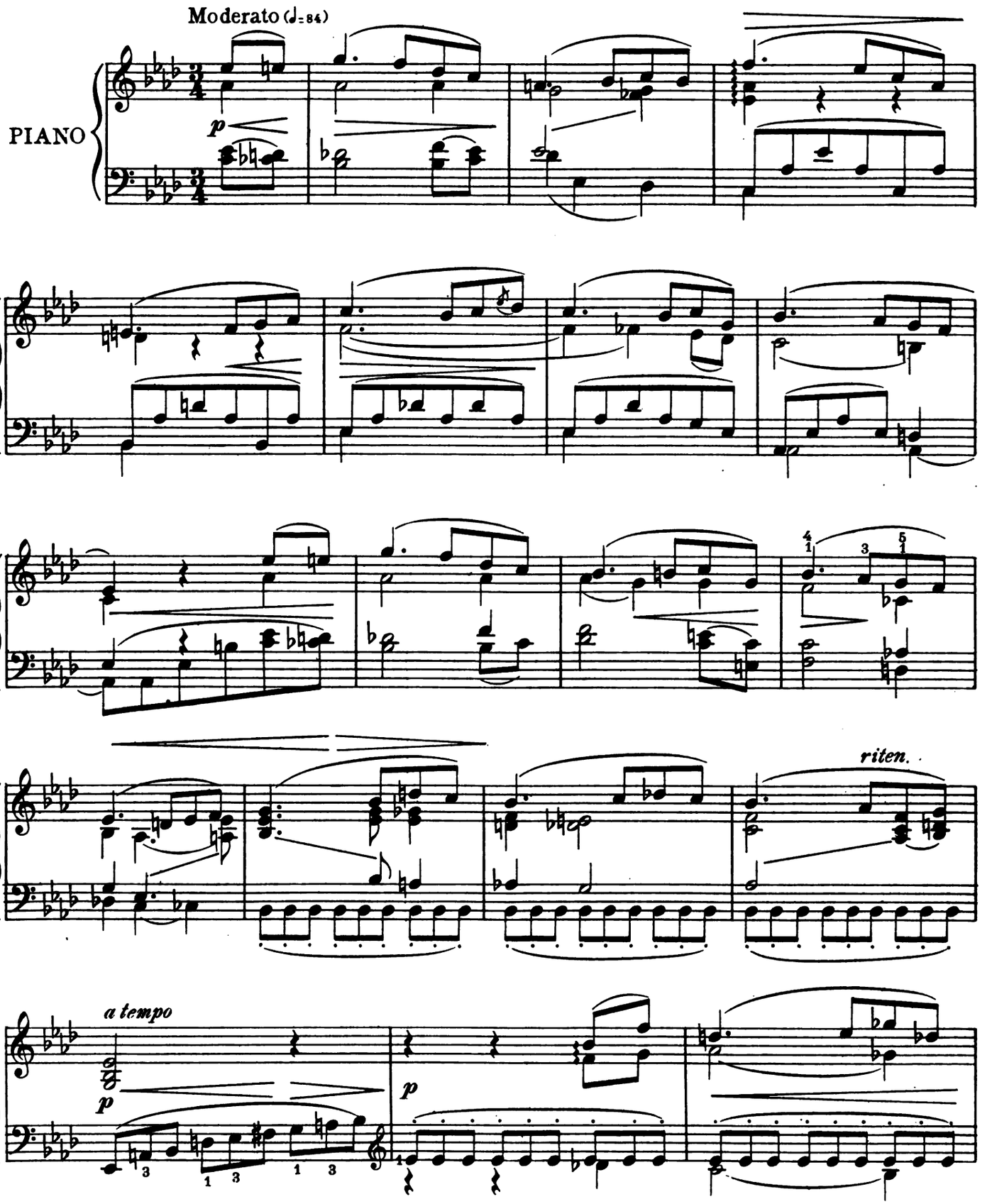
CHILD'S DREAM
(RÊVE D'ENFANT)

Edited by Constantin von Sternberg

ALEXANDER KOPYLOFF, Op.20,№5
(1854-)



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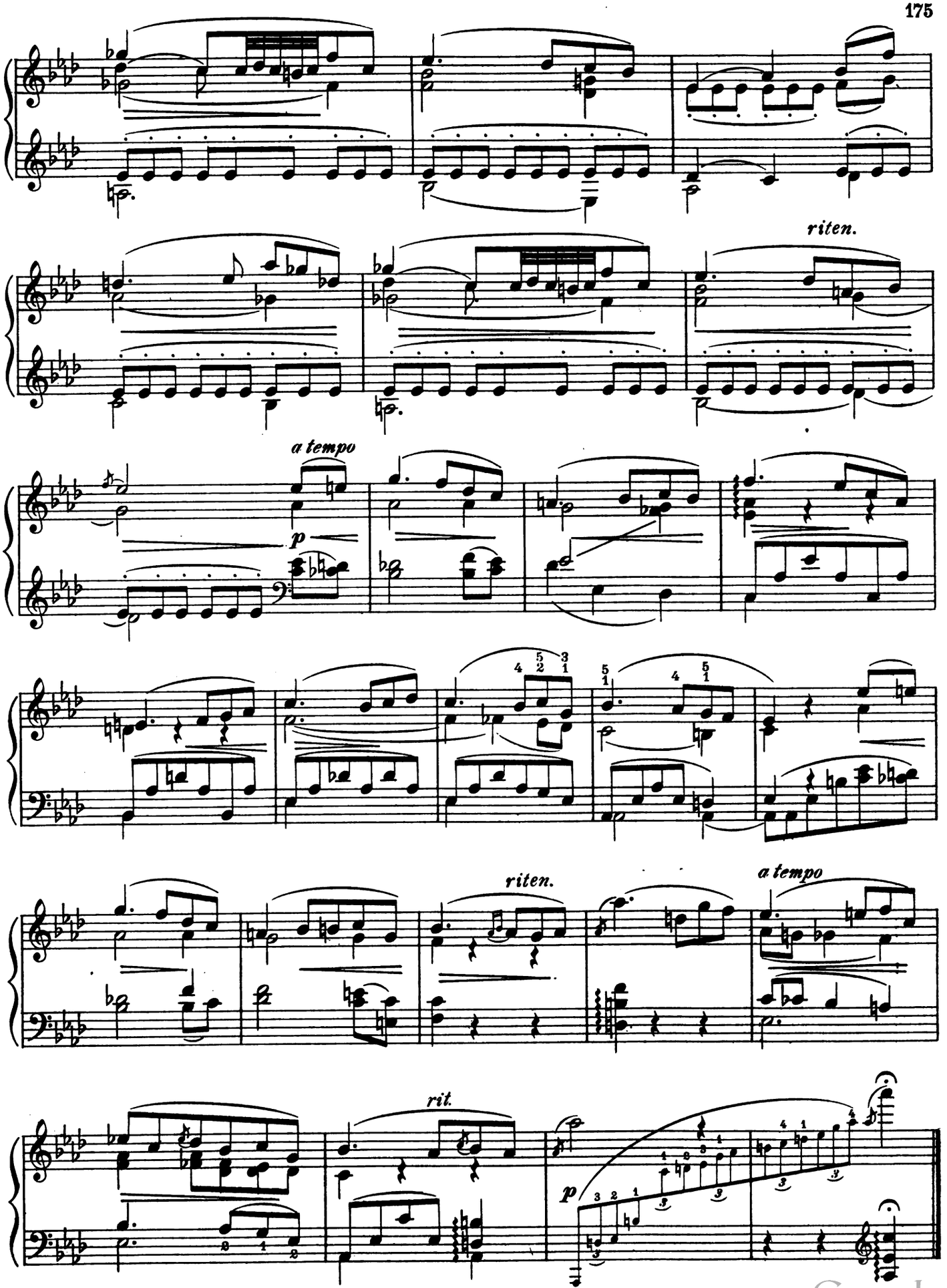

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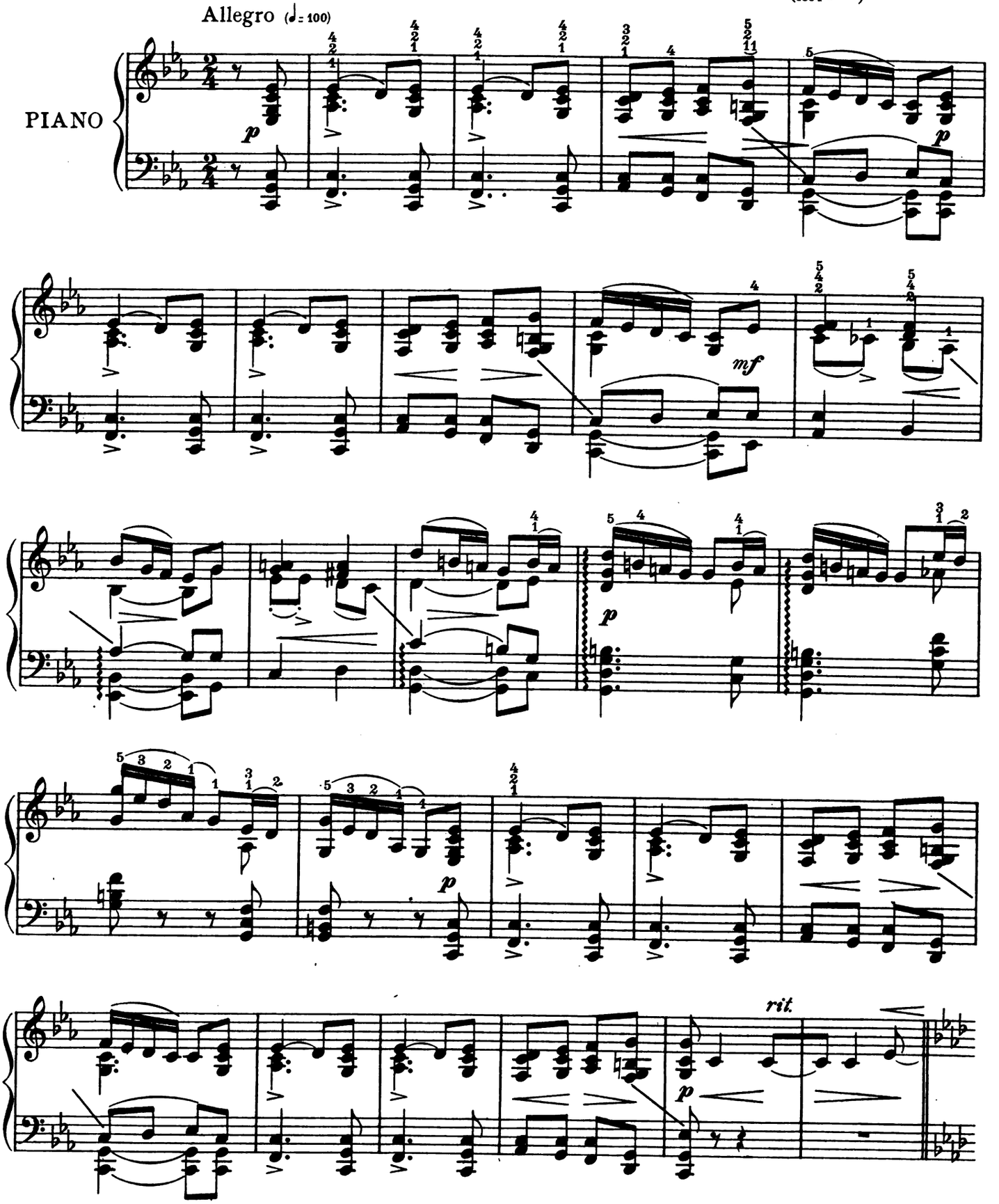
To Mr D. Youferoff

ALBUM LEAF
(FEUILLE D'ALBUM)

Edited by Constantin von Sternberg

ALEXANDER KOPYLOFF, Op. 26, № 3
(1854 -)



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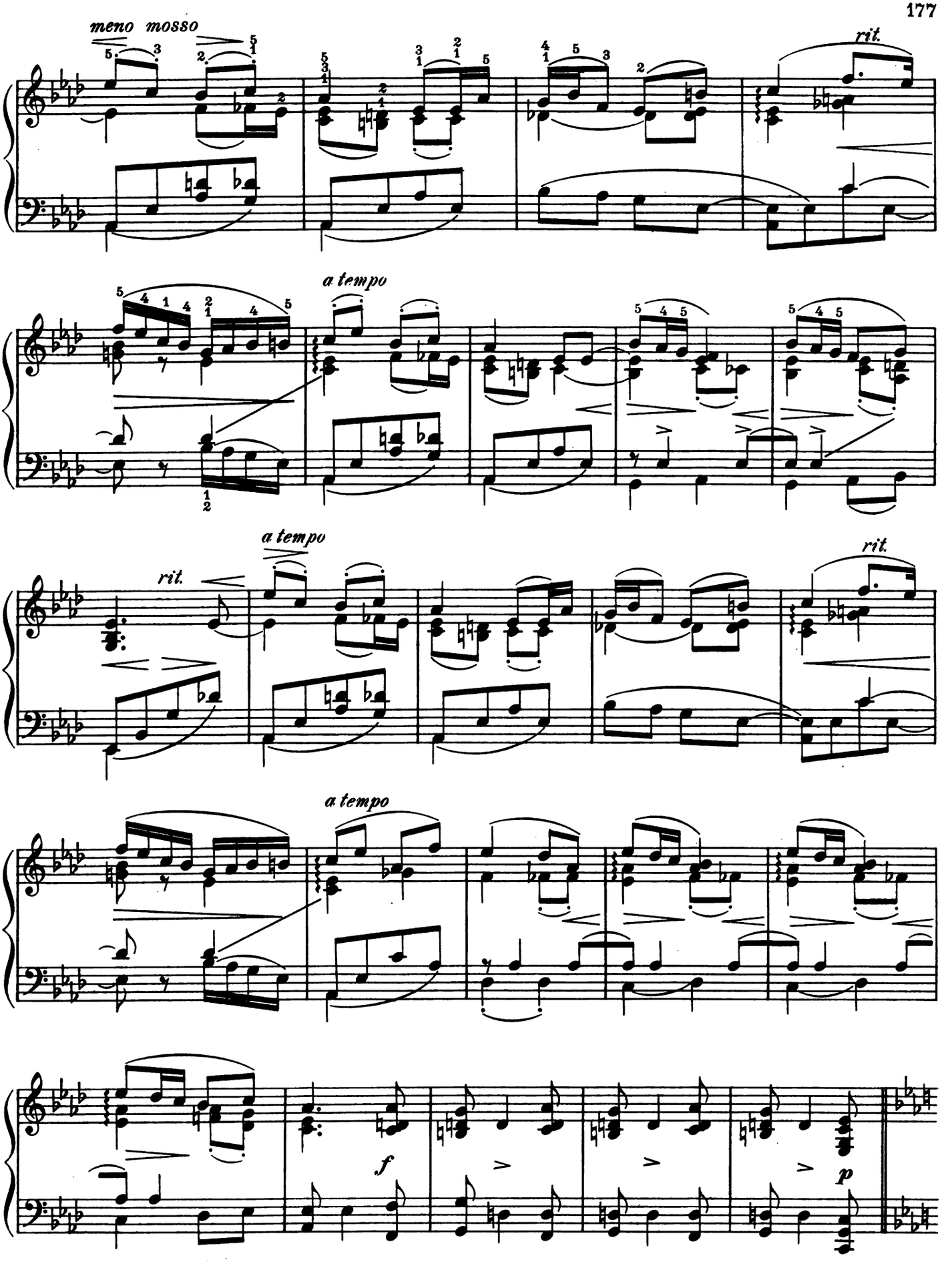

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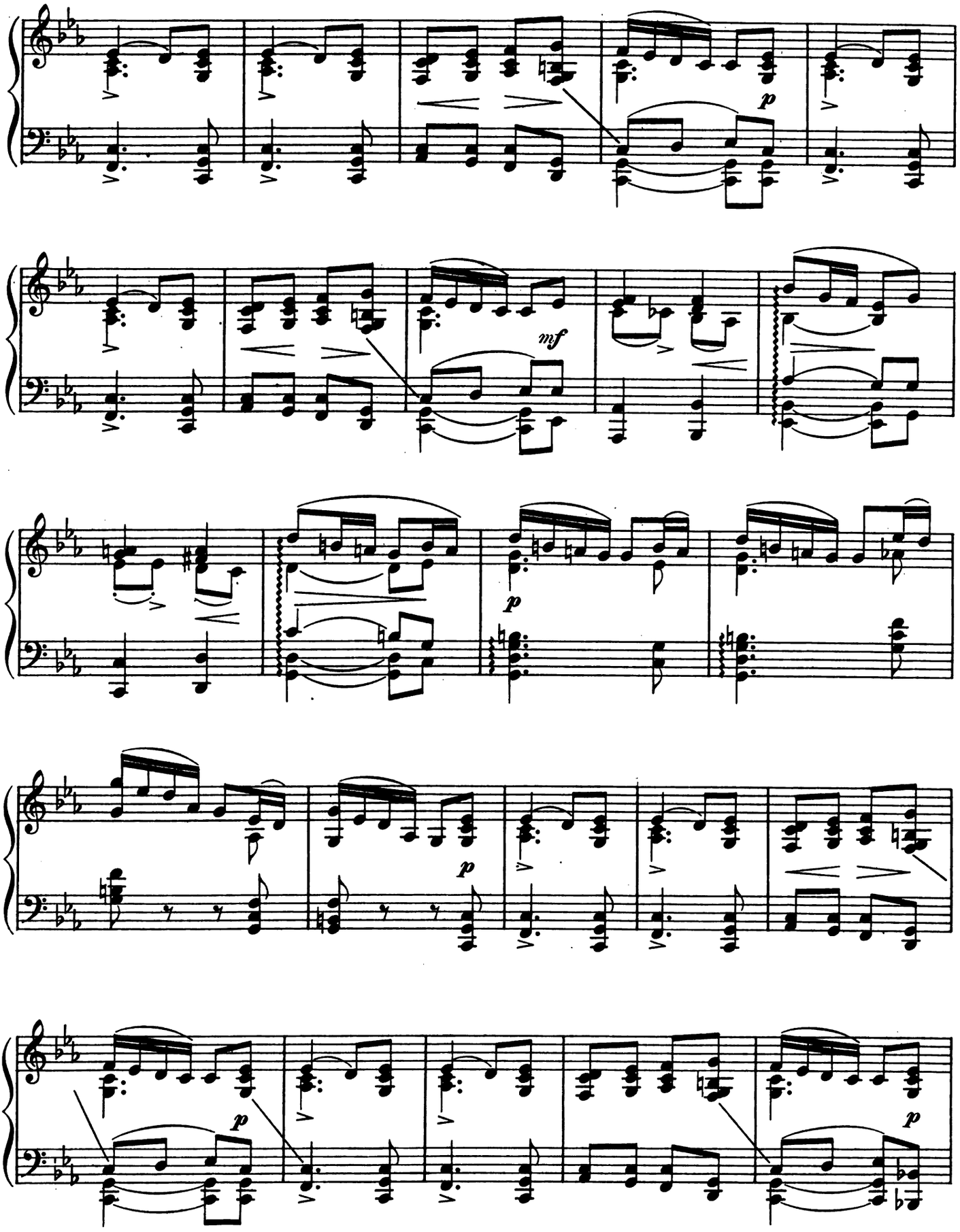

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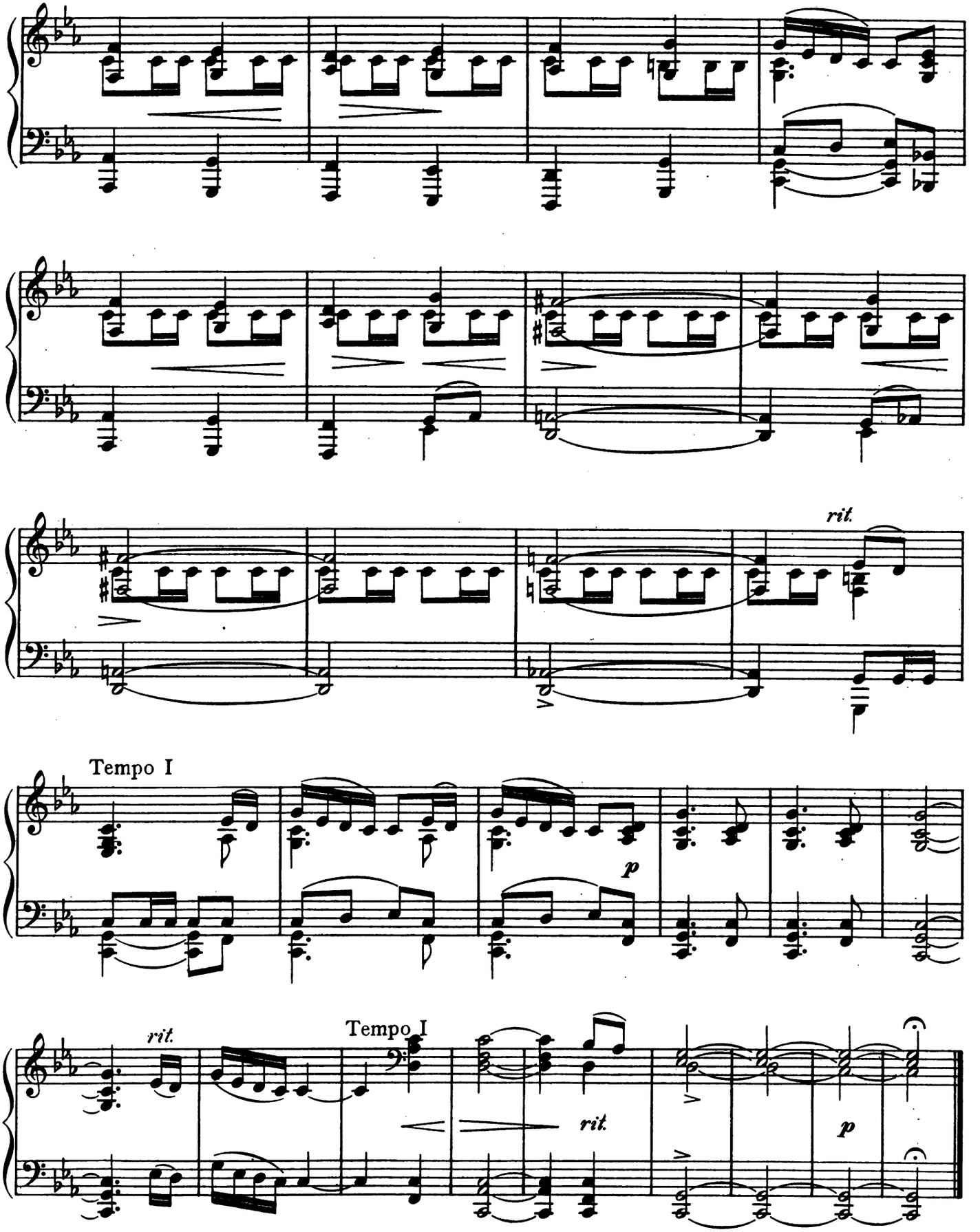

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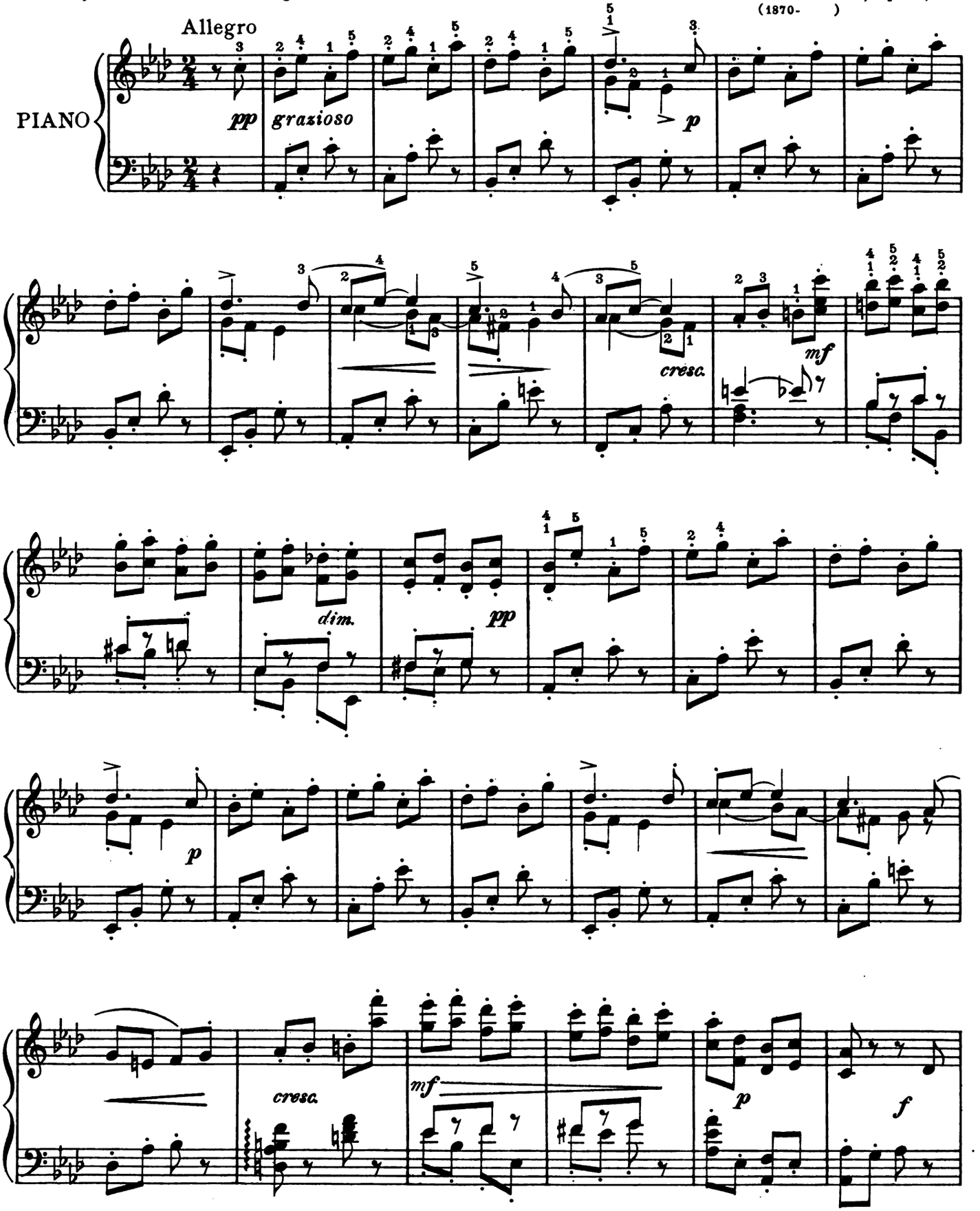
To Mr Alexandre Goldenweiser

IMPROMPTU

Edited by Constantin von Sternberg

ARSENI KORESTCHENKO, Op. 40, №7
(1870-)



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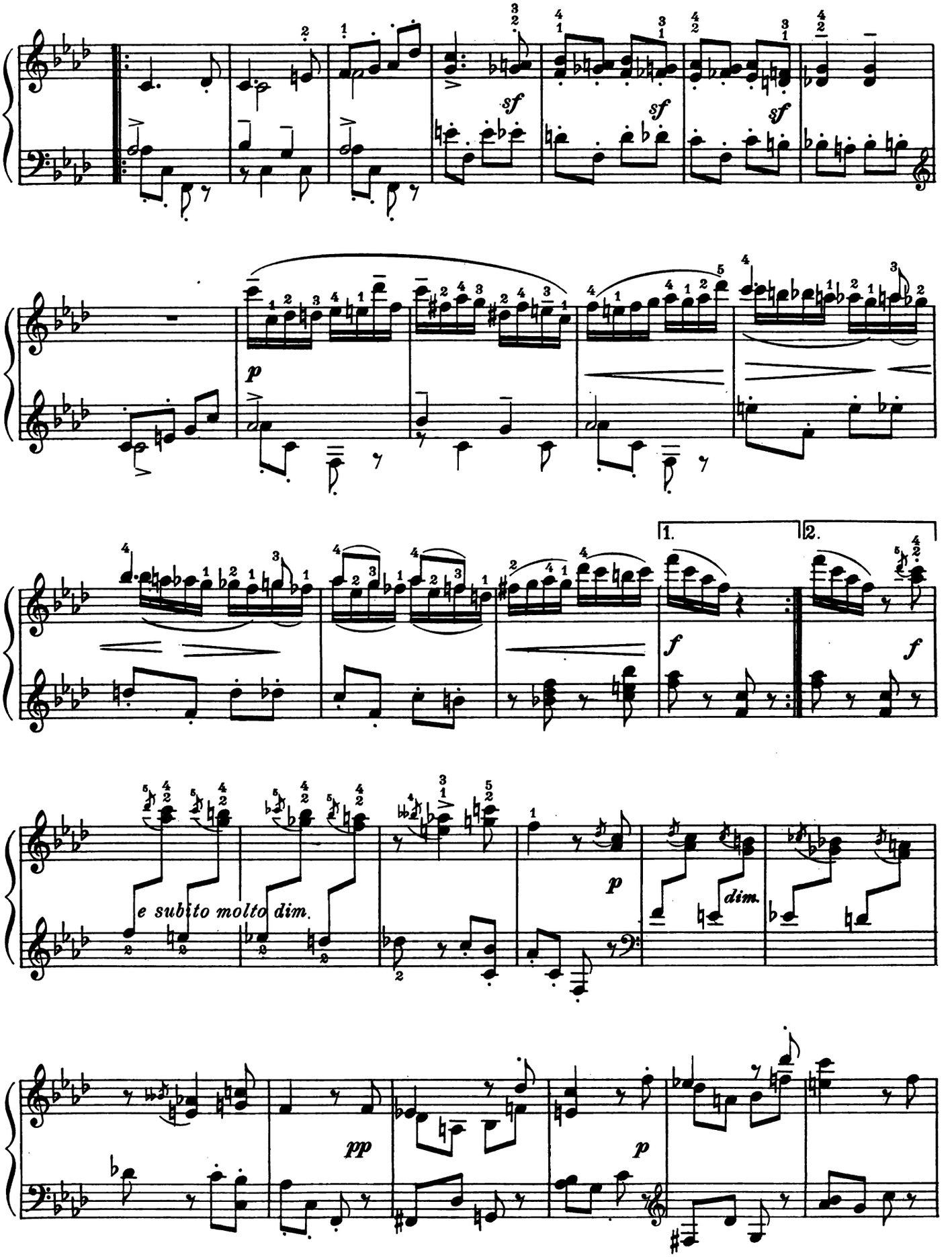

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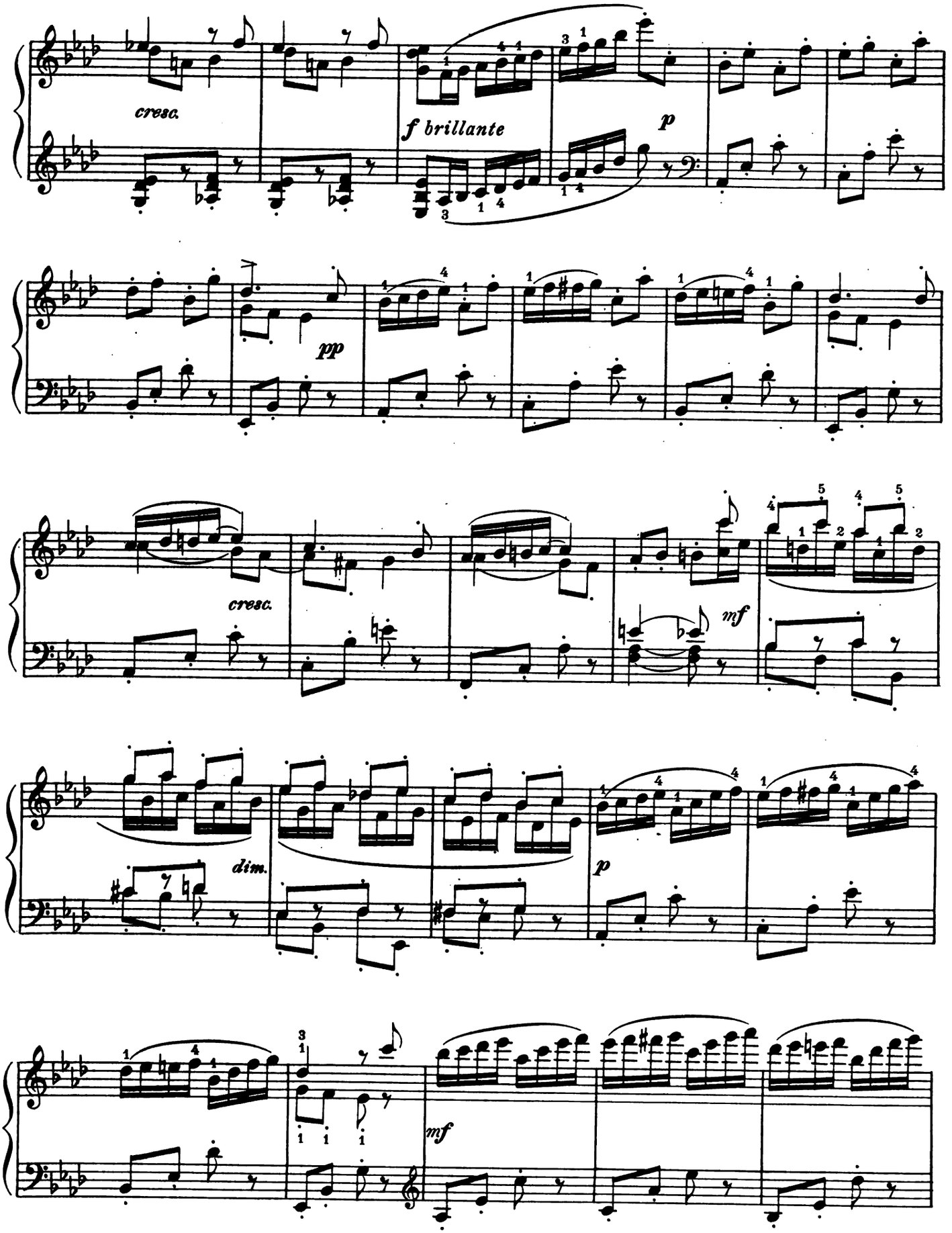

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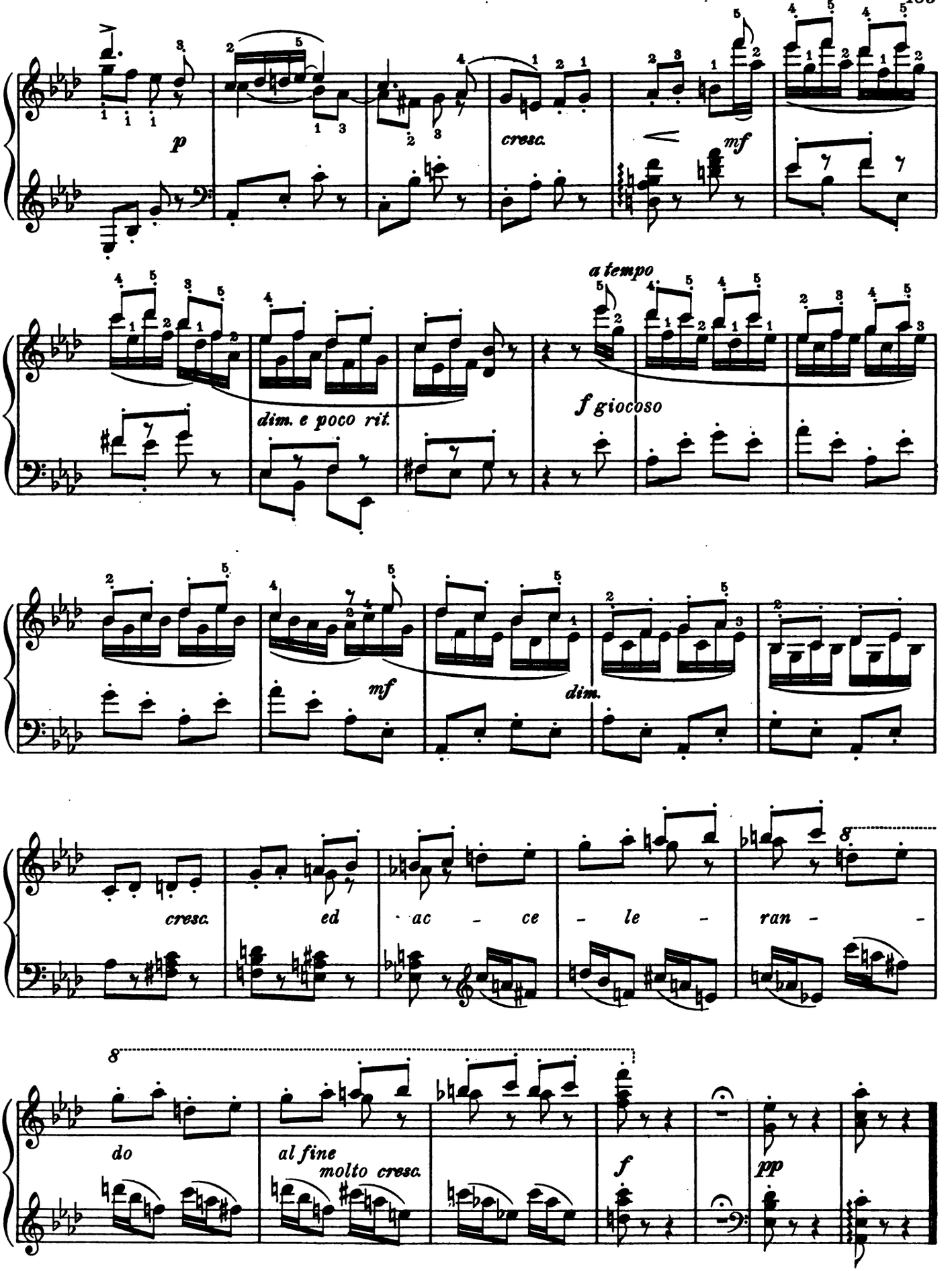

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