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Zu dem Märchen

„Vom Fischer und dem Fische“

6 Musikalische Illustrationen

für Klavier von

N. Tschérépnin.

Op. 41.

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Моему милому сыну Сашѣ.

Къ сказкѣ

„О рыбацѣ и рыбкѣ.“

6 музыкальныхъ иллюстрацій

для фортепiано

Н. Черепнина.

Op. 41.

Цѣна 1 р. 50 к.



Собственность издателя

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МОСКВА.

Неглинный пр. 14.



ЛЕЙПЦИГЪ.

Тальштрассе 19.

С.-Петербургъ, у І. Юргенсона. | Варшава и Кіевъ, у Л. Идаиковскаго.

I.

„Жиль старикъ со своею старухой,
У самага синяго моря“.....

„Старикъ ловилъ неведомъ рыбу,
Старуха прядла свою пряжу“.

Ein Alter mit seiner Alten wohnte
Am Ufer des Meeres, des blauen Meers...

Der Alte ging auf den Fischfang aus,
Derweilen die Alte zu Hause spann.

...Разъ онъ въ море закинулъ неводъ,—
Пришелъ неводъ съ одною тиной;

Онъ въ другой разъ закинулъ неводъ,—
Пришелъ неводъ съ травой морскою—

Въ третій разъ закинулъ онъ неводъ—
Пришелъ неводъ съ золотою рыбкой,

Съ непростою рыбкой, золотою.
Какъ взмолился золотая рыбка,

Голосомъ молвить человѣчьимъ:
„Отпусти ты, старче, меня въ море,

Дорогой за себя дамъ откупъ:
Откуплюсь чѣмъ только пожелаешь“.

Удивился старикъ, испугался:
Онъ рыбачилъ тридцать лѣтъ и три года,

И не слыхивалъ, чтобы рыба говорила.
Отпустилъ онъ рыбку золотую

И сказалъ ей ласковое слово:
„Богъ съ тобою, золотая рыбка!

Твоего мнѣ откупа не надо;
Ступай себѣ въ синее море,

Гуляй тамъ себѣ на просторѣ“.

Einst senkt' er sein Netz in's Meer hinab,—
Doch als er es aufzog, fand er nur Schlamm;

Zum zweiten Mal senkt' er das Netz hinab,—
Doch er fand nichts darin als Gras aus dem Meer—

Zum dritten Mal senkt' er das Netz hinab,
Und siehe, er fing einen goldenen Fisch,

Einen goldenen Fisch von seltener Art.
Der Fisch, da er ihn aus dem Netze nahm,

Hub mit Menschenstimme zu raunen an:
„Lass, Alter, lass mich zurück in's Meer,

Und ich gebe Dir kostbaren Lohn dafür,
Gebe Alles Dir was Dein Herz begehrt“.

Da erstaunte der Alte, erschreckte sehr:
Wohl fischt er schon drei und dreissig Jahr,

Doch nie hat er Fische reden gehört.
Und er that wie der goldene Fisch ihn bat.

Liess ihn frei, sagte mit Schmeichelton:
„Möge Gott mit Dir sein, Du goldener Fisch!

Kehr in Freiheit zurück in das blaue Meer,
Ich begehre von Dir keinen Lohn dafür,

Tauche nieder und schwimme nach Herzenslust!“

II.

Moderato assai.

The musical score is written for piano in G major, 3/8 time, and consists of five systems of music. The notation includes treble and bass clefs, dynamic markings, articulation marks, and performance instructions.

System 1: Treble clef starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Bass clef starts with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2. Dynamics: *p* (piano), *espr.* (espressivo), *mp* (mezzo-piano). Performance instructions: *pesante* (heavy), *m.d.* (messa di voce).

System 2: Treble clef continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef continues with quarter notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), *p* (piano), *m.s.* (messa di voce). Performance instructions: *no.* (noisy).

System 3: Treble clef continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef continues with quarter notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *p* (piano). Performance instructions: *1* (first ending), *** (ornament).

System 4: Treble clef continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef continues with quarter notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte). Performance instructions: *1* (first ending).

System 5: Treble clef continues with quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef continues with quarter notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *f* (forte), *sf* (sforzando), *f* (forte), *p* (piano), *pp* (pianissimo). Performance instructions: *1* (first ending), *** (ornament).

First system of musical notation. The piano staff (top) begins with a *p* dynamic and a *cresc.* marking. The bass staff (bottom) features a melodic line with a *mp* dynamic and a *cresc.* marking. Both staves include slurs and various rhythmic values.

Second system of musical notation. The piano staff (top) has a *f* dynamic. The bass staff (bottom) has a *f* dynamic. Both staves include slurs, a *6* fingering, and a *Red.* marking.

Third system of musical notation. The piano staff (top) includes markings for *m.d.*, *trm*, *m.s.*, *più f string.*, *ten.*, and *Tranquillo.*. The bass staff (bottom) includes *dim.*, *6*, *p*, and *espr.* markings. Both staves feature slurs and *Red.* markings.

Fourth system of musical notation. The piano staff (top) includes *mp*, *cresc.*, and *trm* markings. The bass staff (bottom) includes *mp*, *cresc.*, and *Red.* markings. Both staves feature slurs and *Red.* markings.

Fifth system of musical notation. The piano staff (top) includes *p*, *cresc.*, and *allarg.* markings. The bass staff (bottom) includes *f* and *dim.* markings. Both staves feature slurs and *Red.* markings.

Tempo

p espr. *espr.*

9 9 9

Ad. *

p espr. *espr.* *poco cresc.*

9 9 9

Ad. * *Ad.* *

p *p* *cresc.* *p dolce*

Ad. * *Ad.* *espr.*

cresc. *dim.*

Tranquillo. *espr.*

p

3

.....Старика старуха забранила:
„Дурачина ты, простофиля!

Не умѣлъ ты взять выкупа съ рыбки!
Хотя бы взять ты съ нея корыто:

Наше то совсѣмъ расколосось“.
Вотъ пошелъ онъ къ синему морю;

Видить: море слегка разыгралось.
Сталь онъ кликать золотую рыбку;

Приплыла къ нему рыбка и спросила:
„Чего тебѣ надобно, старче?“

Ей съ поклономъ старикъ отвѣчаетъ:
Смилуйся, государыня рыбка!

Разбранила меня моя старуха,
Не даетъ старику мнѣ покою:

Надобно ей новое корыто;
Наше то совсѣмъ расколосось“.

Отвѣчаетъ золотая рыбка:
Не печалься, ступай себѣ съ Богомъ!

Будетъ вамъ новое корыто“.....

.....Еще пуще старуха бранится:
„Дурачина ты, простофиля!

Выпросилъ, дурачина, корыто!
Въ корытѣ много-ли корысти?

„Воротись, дурачина, ты къ рыбкѣ;
Поклонись ей, выпроси ужъ избу“.....

Hub die Alte den Alten zu schelten an:
„O Du alter Thor, alter Gimpel Du!

Warum wagtest Du nichts von dem Fische zu nehmen?
Hättest Du doch nur einen Trog begehrt,

Unser alte ist ganz verdorben schon“.
Ging der Fischer zurück zum blauen Meer,

Und er sieht, leise kräuselt die Fläche sich.
Und er spähet und ruft nach dem goldenen Fisch.

Schwamm der Fisch herbei, hub ihn zu fragen an:
„Was, Alter, ist Dein Begehrt von mir?“

Darauf sich verbeugend der Alte sprach:
„Erbarme Dich meiner, erzürne nicht!

Meine Alte hat mich gescholten um Dich,
Und sie lässt mir daheim keine Ruhe mehr:

Sie begehrt einen neuen Trog in's Haus,
Unser alte ist ganz verdorben schon!“

Gab der goldene Fisch ihm zur Antwort darauf:
„Betrübe Dich nicht, kehre heim mit Gott!

Der Trog soll Euch werden nach Eurem Bedarf“.....

Doch noch ärger fing die Alte zu schelten an:
„O Du alter Thor, alter Gimpel Du!

Hast Du, alter Thor, einen Trog begehrt,
Ist solch Geschenk wohl der Mühe werth?

Kehre um zum Fische und grüsse ihn,
Erbitte ein hölzernes Haus für uns“...

III.

Moderato assai molto risoluto.

The first system of music is in 6/8 time and consists of two staves. The upper staff features a melodic line with slurs and accents, marked with *f* and *risoluto*. The lower staff provides a rhythmic accompaniment with chords and moving lines, marked with *ostinato*.

The second system continues the piece, maintaining the same two-staff structure. The upper staff's melodic line is marked with *f* and *risoluto*, while the lower staff's accompaniment is marked with *ostinato*.

The third system continues the piece. The upper staff's melodic line is marked with *più f* and *cresc.*, indicating a change in dynamics and a crescendo. The lower staff's accompaniment is marked with *ostinato*.

Più mosso.

The fourth system is marked *Più mosso* and features a change in instrumentation. The upper staff is in treble clef and contains a melodic line with triplets and slurs, marked with *ff*. The lower staff is in bass clef and contains a rhythmic accompaniment with triplets and slurs.

Andantino. Semplice.

The fifth system is marked *Andantino. Semplice* and is in 3/4 time. The upper staff is in treble clef and contains a melodic line with slurs, marked with *pp*. The lower staff is in bass clef and contains a rhythmic accompaniment with slurs.

p
espr.

mp
cresc.
mf

Rit. Δ *Tranq.* *Molto sostenuto.*
dim. *p* *p* *m. s. m. d.* *m. s.*

m. d. *m. s. m. d.* *m. s.*
p *f* *dim.*

A piacere *Poco più mosso*
mf *p* *cresc.*

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *cresc.*, *espr.*, *f*, *m.d.*, *m.s.*, *P*. Performance markings: *ped.*, *ped.*, ***, *ped.*, ***, *m.s.*, *ped.*. Includes a double bar line and a repeat sign.

Second system of musical notation. Treble clef, bass clef. Dynamics: *espr.*, *mf*, *dim.*, *p*, *cresc.*, *p*. Performance markings: *ped.*. Includes a double bar line and a repeat sign.

Moderato assai.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p espr.*, *mf*. Performance markings: *ped.*, ***. Includes a double bar line and a repeat sign.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *espr.*, *cresc.*. Performance markings: *ped.*, ***. Includes a double bar line and a repeat sign.

In Tempo.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *mf*, *m.s.*, *dim.*, *m.d.*, *m.s.*, *calando*, *p*. Performance markings: *ped.*, *ped.*, ***, *ped.*, *2*, *2*. Includes a double bar line and a repeat sign.

Tempo di comincio.

.....„Не хочу быть черною крестьянкой,
Хочу быть столбовою дворянкой“!.....

Высокій теремъ... На крыльцѣ стоитъ старуха
Въ дорогой собольей душегрѣйкѣ,

Парчевая на маковкѣ кичка,
Жемчуги окружили шею,

На рукахъ золотые перстни,
На ногахъ красные сапожки.

Передъ нею усердные слуги;
Она бьетъ ихъ, за чупрунъ таскаетъ.

Говоритъ старикъ своей старухѣ:
„Здравствуй, барыня-сударыня дворянка!

Чай, теперь твоя душенька довольна“.
На него прикрикнула старуха,

На конюшню служить его послала...

...„Ich will keine niedrige Bäuerin sein,
Will wohnen und leben als Edelfrau“!...

Sieht er vor sich ein hohes Säulenhaus... Auf der Treppe
steht seine Alte schon
In kostbarer Jacke von Zobelpelz,

Mit seidenem Kopfputze bunt und reich
Um den Hals eine blitzende Perlenschnur,

An den Fingern goldene Ringe
Die Füße mit rothen Pantoffeln geschmückt.

Um sie her stehen eifrige Diener,
Und sie schlägt die Diener, zerzaust ihr Haar.

Redet also der Alte die Alte an:
„Glück auf, hohe Herrin, gnäd'ge Edelfrau!

Jetzt wird Deine Seele zufrieden sein“.
Da erboste die Frau, fuhr ihn heftig an,

Schickt ihn zum Stalle, zu dienen dort...

IV.

Andantino mosso.

f poco pesante *Andante*

mf espr.

p cresc. *mf* *Cres.* *

f molto pesante

f *giocos*
trm

Listesso tempo.

m. d. *ff* *ostinato*
m. s.

mf cresc. molto

Listesso tempo.

ff *p*
espr.

string. molto

cresc *molto* *sempre* *cresc.*

Poco più mosso.

p *cresc.* *molto*

f *cresc.*

ff

.....„Не хочу быть столбовою дворянкой,
А хочу быть вольною царицей!“.....

.....Царскія палаты.....
Въ палатахъ видитъ онъ свою старуху,

За столомъ сидитъ она царицей,
Служать ей бояре, да дворяне,

Наливаютъ ей заморскія вина,
Заѣдаетъ она пряникомъ печатнымъ;

Вкругъ стоитъ ея грозная стража,
На плечахъ топорики держатъ.

....„Ich will keine einfache Edelfrau sein,
Will herrschen in Freiheit als Königin!“...

Sieht er vor sich prangen ein Königsschloss...
In dem Schlosse sitzt seine Alte schon,

An der Tafel sitzt sie als Königin,
Ihr dienen Bojaren und Hofleute viel,

Die ihr Wein einschenken, überseeischen.
Dazu isst sie zierlichen Honigkuchen.

Um ihr steht ihre furchtbare Leibwächterschaar,
Die Streitäxte auf den Schultern tragend.

V.

Marziale maestoso.

The first system of musical notation for 'Marziale maestoso' consists of a grand staff with a treble and bass clef. The treble clef part begins with a rest, followed by a triplet of eighth notes marked *p*. This is followed by a half note marked *marcato*, then a quarter note marked *poco*, and finally a half note marked *a poco cresc.* with a triplet of eighth notes. The bass clef part provides a steady accompaniment of eighth notes.

ppp (senza cresc.)
8bassa

The second system continues the piece. The treble clef part features a triplet of eighth notes marked *v molto*, followed by a half note with a triplet of eighth notes. The bass clef part continues with eighth notes, including some chords.

The third system shows the treble clef part starting with a half note marked *f*, followed by a half note marked *mf pesante*, and then a half note marked *mf*. The bass clef part continues with eighth notes and chords.

The fourth system features the treble clef part with a half note marked *mf* and a triplet of eighth notes. The bass clef part continues with eighth notes and chords.

First system of musical notation, bass clef. It consists of two staves. The upper staff features a series of eighth notes with accents, while the lower staff provides a harmonic accompaniment. Dynamic markings include *cresc.*, *f*, *mf*, and *cresc.*

Second system of musical notation, bass clef. The upper staff includes a treble clef section with a triplet of eighth notes. The lower staff continues the accompaniment. Dynamic markings include *f*, *sempre f*, and *marcato*.

Third system of musical notation, bass clef. The upper staff features a treble clef section with a triplet of eighth notes. The lower staff continues the accompaniment. Dynamic markings include *cresc.* and *molto*.

Fourth system of musical notation, bass clef. The upper staff features a treble clef section with a *ff* dynamic marking. The lower staff continues the accompaniment. Dynamic markings include *ff* and *f*.

Fifth system of musical notation, bass clef. The upper staff features a treble clef section with a *f* dynamic marking. The lower staff continues the accompaniment. Dynamic markings include *f* and *cresc.*

ff f cresc.

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The first measure is marked *ff* and the second *f*. The piece concludes with a *cresc.* marking.

f f *lamentosi* *dim.* molto

This system continues the musical score. The upper staff features a melodic line with a *pp* marking and a *dim.* marking. The lower staff provides harmonic support. The system ends with the marking *molto*.

p *dim.* più p

This system continues the musical score. The upper staff has a melodic line with a *p* marking and a *dim.* marking. The lower staff continues the harmonic accompaniment. The system ends with the marking *più p*.

dim. pp *marcato* poco a poco

This system continues the musical score. The upper staff features a melodic line with a *pp* marking and a *marcato* marking. The lower staff continues the harmonic accompaniment. The system ends with the marking *poco a poco*.

cresc. molto

This system continues the musical score. The upper staff features a melodic line with a *cresc.* marking and a *molto* marking. The lower staff continues the harmonic accompaniment.

string. al fine

f

più f

cresc

molto

Più mosso.

sf

f

Ad.

*

На морѣ черная буря—
 Такъ и вздулись сердитыя волны,
 Такъ и ходятъ, такъ воемъ и воютъ.
 Сталь онъ кликать золотую рыбку.
 Приплыла къ нему рыбка, спросила:
 „Чего тебѣ надобно, старче“?
 Ей съ поклономъ старикъ отвѣчаетъ:
 Смилуйся, государыня рыбка!
 Что мнѣ дѣлать съ проклятою бабой?
 Ужъ не хочетъ быть она царицей,
 Хочетъ быть владычицей морскою,
 Чтобы жить ей въ окіанѣ морѣ,
 Чтобы ты сама ей служила
 И была бы у ней на посылкахъ“.
 Ничего не сказала рыбка,
 Лишь хвостомъ по водѣ плеснула.
 И ушла въ глубокое море.
 Долго у моря ждалъ онъ отвѣта,—
 Не дождался, къ старухѣ воротился,—
 Глядь: опять передъ нимъ землянка,
 На порогѣ сидитъ его старуха,
 А предъ нею разбитое корыто.

(Пушкинъ).

Ueber'm Meer zieht ein dunkles Gewitter auf,
 Hoch hebt sich die Flut und tobt und braust,
 Und heult mit dem Sturme in lautem Zorn.
 Und der Fischer ruft nach dem goldnen Fisch.
 Schwamm der Fisch herbei, hub ihn zu fragen an:
 „Was, Alter, ist Dein Begeh'r von mir“?
 Darauf sich verbeugend der Alte sprach:
 „Erbarme Dich meiner, erzürne nicht!
 Siehe, immermehr plagt mich mein böses Weib.
 Jetzt will sie schon nicht mehr Königin sein,
 Will Herrscherin werden im blauen Meer,
 Dass sie wohne auf tiefem Meeresgrund
 Und Du selber ihr dienstbar werdest fortan
 Als Bote, so oft sie Dich senden will“.
 Kein Wort sprach diesmal der goldene Fisch,
 Mit dem Schwanze schlug er das Wasser leise,
 Und verschwand, in die Tiefe des Meeres gleitend.
 Vergebens stand lange auf Antwort harrend
 Der Alte, dann kehrt er zur Alten heim,
 Was sieht er! Vor ihm seine Erdhütte liegt,
 Auf der Schwelle sitzt seine alte Frau,
 Davor liegt der alte, zerschlagene Trog.

(Puschkin).

VI.

Andantino con molto.

Musical score for 'Andantino con molto' in bass clef, 3/4 time, key of A major. The score consists of three systems of two staves each. The first system begins with a forte (*f*) dynamic and features sixteenth-note runs with accents (*^*) and a '6' fingering. The second system continues with similar patterns, including a *f* dynamic. The third system concludes with a *più f* dynamic and a *cresc.* marking, ending with a 3/4 time signature.

Listesso tempo. Semplice.

Musical score for 'Listesso tempo. Semplice' in treble and bass clefs, 3/4 time, key of A major. The score consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic in the treble and expressive (*espr.*) markings in the bass. The second system continues with a *p* dynamic in the treble and *espr.* markings in the bass, followed by *cresc.* and *molto* markings.

Molto sostenuto.

rit. *tranq.* *m.s.* *m.d.*

f *mf* *dim.* *p* *p*

Two systems of musical notation. The first system consists of two staves (treble and bass clef) with notes, rests, and dynamic markings. The second system continues the notation with similar elements. There are asterisks and 'Ped.' markings below the staves.

m.s. *m.d.* *m.s.* *m.d.* *m.s.*

p

Two systems of musical notation. The first system consists of two staves with notes and dynamic markings. The second system continues the notation. There are asterisks and 'Ped.' markings below the staves.

m.d. *Lo stesso tempo.* *a piacere*

f *dim.* *mf*

Two systems of musical notation. The first system consists of two staves with notes, rests, and dynamic markings. The second system continues the notation, including a section marked 'a piacere'. There are asterisks and 'Ped.' markings below the staves.

Poco più mosso.

p *cresc.* *p* *cresc.*

Two systems of musical notation. The first system consists of two staves with notes, rests, and dynamic markings. The second system continues the notation. There are asterisks and 'Ped.' markings below the staves.

espr. *m.d.* *f* *m.s.* *m.d.*

p *m.s.*

Two systems of musical notation. The first system consists of two staves with notes, rests, and dynamic markings. The second system continues the notation. There are asterisks and 'Ped.' markings below the staves.

allarg.

espr. *mf* *p* *pp*

A Tempo

A Tempo *m.s.* *dim.* *m.d.* *poco rit.* *p* *espr.* *fp*

Andantino.

Andantino. *p* *cresc.* *dim.* *m.s.*

p *cresc.* *dim.* *m.s.*

mp *cresc.* *mp* *cresc.* *m.s.*

Listesso tempo.

m.s. *rit.* *dim.* *ppp* *m.d. 8* *ppp* *espr.* *ppp*

p *pp* *più p*

Andantino tranquillo.

p *più p* *pp*

poco rit. *poco cresc.* *dim.* *pp mp* *p* *pp Fine.* *espr.* *Lw.* *** *Lw.* ***





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Lissitzin, M. Op. 4. Quatre Préludes.	—75	Rébikoff, Wl. Op. 37. Tableaux pour enfants. Картинки для дѣтей.	—70
Lissowsky, L. Polka.	—45	" Op. 38. Une Fête. Suite. Празднество.	—75
" Valse.	—45	" Op. 41. Méloplastiques:	
Maykapar, S. Op. Novelletes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse. Cah. II. № 7—12.	1 —	" " № 1. Le jeu à la balle.	—50
" Cah. III. № 13—18.	1 —	" " " 2. Matinée de printemps.	—50
Medtner, N. Op. 8. Zwei Märchen.	1 20	" " " 3. L'escarpolette.	—25
" Op. 9. Drei Märchen. № 1.	—50	" " " 4. Satan se divertit.	—25
" " " " 2. 3.	à—40	" " " 5. L'ivresse.	—50
" Op. 10. Drei Dithyramben. № 1.	—50	" " " 6. Le Faune et la Nymphe.	—50
" " " " 2.	—75	" " " 7. Bataille et Victoire.	—60
" " " " 3.	—30	" " " 8. Le jeu au cache-cache.	—40
" Op. 11. Sonaten-Triade. № 1. As-dur.	1 20	" " " 9. Les campanules fleurissent.	—40
" " " " 2. D-moll.	—80	" Album de pièces faciles pour la jeunesse.	—75
" " " " 3. C-dur.	1 —	" Petite suite de ballet.	—80
" Op. 13. Zwei Märchen. № 1. F-moll.	—70	" Les Feux du Soir. Вечерние огни.	—80
" " " " 2. E-moll.	—40	" Mouvements plastiques.	1 —
Meytschik, M. Trois morceaux: № 1. Widmung. 2. Intermezzo. № 3. Prélude g-moll.	—40	" Visions du passé. Картинки прошлого.	—75
Miloradowitsch, M. Scherzo.	—40	Reutern, O. de. A Deux: № 1. Ils rêvaient. 2. Ils cheminaient. 3. Ils aimaient. 4. Ils causaient. 5. Ils pleuraient. 6. Au clair de lune.	—85
Némérowsky, A. Op. 49. Réverie.	—25	" Presque-Valse.	—50
" Op. 50. Petite Suite orientale.	—50	" Le Soir.	—80
" Op. 51. Habanera.	—40	Riesemann, O. von. Op. 6. Praeludium.	—40
Nikolaïew, L. Op. 7. Barcarolle.	—75	" Op. 7. Drei lyrische Stücke.	—50
" " 8. Cinq Esquisses: № 1. C-moll. 2. Fis-moll. 3. D-dur. 4. B-moll. 5. D-dur.	1 25	" Op. 10. Drei Elegien.	—40
Pachulski, H. Op. 22. Trois pièces. № 1. Moment musical. 2. Prélude. 3. Valse-Caprice.	1 —	" Op. 16. Trois Préludes № 1, 2, 3.	à—30
" Op. 23. Album pour la jeunesse. Cah. I. № 1. № 1. Dans la chapelle. 2. Fugue à deux voix. 3. Morceau canonique. 4. Un peu de rêves. 5. Aveu intime. 6. Chant des moissonneuses. 7. Petite étude. 8. Scherzino.	1 50	Roubetz, A. Trois Préludes.	—50
" Op. 24. № 1. Esquisse.	—60	Rubinstein, N. Nocturne (oeuvre posth.)	—40
" " 2. Valse mélancolique.	—75	Sabanéïew, B. Op. 2. Réverie.	—50
" Op. 26. Kanonische Studien.	1 50	Sabanéïew, L. Op. 2. Quatre Préludes.	1 —
Pantschenko, S. Op. 39. Dix pièces intimes. Cah. I. № 1. Prélude. 2. Cavatine. 3. Elegia. 4. Valse. 5. Scherzo.	—75	" Op. 4. Deux Préludes.	—60
" Cah. II. № 6. Allegretto. 7. Helos. 8. Improvisation. 9. Canzonaccia. 10. Etude.	—75	Sadowsky, B. № 1. Chanson sans paroles.	—25
" Op. 43. Trois Sonnets. (№ 10, 11, 12).	—40	" " 2. Impromptu.	—45
" Op. 49. Trois Sonnets. (№ 13, 14, 15).	—50	" " 3. Plainte.	—35
" Op. 51. Trois Sonnets. (№ 16, 17, 18).	—50	" " 4. Prélude.	—25
" Op. 56. № 1. Improvisation.	—40	Schischkin, N. Composit. № 4. Deuxième Etude.	—60
" " 2. Nocturne.	—30	" " " 5. Deuxième Méditation.	—30
" " 3. Mosaïque.	—30	" " " 6. Fantaisie romantique.	—50
" Op. 57. № 1. Prélude.	—30	Srebdolsky, S. Op. 10. Sonate.	2 —
" " 2. Prélude.	—30	" Op. 13. 2-me Sonate.	2 —
" Op. 58. 20 Etudes mélodiques. Cah. I, II, III, IV.	à—80	Tschaïkowsky, P. Thème et Variations. (Oeuvre posthume).	1 75
" Op. 59. Cinq Arabesques № 1, 2, 3, 4, 5. à—40		Tschernoff, M. Op. 1. Les fleurs. 12 Morceaux. Цвѣты. 12 пьесъ.	2 —
Petrow-Boyarinow, P. Op. 3. Deux Esquisses.	—40	" № 1. Trèfle. Трилистникъ. 2. Myosotis. Незабудка. 3. Campanule. Колокольчикъ. 4. Violette. Лильная фиалка. 5. Les bluets dans le blé. Васильки во ржи. 6. Camomille. Ромашка. 7. Mélanthure. Иванъ да Марья. 8. Dent-de-lion. Одуванчикъ. 9. Muguet. Ландыши. 10. Perce-neige. Подснежникъ. 11. Nénuphar. Водяная лилия. 12. Houblon. Хмель.	
" Op. 5. Quatre Esquisses.	—85	Tschesnokoff, A. Op. 2. Trois Préludes.	—60
Pokroschinsky, M. Op. 2. L'Aveu. Sérénade.	—50	" Op. 4. Variations sur le thème du chant russe „Korobotschka“.	1 50
" Op. 7. Marche funèbre.	—50	" Op. 6. № 1. Moment mélancolique.	—40
" Op. 8. Berceuse.	—50	" " " 2. Valse.	—50
" Op. 10. Polonaise.	—75	" " " 3. Nocturne.	—60
Pokrowsky, J. Op. 12. Quatre pièces naïves.	—50	" " " 4. Impromptu.	—60
" № 1. Prélude. 2. Valse. 3. Moment musical. 4. Bergerette.		" " " 5. Mazurka.	—40
Rébikoff, Wl. Op. 35. Parmi eux. Среди нихъ.	—70	" " " 6. Etude.	—50
" Op. 36. Conte de la Princesse et du Roi des grenouilles. Сказка о Принцессѣ и Королѣ лягушекъ.	—70	Zatayewitsch, A. Op. 6. Trois moments musicaux: № 1. Epitaphe. Эпитафия.	—40
		" " 2. Fusée. Ракета.	—40
		" " 3. En chemin de fer. Въ поѣздѣ.	—40