

Trois  
Morceaux  
pour  
PIANO  
par  
P. Tchaikovsky.

Op. 9.

Cplt. Pr. M. 2, 50.

*Seule Edition autorisée, revue par l'Auteur.*

*Séparément :*

- N<sup>o</sup> 1. *RÉVERIE* Pr. M. 1.—  
N<sup>o</sup> 2. *POLKA DE SALON* Pr. M. 1.—  
N<sup>o</sup> 3. *MAZURKA DE SALON* Pr. M. 1.—

*Propriété de l'Editeur.*

*Enregistré aux Archives de l'Union.*

Grande Médaille d'or.

D. RAHTER,  
HAMBURG ET LEIPZIG.

*P. Jürgenson, Moscou.*

*F. Mackay, Paris.*

32  
33-35.

*Just Lithoe l. G. Rode, Leipzig*



# RÉVERIE.

Nouvelle édition, revue et corrigée par l'auteur.

P. TSCHAIKOWSKY, Op. 9. N<sup>o</sup> 1.

**PIANO.**

*Andante capriccioso.*

*poco più* *f* *mf*

*leggiere*

*stringendo* *rit.*

*a tempo* *m. g.*

*cresc.* *mf*

dim. p

p

poco a poco crescen-do

mf

f

dim. p pp espress. p

First system of musical notation, featuring a treble and bass clef. The music includes various note values and rests, with a dynamic marking of *p* (piano) in the right hand.

Second system of musical notation. The right hand features a melodic line with dynamic markings *mf* (mezzo-forte) and *f marc. la melodia.* (forte marcato la melodia). The left hand includes triplets and rests. A *tr* (trill) marking is present above the right hand.

Third system of musical notation, showing a dense melodic texture in the right hand and a more sparse accompaniment in the left hand.

Fourth system of musical notation, characterized by a continuous, rapid melodic line in the right hand and a bass line with triplets in the left hand.

Fifth system of musical notation. The right hand is marked *molto espressivo* (very expressive). Dynamic markings include *mf*, *p*, and *pp* (pianissimo).

Sixth system of musical notation, concluding the page with a melodic line in the right hand and a supporting bass line in the left hand.

pp mf p

pp pp mf p pp

Allegro.

mf f

Tempo I.

p m.g.

m.g. poco più f

mf stringendo

*a tempo*

The first system of music consists of two staves. The upper staff contains a melodic line with a *rit.* marking. The lower staff provides a harmonic accompaniment. Dynamics include *p* and *m. f.*.

The second system continues the piece. It features a *cresc.* marking in the upper staff and a *mf* dynamic in the lower staff.

The third system shows the continuation of the piano accompaniment with various chordal textures and rhythmic patterns.

The fourth system includes a *cresc.* marking, indicating a gradual increase in volume.

The fifth system features a *ff* dynamic, marking a point of high intensity in the music.

The sixth system is characterized by *ff* dynamics and the use of triplets in both the upper and lower staves.

First system of musical notation. The right hand features a melodic line with a *fff* dynamic marking and a diagonal line indicating a rapid ascent. The left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with a melodic line, marked with a *p* dynamic. The left hand remains mostly silent.

Third system of musical notation. The right hand has a melodic line marked *dolce* and *pp*. The left hand has a bass line with some chords, marked with a *p* dynamic.

Fourth system of musical notation. The right hand has a melodic line marked *ritardando* and *pp*. The left hand has a bass line with some chords, marked with a *pp* dynamic.

Fifth system of musical notation. The right hand has a melodic line marked *sempre pp*. The left hand has a bass line with some chords, marked with a *p* dynamic.

Sixth system of musical notation. The right hand has a melodic line marked *marcato* and *ppp*. The left hand has a bass line with some chords, marked with a *p* dynamic.



# POLKA DE SALON.

Nouvelle édition, revue et corrigée par l'auteur.

P. TSCHAIKOWSKY, Op. 9. N° 2.

**Allegro moderato.** *poco cresc.*

*p*

*f*

*mf cresc.*

*f*

*p*

*poco cresc.*

3

3

3

3

3

3

3

3

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. The dynamic marking *p* (piano) is present in the second measure. The instruction *poco cresc.* (poco crescendo) is written above the staff in the third measure.

Second system of musical notation. The right hand includes a triplet of eighth notes in the fourth measure. The dynamic marking *f* (forte) is placed in the third measure, and *p* (piano) is in the fifth measure.

Third system of musical notation. The instruction *poco cresc.* is written above the staff in the second measure. The dynamic marking *mf cresc.* (mezzo-forte crescendo) is written above the staff in the fifth measure.

Fourth system of musical notation. The right hand features a triplet of eighth notes in the third measure. The dynamic marking *f* (forte) is in the second measure, and *p* (piano) is in the third and fourth measures.

Fifth system of musical notation, continuing the piece with melodic and harmonic development in both hands.

*cantabile*

*p* *mf* *p*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The tempo/mood is marked *cantabile*. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a piano (*p*) dynamic. The music features flowing eighth and sixteenth notes with various phrasing slurs.

The second system continues the musical piece with two staves. It features intricate phrasing with slurs and accents, maintaining the *cantabile* character. The dynamics are not explicitly marked in this system but follow the flow of the first system.

The third system continues the piece with two staves. It features rhythmic patterns and phrasing, with some notes marked with accents. The overall texture remains consistent with the previous systems.

The fourth system continues the piece with two staves. It concludes with a piano (*p*) dynamic marking. The phrasing is completed with a final cadence.

*poco cresc.*

*f*

The fifth system continues the piece with two staves. It is marked *poco cresc.* (poco crescendo). The system concludes with a forte (*f*) dynamic and a triplet of eighth notes. The key signature remains two flats.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The left hand provides a harmonic accompaniment with chords and eighth notes. Dynamics include *p* (piano) and *poco cresc.* (poco crescendo).

Second system of musical notation. The right hand continues with chords and eighth notes, including a triplet. The left hand has a more active line with eighth notes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano).

Third system of musical notation. The right hand features a continuous triplet of eighth notes. The left hand has a steady accompaniment of chords and eighth notes.

Fourth system of musical notation. The right hand continues with a triplet of eighth notes. The left hand has a steady accompaniment of chords and eighth notes.

Fifth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment of chords and eighth notes. Dynamics include *p* (piano) and *poco cresc.* (poco crescendo).

First system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *f* and several triplet markings (3) over groups of notes.

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings of *ff* and triplet markings (3).

Third system of musical notation, featuring a treble and bass clef. It includes a dynamic marking of *ff*.

Fourth system of musical notation, featuring a treble and bass clef.

Fifth system of musical notation, featuring a treble and bass clef, concluding the page with a double bar line.

# MAZURKA DE SALON.

Nouvelle édition, revue et corrigée par l'auteur.

P. TSCHAIKOWSKY, Op. 9. N° 3.

*p dolce*

*mf*

*f* *mf*

*dimin.* *p* *mf*

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *f* and *mf*.

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *dimin.*, *p*, and *pp*.

Third system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *pp*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *f*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *ff* and *p*, and the instruction *marcato il canto*.

Sixth system of musical notation, featuring a treble and bass clef.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff features a steady accompaniment of eighth notes.

Second system of musical notation. The treble staff includes the instruction *poco più f* and a dynamic marking *f* at the end of the system. The bass staff continues with its accompaniment.

Third system of musical notation. The treble staff includes the instruction *cresc.* and a dynamic marking *f*. The word *diminu* is partially visible at the end of the system. The bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff includes the instruction *fando e ritardando* and *poco a poco*. The bass staff continues with its accompaniment.

Fifth system of musical notation. The treble staff includes the instruction *a tempo* and a dynamic marking *p*. The bass staff continues with its accompaniment.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, while the bass staff features a steady accompaniment of eighth notes.



The first system of music consists of two staves. The upper staff is in treble clef and contains several chords and melodic fragments. The lower staff is in bass clef and features a more active melodic line with eighth and sixteenth notes.

The second system continues the musical piece. It includes the dynamic marking *poco più f* in the upper staff and *mf* in the lower staff. The notation shows a progression of chords and a melodic line in the bass.

The third system features dynamic markings *cresc.* in the upper staff, *f* in the lower staff, and *diminu-* at the end of the system. The music shows a gradual increase in volume followed by a decrease.

The fourth system includes the instruction *endo e ritardando poco a poco* in the upper staff. The notation shows a melodic line in the upper staff and a bass line in the lower staff, with a clear slowing down of the tempo.

The fifth system features the dynamic marking *pp* in the lower staff. The music consists of a melodic line in the upper staff and a bass line in the lower staff, maintaining a soft volume.

The sixth system includes the instruction *a tempo* in the upper staff. The notation shows a melodic line in the upper staff and a bass line in the lower staff, returning to the original tempo.

First system of musical notation. The treble clef staff begins with the word *dolce*. The bass clef staff contains a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation. The treble clef staff features a melodic line with a *mf* dynamic marking. The bass clef staff continues with its accompaniment.

Fourth system of musical notation. The treble clef staff starts with a *f* dynamic marking and ends with a *dim.* marking. The bass clef staff has a *mf* dynamic marking.

Fifth system of musical notation. The treble clef staff begins with a *p* dynamic marking and ends with a *mf* dynamic marking. The bass clef staff continues with its accompaniment.

Sixth system of musical notation. The treble clef staff starts with a *f* dynamic marking and ends with a *dim.* marking. The bass clef staff has a *mf* dynamic marking.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment. Dynamic markings *p* and *pp* are present.

Second system of musical notation. The treble staff continues with a melodic line, while the bass staff has a more rhythmic accompaniment. A *pp* dynamic marking is visible.

Third system of musical notation. The treble staff features a melodic line with some slurs. The bass staff has a steady accompaniment. A *ff* dynamic marking is present.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. The instruction *poco a poco decrescendo* is written across the system.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings *p* and *pp* are present.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings *pp* are present.

# P. TSCHAIKOWSKY



## Clavierwerke.

Einzige autorisierte, vom Componisten revidierte Ausgabe.



### Clavier und Orchester.

Op. 23. Concert No. 1 (B moll) (Bilow gewidmet). Solostimme . . . . .	12,-
Partitur . . . . .	18,-
Orchesterstimmen . . . . .	15,-
Op. 44. Concert No. 2 (G dur). Neue Ausgabe, revidirt und nach den Angaben des Componisten gekürzt von A. Siloti. Solostimme . . . . .	15,-
Partitur . . . . .	21,-
Orchesterstimmen . . . . .	25,50
Op. 56. Fantaisie de Concert. Neue Ausgabe mit Appendix. Solostimme . . . . .	9,-
Partitur . . . . .	21,-
Orchesterstimmen . . . . .	30,-
Op. 75. Concert No. 3 (Es dur). Solostimme . . . . .	9,-
Partitur . . . . .	15,-
Orchesterstimmen . . . . .	18,-

### Clavier-Trio.

Op. 50. Trio für Pianoforte, Violine und Violoncell. (Dem Andenken eines grossen Künstlers.) I. Pezzo elegiaco. II. a. Tema con variazioni. b. Variazione finale e coda . . . . .	18,-
---	------

### Clavier und Harmonium.

Op. 2 No. 3. Chant sans paroles . . . . .	1,80
Op. 19 No. 4. Nocturne (Sokol) . . . . .	1,50
Arie des Lenksi aus der Oper „Eugen Onegin“ (Sokol) . . . . .	2,-
Op. 37a No. 6. Barcarole (Sokol) . . . . .	2,-
Op. 37a No. 10. Chant d'automne (Sokol) . . . . .	1,50
Op. 40 No. 12. Réverie interrompue (Sokol) . . . . .	1,80
Op. 43 No. 3. Intermezzo aus der I. Orchester-suite (Reinhard) . . . . .	2,-
Op. 48 No. 3. Elegie. Larghetto aus der Serenade (L'Hiver) . . . . .	2,40
Chor aus der Oper „Pique-Dame“ (Sokol) . . . . .	2,-
Hymne aus der Oper „Die Jungfrau von Orleans“ (Sokol) . . . . .	2,-

### 2 Claviere zu 8 Händen.

Op. 2 No. 3. Chant sans paroles . . . . .	2,-
Aus „Eugen Onegin“, Op. 24. Polonaise (Schaefer) . . . . .	6,-
Walzer (Langer) . . . . .	6,-
Op. 31. Slavischer Marsch (Langer) . . . . .	6,-
Op. 36. 4. Symphonie (F moll) (Langer) . . . . .	20,-
Op. 45. Capriccio italien (Langer) . . . . .	10,-
Op. 48. Serenade (Langer) . . . . .	15,-
— No. 2. Walzer (Schaefer) . . . . .	4,-
Op. 49. „1812“, Overture (Langer) . . . . .	8,-
Op. 64. 5. Symphonie (E moll) (Langer) . . . . .	25,-
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“ (Langer) . . . . .	5,-

### 2 Claviere zu 4 Händen.

Die mit \* bezeichneten Werke sind in Partitur gedruckt; die Preise verstehen sich für die beiden zur Ausführung erforderlichen Exemplare.

*Op. 23. Concert No. 1 (B moll). Neue Ausgabe vom Componisten . . . . .	24,-
Op. 24. Eugen Onegin. Lyrische Scenen. Daraus:	

*Paraphrase de Concert de P. Pabst (Jaroszewski) . . . . .	12,-
Phantasia (Schaefer) . . . . .	4,50
Polonaise (Laub) . . . . .	3,50
Walzer (Schaefer) . . . . .	4,-
Divertimento aus der 1. Suite Op. 43 (Schaefer) . . . . .	3,-
*Op. 44. 2. Concert (G dur). Neue Ausgabe von A. Siloti . . . . .	30,-
*Op. 45. Grand Duo d'après le „Capriccio italien“ (Langer) . . . . .	15,-
Op. 48 No. 2. Walzer aus der „Serenade“ (Platonow) . . . . .	2,40
Op. 50. Trio (A moll). (2. Pianoforte von Zapolsky) . . . . .	24,-
— Pianoforte II allein . . . . .	9,-
*Op. 56. Fantaisie de Concert (G). Nouvelle Edition avec Appendix . . . . .	18,-
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“ (Schaefer) . . . . .	2,40
Aus der Oper „Pique-Dame“, Op. 68. Phantasia (Schaefer) . . . . .	3,60
Schäferspiel (Schaefer) . . . . .	4,-
*Op. 75. Concerto No. 3 (Es dur) . . . . .	18,-
Hopak, Kosakentanz aus der Oper „Mazepa“ (Schaefer) . . . . .	3,-

### Clavier zu 4 Händen.

Op. 18. La Tempête. Fantaisie d'après le drame de Shakespeare (Langer) . . . . .	6,-
Op. 19. 6 Morceaux pour Piano (Laub). No. 1. Réverie du soir . . . . .	1,20
No. 2. Scherzo humoristique . . . . .	2,-
No. 3. Feuillet d'album . . . . .	1,-
No. 4. Nocturne . . . . .	1,20
No. 5. Capriccioso . . . . .	1,50
No. 6. Theme et Variations . . . . .	4,-
Op. 24. Eugen Onegin. Lyrische Scenen. Clavierauszug (Hubert) . . . . .	24,-
Polonaise . . . . .	3,-
Potpourri . . . . .	5,-
Walzer (Hubert) . . . . .	3,-
Op. 31. Slavischer Marsch (Batalina) . . . . .	4,-
Op. 34. Valse-Scherzo (Laub) . . . . .	4,50
Op. 36. 4. Symphonie (F moll) (Langer) . . . . .	15,-
Op. 39. Kinder-Album. 24 leichte Clavierstücke (Laub). Heft I—IV . . . . . je	2,50

Siehe Original zu 2 Händen.

Op. 42. Souvenir d'un Lieu cher (Laub). No. 1. Méditation . . . . .	2,50
No. 2. Scherzo . . . . .	2,50
No. 3. Mélodie . . . . .	1,20
Op. 43. Suite No. 1. Arrangement vom Componisten . . . . .	12,-

#### Daraus einzeln:

No. 4. Marche miniature . . . . .	1,50
Op. 43 No. 4a. Marche miniature (Siloti) . . . . .	1,50
Op. 45. Capriccio italien. Arrangement vom Componisten . . . . .	6,-
Op. 48. Serenade. Arr. vom Componisten . . . . .	10,-

#### Daraus einzeln:

No. 2. Walzer . . . . .	1,80
No. 3. Elegie . . . . .	1,80
Op. 49. „1812“, Overture . . . . .	6,-
Op. 50. Trio (Langer) . . . . .	15,-
Op. 61. Mozartiana. Suite No. 4 (G). 4 Stücke von W. A. Mozart, für Orchester übertragen (Langer) . . . . .	4,50
Op. 64. 5. Symphonie (E moll) (Taneeff) . . . . .	15,-
Op. 66. Dornröschen. Ballet. Clavierauszug (Rachmaninoff) . . . . .	36,-
— No. 6. Walzer (Siloti) . . . . .	2,50
— Potpourri (Langer) . . . . .	4,50
Op. 66a. Suite aus dem Ballet „Dornröschen“ (La Belle au Bois dormant) (Rachmaninoff) . . . . .	7,-
Op. 67. Hamlet. Phantasia-Overture (Pachulski) . . . . .	5,-
Op. 67b. Hamlet, von W. Shakespeare. Overture, Melodramen, Märsche und Entr'actes (Langer) . . . . .	13,50
Potpourri aus der Oper „Pique-Dame“, Op. 68 (Langer) . . . . .	4,50
Potpourri aus der Oper „Jolanthe“, Op. 69 (Langer) . . . . .	—
Op. 70. Souvenir de Florence. Sextuor (Pachulski) . . . . .	15,-
Op. 71. Der Nussknacker. Ballet. Clavierauszug (Arensky) . . . . .	30,-

#### Daraus einzeln:

Overture . . . . .	2,-
No. 2. Marsch . . . . .	1,80
No. 3. Galopp . . . . .	1,80
No. 5. Grossvateranz . . . . .	2,40
No. 9. Schneeflocken-Walzer . . . . .	4,50
No. 12. Divertissement:	
a) Chokolade . . . . .	1,-
b) Kaffee (Arabischer Tanz) . . . . .	1,20
c) Thee (Chinesischer Tanz) . . . . .	1,-
d) Trepak (Russischer Tanz) . . . . .	1,-
e) Tanz der Mirlitons . . . . .	1,20
f) Polichinels . . . . .	1,80
No. 13. Blumen-Walzer . . . . .	3,-
No. 15. Walzer und Apotheose . . . . .	3,-
Potpourri (Langer) . . . . .	5,-
Op. 71a. Suite, tirée de la partition du ballet „Casse-Noisette“ (Der Nussknacker) (Langer) . . . . .	10,-
Elegie (No. 2, G dur) (Langer) . . . . .	1,80
Festmarsch (Langer) . . . . .	3,-
Marche militaire (Langer) . . . . .	1,50
Marche solennelle (Langer) . . . . .	2,50
Hopak, Kosakentanz aus der Oper „Mazepa“ (Langer) . . . . .	2,50

### Clavier zu 2 Händen.

Op. 2. Souvenir de Hapsal. 3 Morceaux. Complet . . . . .	2,50
Séparément:	
No. 1. Ruines d'un château . . . . .	—,80
No. 2. Scherzo . . . . .	1,30
No. 3. Chant sans paroles . . . . .	—,80

### Clavier zu 2 Händen.

Op. 5. Romance . . . . .	1,-
Op. 6 No. 6. „Nur wer die Sehnsucht kennt“, siehe Wilm, 50 russische Romanezen II No. 4. . . . .	—
Op. 9. 3 Morceaux. Complet . . . . .	2,50
Séparément:	
No. 1. Réverie . . . . .	1,-
No. 2. Polka de Salon . . . . .	1,-
No. 3. Mazurka de Salon . . . . .	1,-
Op. 10. 2 Morceaux. Complet . . . . .	1,50
Séparément:	
No. 1. Nocturne (F dur) . . . . .	—,80
No. 2. Humoresque . . . . .	—,80
Op. 19. 6 Morceaux. Complet . . . . .	5,-

Séparément:

No. 1. Réverie du soir . . . . .	—,80
No. 2. Scherzo humoristique . . . . .	1,20
No. 3. Feuillet d'album . . . . .	—,60
No. 4. Nocturne . . . . .	—,80
No. 5. Capriccioso . . . . .	1,-
No. 6. Theme et Variations . . . . .	2,-
Op. 24. Eugen Onegin. Lyrische Scenen. Clavierauszug (Hubert) . . . . .	9,-
Einleitung . . . . .	—,60
Mazurka (Herzberg) . . . . .	1,25
Paraphrase de Concert (Pabst Op. 81). Edition de Concert . . . . .	5,-
Edition de Salon (simplifiée) . . . . .	3,50
Polonaise (Fr. Liszt) . . . . .	3,-
Walzer (Th. Kirchner) . . . . .	2,-
Potpourri . . . . .	3,-
Op. 31. Slavischer Marsch (Arrangement vom Componisten) . . . . .	3,-
Op. 37. Sonate (G) . . . . .	8,-
Op. 37a. Die Jahreszeiten. Compl. netto . . . . .	3,-

Einzeln:

No. 1. Januar . . . . .	—,80
No. 2. Februar . . . . .	1,-
No. 3. März . . . . .	—,60
No. 4. April . . . . .	—,80
No. 5. Mai . . . . .	—,80
No. 6. Juni . . . . .	1,-
No. 7. Juli . . . . .	—,80
No. 8. August . . . . .	1,-
No. 9. September . . . . .	—,80
No. 10. October . . . . .	—,80
No. 11. November . . . . .	1,-
No. 12. December . . . . .	1,-
Op. 38 No. 2. Das war im ersten Lenzesstrahl (Henselt) . . . . .	1,50
Op. 39. Kinder-Album. 21 leichte Clavierstücke. Complet . . . . .	4,-

#### In 4 Heften:

Heft I. 1. Morgengebet. 2. Wintermorgen. 3. Pfeifchen spielen. 4. Mama. 5. Marsch hülzerner Soldaten. 6. Die kranke Puppe . . . . .	1,50
Heft II. 7. Der Puppe Grablegung. 8. Walzer. 9. Die neue Puppe. 10. Mazurka. 11. Russisches Lied. 12. Bauer auf dem Accordeon spielend . . . . .	1,30
Heft III. 13. Russischer Volkstanz (Kamarinskaja). 14. Polka. 15. Italienisches Lied. 16. Altes französisches Lied. 17. Deutsches Lied. 18. Neapolitanisches Lied . . . . .	1,30
Heft IV. 19. Ammenmärchen. 20. Hexe im Walde. 21. Süsse Träumerei. 22. Gesang der Lerche. 23. Lied des Drehorgelmannes. 24. In der Kirche . . . . .	1,30
Op. 40. 12 Morceaux. Complet . . . . .	6,-

#### Séparément:

No. 1. Etude . . . . .	1,-
No. 2. Chanson triste . . . . .	—,60
No. 3. Marche funebre . . . . .	1,-
No. 4. Mazurka . . . . .	1,-
No. 5. Mazurka . . . . .	1,-
No. 6. Chant sans paroles . . . . .	—,80
No. 7. Au village . . . . .	1,-
No. 8. Valse . . . . .	1,-
No. 9. Valse . . . . .	1,-
No. 10. Danse russe . . . . .	—,80
No. 11. Scherzo . . . . .	1,-
No. 12. Réverie interrompue . . . . .	—,80
Op. 42. Souvenir d'un lieu cher (Laub). No. 1. Méditation . . . . .	2,-
No. 2. Scherzo . . . . .	1,80
No. 3. Mélodie . . . . .	1,20
Op. 43 No. 4a. Marche miniature aus der Suite (Siloti) . . . . .	1,-
Op. 45. Capriccio italien (Pachulski) . . . . .	5,-
Op. 48. Serenade für Streichorchester . . . . .	—

#### Daraus:

No. 2. Walzer (Th. Kirchner) . . . . .	2,-
No. 3. Elegie (Th. Kirchner) . . . . .	1,50
Op. 49. „1812“, Overture . . . . .	4,-

### Clavier zu 2 Händen.

Op. 51. 6 Morceaux. Complet . . . . .	6,-
Séparément:	
No. 1. Valse de salon . . . . .	1,80
No. 2. Polka peu dansante . . . . .	1,20
No. 3. Menuetto scherzoso . . . . .	1,20
No. 4. Natha-Valse . . . . .	1,20
No. 5. Romance . . . . .	1,20
No. 6. Valse sentimentale . . . . .	1,20
Op. 66. Dornröschen. Ballet. Clavierauszug (Siloti) . . . . .	12,-
Stücke aus dem Ballet (Th. Kirchner). No. 1. Walzer . . . . .	1,80
No. 2. Die Gaben der Feen . . . . .	1,80
No. 3. Tanz der Fee Lila . . . . .	1,-
No. 4. Die Bootfahrt zum Schloss. Panorama . . . . .	1,-
No. 5. Der gestiefelte Kater und das weisse Kätzchen . . . . .	—,80
No. 6. Aschenbrödel und der Ritter . . . . .	1,-
No. 7. Rothkäppchen und der Wolf . . . . .	—,80
No. 8. Mazurka . . . . .	1,80
No. 9. Die Verwandlung des Rosengartens . . . . .	1,50
Paraphrase de Concert (Pabst) . . . . .	3,-
Potpourri . . . . .	2,50

Op. 66a. Suite aus dem Ballet „Dornröschen“ (La Belle au Bois dormant) (A. Siloti) . . . . .

— Dieselbe erleichtert (E. Langer) . . . . .	4,-
Op. 67. Hamlet. Phantasia-Overture (Langer) . . . . .	4,-
Op. 67b. Hamlet von W. Shakespeare. Overture, Melodramen, Märsche und Entr'actes (Langer) . . . . .	7,50
Op. 68. Pique-Dame. Oper. Clavierauszug (Langer) . . . . .	12,-
Illustrations (Pabst) . . . . .	5,-
Schäferspiel (Th. Kirchner) . . . . .	2,-
Potpourri (Langer) . . . . .	3,-
Op. 69. Jolanthe. Oper. Clavierauszug (Langer) . . . . .	9,-
Potpourri (Langer) . . . . .	3,-
Op. 71. Der Nussknacker. Ballet. Clavierauszug (S. Taneeff) . . . . .	15,-

#### Daraus einzeln:

Overture . . . . .	1,50
No. 2. Marsch . . . . .	1,20
No. 3. Galopp . . . . .	1,-
No. 5. Grossvateranz . . . . .	1,50
No. 9. Schneeflockenwalzer . . . . .	2,50
No. 12. Divertissement:	
a) Chokolade . . . . .	—,80
b) Kaffee (Arabischer Tanz) . . . . .	1,-
c) Thee (Chinesischer Tanz) . . . . .	—,60
d) Trepak (Russischer Tanz) . . . . .	—,80
e) Tanz der Mirlitons . . . . .	1,-
f) Polichinels . . . . .	1,20
No. 13. Blumenwalzer . . . . .	1,50
No. 14. Tanz der Fee Drage . . . . .	1,50
Clavierauszug (erleichtert) vom Componisten . . . . .	12,-

#### Daraus einzeln:

Overture . . . . .	1,80
Potpourri (Langer) . . . . .	4,-
Op. 71a. Suite, tirée de la partition du ballet „Casse-Noisette“ (Nussknacker), arrangée par l'auteur . . . . .	6,-
Elegie (No. 2, G dur) (Th. Kirchner) . . . . .	1,20
Festmarsch zur Krönung Sr. Maj. Kaiser Alexander III., arrangirt vom Componisten . . . . .	1,80
— Derselbe erleichtert (Langer) . . . . .	1,50
Impromptu (As dur) . . . . .	1,20
Impromptu (Momento lirico) (As dur) . . . . .	1,50
Die Jungfrau von Orleans. Oper. Clavierauszug . . . . .	15,-
Marche militaire (Oeuvre posthume) . . . . .	1,25
Marche solennelle (Oeuvre posthume) (Langer) . . . . .	1,50
Mazepa. Oper. Clavierauszug . . . . .	12,-
Introduction . . . . .	2,10
Hopak, Kosakentanz . . . . .	1,80
Valse-Scherzo (Oeuvre posthume) . . . . .	1,50
Auswahl aus den Werken von P. Tschaikowsky, für Pianoforte übertragen von Richard Hoffman. No. 1. Scherzo aus der vierten Symphonie, Op. 36 . . . . .	1,50
No. 2. Andante aus der fünften Symphonie, Op. 64 . . . . .	1,-
No. 3. Adagio cantabile aus dem Sextett, Op. 70 . . . . .	1,50

### Clavier für die linke Hand allein.

Perpetuum mobile für Pianoforte von K. M. von Weber. Bearbeitet von P. Tschaikowsky . . . . .	1,80
---	------