

ÉDITION JURGENSON.

à Madame Sophie Jurgenson.

Impromptu-Caprice

POUR LE PIANO

par

P. TSCHAIKOWSKY.

Propriété de l'éditeur

MOSCOU chez P. JURGENSON.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez P. Sennewalda.

Prix 40 c.

IMPROMPTU-CAPRICE.

P. TSCHAIKOWSKY.

Andantino.

PIANO.

p *molto espressivo*

The first system of the piano score consists of two staves. The treble staff begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass staff begins with a half rest followed by a quarter note F3, then a quarter note G3, and a quarter note A3. The music continues with various rhythmic patterns and dynamics.

The second system continues the musical piece with similar rhythmic and melodic motifs. The treble staff features a series of eighth notes and quarter notes, while the bass staff provides harmonic support with chords and single notes.

The third system includes dynamic markings such as *cresc.* and *mf*. The treble staff shows a melodic line with some slurs, and the bass staff has a more active accompaniment. The tempo remains *Andantino*.

The fourth system features dynamic markings *f poco riten.* and *dim.*. The music shows a slight deceleration and a change in dynamics. The treble staff has a more complex melodic line, and the bass staff continues with its accompaniment.

Allegro vivo.

The fifth system begins with the tempo change to *Allegro vivo*. The treble staff starts with a series of eighth notes, and the bass staff has a more active accompaniment. A dynamic marking of *p* is present.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff is mostly silent, with a few notes appearing at the end of the system. A piano (*p*) dynamic marking is present in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has more activity, including some chords. Dynamics include *pp* (pianissimo) and *p* (piano).

Third system of musical notation. The treble staff has a more complex texture with some triplets. The bass staff continues with a steady accompaniment. A piano (*p*) dynamic marking is present.

Fourth system of musical notation. The treble staff features a triplet of eighth notes. Dynamics include *f più* (fortissimo più) and *cresc.* (crescendo).

Fifth system of musical notation. The treble staff has a complex texture with many notes, some beamed together. Dynamics include *mf* (mezzo-forte), *sempre*, *cres*, *cen*, *do*, and *stringendo*. The bass staff has a steady accompaniment.

Piu vivo.

The first system of music is in treble and bass clefs with a key signature of two sharps (F# and C#). It features a complex texture with many beamed notes and accents. The dynamic marking *f cresc.* is placed in the middle of the system.

Vivacissimo.

The second system continues the piece with a similar complex texture. The dynamic marking *ff* is placed at the beginning of the system.

The third system continues the piece with a similar complex texture. The dynamic marking *ff* is placed in the middle of the system.

Tempo I.

The fourth system marks a change in tempo to **Tempo I.** The texture becomes much simpler, with long notes and a more spacious feel. The dynamic marking *p* is at the start, and *molto espressivo* is written in the middle.

The fifth system continues the **Tempo I.** section with long, expressive notes and a focus on phrasing.

espress.
cresc.
f

This system contains the first two measures of the piece. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic markings include *espress.* at the top, *cresc.* in the middle, and *f* at the bottom.

dim.
p
p^o
mf

This system contains measures 3 and 4. The right hand continues the melodic development with some grace notes. The left hand has a more active role with eighth-note patterns. Dynamic markings include *dim.*, *p*, *p^o*, and *mf*.

p
pp

This system contains measures 5 and 6. The right hand has a more melodic and flowing line, while the left hand continues with a steady accompaniment. Dynamic markings include *p* and *pp*.

pp

This system contains measures 7 and 8. The right hand features a melodic line with some slurs. The left hand has a more rhythmic accompaniment. The dynamic marking is *pp*.

ppp

This system contains measures 9 and 10, ending the piece. The right hand has a melodic line with a final cadence. The left hand has a more active accompaniment. The dynamic marking is *ppp*.

EDITION JURGENSON.

	R. U.		R. C.
2747 Tschalkowsky. № 5. Из отзыва, из слова. C-moll.	-30	Tschalkowsky. Op. 44. Second Concerto pour le Piano avec orchestre ou un 2-d Piano.	
2748 № 6. Страшная минута. Fis-moll.	-30	4053 Partition.	7 —
2982 — 29. 3 ^{me} Symphonie D-dur pour grand Orch.:	6 —	4054 Les parties d'Orchestre.	8 50
2983 Partition.	14 —	4055 La partie de Piano avec accomp. d'un second Piano.	
2984 Parties séparées.	5 —	(p. j. il faut 2 exempl).	5 —
— 30. 3 ^{me} Quatuor. Esm. pour 2 Violons, Alto et Violoncelle:		— 45. Capriccio italien pour grand orchestre.	
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2986 Parties séparées.	4 —	4057 Les parties d'Orchestre.	9 —
2987 Pour Piano à 4 mains.	4 —	4058 Pour piano à 4/ms.	2 20
3080 — — Andante tirée. Arrangement pour Violon av. Piano par l'auteur. Es-moll.	-80	— 46. Six Duos p. chant. 6 Duette für Gesang.	3 —
3041 — 31. Marche Slave. B-moll. Arrang. pour le Piano seul par l'auteur.	1 —	Шесть дуэтов.	
3040 à 4 mains par A. Batalina.	1 50	№ 1. Солиде утомилось. Der Abend.	-70
3088 Partition d' Orchestre.	3 —	> 2. Баллада. Ballade.	-60
Parties d'Orchestre.	7 —	> 3. Слезы. Thränen.	-40
— 32. Francesca da Rimini. Fantaisie d'après Dante (E-moll) pour gr. Orchestre. Partition.	5 —	> 4. Вь огороде. Im Garten.	-40
3083 Parties.	10 —	> 5. Минута страсть. Leidenschaft.	1 —
3084 Arrangée par Ch. Klindworth à 2 mains.	2 50	> 6. Рассветъ. Dämmerung.	-50
3085 Arrangée > d ^o à 4 mains.	3 50	— 47. Sept Romances p. chant. 7 Lieder f. Gesang:	2 25
3331 — 33. Variations. A-dur. Violoncelle avec Orchestre ou Pianoforte.	2 70	Семь романсовъ.	
3332 — 34. Scherzo-Valse. C-dur. Violon avec Orchestre.	2 70	№ 1. Кабы знала я. Wenn ich das gewusst.	-50
3333 Violon avec Piano.	1 70	> 2. Горнимъ тихо. Durch die Gefilde des Himmels.	-40
3337 — 35. Concert. D-dur pour Violon avec Orch.	7 50	3. > На землю сумракъ. Der Dämmerung Schleier sank.	-40
3339 — Pour Violon avec Piano	4 50	> 4. Усни печальный другъ. Schlaf ein, betrübtes Lieb.	-40
3376 — 36. 4 ^{me} Symphonie en Partition.	9 —	> 5. Благодарю Васъ. Geseget seid mir Wald und Au.	-40
3378 Arr. à 4 mains par S. Танцев.	5 —	> 6. Дочь-ли царемъ. Ob heller Tag.	-50
3340 — 37. Sonate. en Piano seul.	2 70	> 7. Я-ли въ полѣ. War ich einst ein Halm.	-50
3341/46 — 38. Шесть романс. Six Romances russes.	1 50	— 48. Sérénade pour Orchestre à l'archet.	
3341/42 № 1. Серенада Донъ Жуана. 2.		Серенада для струннаго оркестра.	
3343 То было раннею весною. 3. Среди шумного бала. 4. О есибъ ты мола. 5. Любовь мерзена.		4411 Partition.	3 —
3344 6. Pimpinella. Кажд. по	-40	4412 Parties.	3 —
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> 2. Das war im ersten Lenzesstrahl.		585/56 — 50 Chansons populaires russes pour le Piano à 4 mains. 2 Cahiers à	1 50
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> 4. Ach wenn du Löuntest.		Partition pour chant et Piano.	4 —
> 5. Aus dem Jenseits.		3329 — Snégourotschka. Arrangée à 4 mains par L. Langer.	6 —
> 6. Pimpinella	à -40	2079 — Danses des bouffons de la drame «Snégourotschka» pour le Piano à 2 mains.	1 —
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3360/74 — 41. Литургия Іоанна Златоуста на 4 голоса. Партияура.	2 —	437 — Ouverture de l'opéra «Vakoula le forgeron». Arrang. pour le Piano à 4 mains.	1 30
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