

# Compositions

par

# P. Tschaïkowsky.



- Op. 1. Scherzo à la russe. Impromptu pour Piano . . . . . 1.—
- Op. 2. Souvenir de Hapsal. (Rémémorance of Hapsal.) Trois morceaux pour Piano.
  - No. 1. Ruines d'un château. (Ruins of a castle) . . . . . 1.—
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  - No. 3. Chant sans paroles. (Song without words) . . . . . 50
- Op. 3. Valse caprice pour Piano . . . . . 1.50
- Op. 4. Romance pour Piano . . . . . 1.—
- Op. 6. Sechs Lieder und Gesänge für eine Singstimme mit Pianofortebegleitung. Les Deutschen übertragen von Hans Schmidt.
  - No. 1. Glaub' nicht, mein Freund. Gedicht von Tolstol . . . . . 1.—
  - No. 2. Nicht Worte, Geliebter. Gedicht von Flaubert . . . . . 1.—
  - No. 3. So schmerzlich, so selig. Gedicht von Gailfe Rostoptchin . . . . . 1.—
  - No. 4. Die Thäne hebt. Gedicht von Tolstol. Für Bariton . . . . . 50
  - No. 5. Warm. Nach Heine . . . . . 50
  - No. 6. Nur wer die Sehnsucht kennt. Gedicht von Goethe . . . . . 50
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- Op. 9. Trois morceaux pour Piano.
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  - No. 2. Polka de salon . . . . . 1.—
  - No. 3. Mazourka de salon . . . . . 1.—
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  - No. 4. Er lebte sich so sehr. Gedicht von Auguste . . . . . 50
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  - No. 6. Ein elend Witzchen! Gedicht von K. H. . . . . 1.—

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  - No. 3. März. Lied der Lerche. (Chant de l'alouette. Song of the lark) . . . . . 75
  - No. 4. April. Schneeglöckchen. (Pierres-bleues. Snow-drops) . . . . . 1.—
  - No. 5. Mai. Helle Nächte. (Nuits blanches. Clear nights) . . . . . 1.—
  - No. 6. Juni. Barcarolle . . . . . 1.—
  - No. 7. Juli. Lied des Schätters. (Chant du moissonneur. The reaper's song) . . . . . 75
  - No. 8. August. Die Ernte. La moisson. The harvest) . . . . . 1.50
  - No. 9. September. Jagdlied. (Chant de chasse. Hunting) . . . . . 1.25
  - No. 10. October. Herbstlied. (En automne. In autumn) . . . . . 75
  - No. 11. November. Trübsal-Fahrt. (En Trébia. In the Trébia) . . . . . 1.25
  - No. 12. December. Weihnachten. (Noël. Christmas) . . . . . 1.25
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				No. 2.	Quasi Allegretto	1	
Op. 125	Zweite Serenade in 12 Capouts (E-dur). (Ilème Sérénade en 12 capouts. (M-majeur). 11nd Serenade in 12 Capouts. (E-maj.)		No. 3.	Allegretto giocoso.	1		
Heft I.	No. 1. Allegretto canabile. No. 2. Andantino.	2	No. 4.	Allegretto	1		
Heft II.	No. 5. Andante. No. 6. Appassionato. No. 7. Adagio. No. 8. Capriccioso.	2	No. 5.	Andante. Trübsinnig. (Marche funèbre. Funeral march.)	1		
Heft III.	No. 9. Masetto. No. 10. Intermezzo. No. 11. Allegretto grazioso. No. 12. Allegretto di marcia.	2	No. 6.	Andante.	1		
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No. 3.	Intermezzo	1		No. 1.	E-moll. (B-maj. F maj.)	1 35	
No. 4.	Lied (Chanson. Song.)	1		No. 2.	F-moll. (F-maj. F maj.)	1 25	
Op. 132	Vier Charakterstücke.			No. 3.	G-moll. (C-maj. C maj.)	1 75	
No. 1.	Caprice	1	No. 4.	F-dur. (F-maj. F maj.)	1 75		
No. 2.	Erinnerung (Souvenir. Remembrance.)	1	Op. 29	Ans Italien. (Souvenirs d'Italie. From Italy.) Drei Clavierstücke.			
No. 3.	Tanz (Valse. Waltz.)	1	No. 1.	Dolce, far niente	1 75		
No. 4.	Marcia giocosa	1	No. 2.	Ritornello	1 25		
<b>JENSEN Adolf</b>	Op. 30	Dolorosa. 6 Gesänge nach Dichtungen v. A. v. Chamisso. (6 chants comp. sur des poésies de Chamisso. 6 songs on poems of Chamisso.) Für das Pianoforte zu 2 Händen übertragen von Max Meyer-Oberstiller	4	No. 3.	Scherzo	1 25	
	Op. 37	Impromptu. Novalis' éditon corrigée	1 50	Op. 45	Zwei Clavierstücke. (Deux morceaux pour le piano écrits à J. Brahms. Two pieces for the piano, dedicated to J. Brahms.)		
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No. 1.	Fa-maj. (F-sharp.)	1 35	No. 2.	Capriccio über die Thema v. Liszt. (Caprice sur un thème de Liszt. Cap. on a theme of Liszt.)	1 50		
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	No. 3.	E-dur. (E-maj. E maj.)	— 75	Passaglia sin Concertstück. (Fugle. Concert piece. Concert piece. Arrangement über die Fugle de la sonate pour piano de Liszt. Fugle. Concert piece. Arrangement of the sonate's fugle piece in B-maj.)	2		

# Compositions

par

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- Op. 1. Scherzo à la russe. Impromptu pour Piano . . . . . 2.—
- Op. 2. Souvenir de Hapsal. (*Remembrance of Hapsal.*) Trois morceaux pour Piano.  
No. 1. Ruines d'un château. (*Ruins of a castle.*) . . . . . 1.—  
No. 2. Scherzo . . . . . 1.50  
No. 3. Chant sans paroles. (*Song without words.*) . . . . . —.80
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No. 3. So schmerzlich, so selig. Gedicht von Gräfin Rostoptschin . . . . . 1.—  
No. 4. Die Thräne bebt. Gedicht von Tolstoi. Für Bariton —.80  
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No. 3. März. Lied der Lerche. (*Chant de l'alouette. Song of the lark.*) . . . . . —.75  
No. 4. April. Schneeglöckchen. (*Perce-neige. Snow-drops.*) . . . . . 1.—  
No. 5. Mai. Helle Nächte. (*Belles nuits. Clear nights.*) . . . . . 1.—  
No. 6. Juni. Barcarolle . . . . . 1.—  
No. 7. Juli. Lied des Schnitters. (*Chant du moissonneur. The reaper's song.*) . . . . . —.75  
No. 8. August. Die Ernte. (*La moisson. The harvest.*) . . . . . 1.50  
No. 9. September. Jagdlied. (*Chant de chasse. Hunting.*) . . . . . 1.25  
No. 10. October. Herbstlied. (*En automne. In autumn.*) —.75  
No. 11. November. Troïkafahrt. (*En troïka. In the troïka.*) . . . . . 1.25  
No. 12. December. Weihnachten. (*Noël. Christmas.*) . . . . . 1.25
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LEIPZIG, ROB. FORBERG.

À Monsieur Antoine Door.

**VALE-CAPRICE.**

P. Tschaiakowsky, Op. 4.

A tempo rubato non troppo mosso.

**PIANO.**

*accelerando*

*mf crescendo*

*ff*

*ritardando* *molto più mosso*

*f*

8

8 *molto ritenuto*

*p espress.*

*mf* *mf*

*mf* *mf*

Tempo I.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Accents are placed over several notes in both hands.

Second system of musical notation. The right hand continues with a melodic line, incorporating some slurs and ties. The left hand maintains its accompaniment pattern. The dynamics and articulation remain consistent with the first system.

Third system of musical notation. The melodic line in the right hand shows further development with various note values and slurs. The left hand accompaniment continues to support the melody.

Fourth system of musical notation. A mezzo-forte (*mf*) dynamic is introduced. The right hand features a more active melodic line with slurs and ties. The left hand accompaniment includes some chords and rests.

Fifth system of musical notation. The piece returns to a piano (*p*) dynamic. The right hand continues with a melodic line, and the left hand accompaniment concludes with a mezzo-forte (*mf*) dynamic in the final measure.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. Dynamics include *p* in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a *dimin.* marking in the second measure and a *pp* marking in the fourth measure.

Third system of musical notation. The treble clef staff features a rhythmic pattern of eighth notes. The bass clef staff has a series of chords with accents.

Fourth system of musical notation. The treble clef staff has a series of chords with accents. The bass clef staff has a series of chords with accents.

Fifth system of musical notation. The treble clef staff has a series of chords with accents. The bass clef staff has a series of chords with accents.

musical score system 1, featuring treble and bass staves with notes and rests, and the tempo marking *molto ritenuto* at the top right.

musical score system 2, featuring treble and bass staves with notes and rests.

musical score system 3, featuring treble and bass staves with notes and rests, and the tempo marking **Tranquillo.** at the top left. Dynamic markings *p* and *p ma sensibile* are present.

musical score system 4, featuring treble and bass staves with notes and rests.

musical score system 5, featuring treble and bass staves with notes and rests.



First system of a piano score. The right hand features a melodic line with a slur over the first six measures. The left hand has a steady eighth-note accompaniment. The dynamic marking *poco più f* is placed above the first measure of the right hand.

Second system of a piano score. The right hand has a melodic line with a slur over the first six measures. The left hand has a steady eighth-note accompaniment. The dynamic marking *mf* is placed above the first measure of the right hand.

Third system of a piano score. The right hand has a melodic line with a slur over the first six measures. The left hand has a steady eighth-note accompaniment. The dynamic marking *p* is placed above the first measure of the right hand.

Fourth system of a piano score. The right hand has a melodic line with a slur over the first six measures. The left hand has a steady eighth-note accompaniment. The dynamic marking *p* is placed above the first measure of the right hand.

Fifth system of a piano score. The right hand has a melodic line with a slur over the first six measures. The left hand has a steady eighth-note accompaniment. The dynamic marking *p* is placed above the first measure of the right hand.

*leggiere*

*mf*

*con espr.*

*mf*

*leggiere*

*mf*

The musical score is arranged in six systems, each with a treble and bass clef staff. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The first system includes a dynamic marking of *p*. The notation is dense, with many chords and arpeggiated textures. The piece concludes with a double bar line and a key signature change to two flats (B-flat major or D-flat minor) in the final system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a series of eighth-note chords in the right hand and a bass line with eighth notes and rests in the left hand.

Second system of musical notation. It includes the instruction *accelerando* above the staff and *mf e crescendo* below the staff. The music continues with eighth-note chords and a bass line, showing a change in dynamics and tempo.

Third system of musical notation. It features a dynamic marking of *ff* (fortissimo) above the staff. The right hand plays a series of chords, while the left hand has a bass line with some rests.

Fourth system of musical notation. It includes the instruction *molto più mosso* above the staff and a dynamic marking of *f* (forte) below the staff. The right hand has a more active melodic line with eighth notes, and the left hand has a bass line with chords.

Fifth system of musical notation, continuing the piece with eighth-note chords in the right hand and a bass line in the left hand.

*molto ritenuto*

*p espress.*

*m.g.* *m.g.* **Tempo I<sup>mo</sup>**

*p*

*mf*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and single notes. A dynamic marking of *mf* is present in the second measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a prominent bass line with chords. A dynamic marking of *p* is present in the third measure of the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with many slurs. The bass clef staff has a bass line with chords. A dynamic marking of *dimin.* is in the first measure, and *pp* is in the fifth measure of the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with chords. A dynamic marking of *accelerando* is written above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with chords. A dynamic marking of *molto più mosso* is written above the treble staff. Dynamic markings of *f* and *mf* are present in the bass staff.

8 *cre - scen - do* 8

*poco a f poco*

8 *ff*

8 *ff*

*Tempo I.*

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

The second system continues the musical piece. The treble staff features a more complex melodic line with some slurs and accents. The bass staff continues with a steady accompaniment of chords and notes.

The third system begins with a dynamic marking of *p con delicatezza* in the bass staff. This system introduces triplet figures in both the treble and bass staves, marked with a '3' above the notes.

The fourth system continues the triplet patterns established in the previous system. The treble staff has a more active melodic line with triplets, while the bass staff maintains a consistent accompaniment.

The fifth system concludes the page with further triplet patterns in both staves. The treble staff has a more intricate melodic line, and the bass staff continues with its accompaniment.



The first system of music consists of two staves. The upper staff is in treble clef and contains four measures of music, each featuring a triplet of eighth notes. The lower staff is in bass clef and contains four measures, each featuring a triplet of eighth notes. The key signature has two sharps (F# and C#).

The second system of music consists of two staves. The upper staff begins with a measure number '8' and contains four measures of music with triplets. The lower staff begins with a dynamic marking 'pp' and contains four measures of music with triplets. The key signature has two sharps.

The third system of music consists of two staves. The upper staff begins with a measure number '8' and contains four measures of music with triplets. The lower staff contains four measures of music with triplets. The key signature has two sharps.

The fourth system of music consists of two staves. The upper staff contains four measures of music with triplets, some of which are connected by a slur. The lower staff begins with a dynamic marking 'pp' and contains four measures of music with triplets. The key signature has two sharps.

The fifth system of music consists of two staves. The upper staff contains four measures of music with triplets, all of which are connected by a large slur. The lower staff contains four measures of music with triplets. The key signature has two sharps.

Presto.

8

*cresc.*

Tempo I.

*fff*

8

8

b

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing a change in the bass line with a treble clef.

Fourth system of musical notation, featuring a treble clef and a key signature change to one sharp (F#).

Fifth system of musical notation, continuing the piece with a treble clef and one sharp key signature.

Sixth system of musical notation, featuring a treble clef and one sharp key signature.

Seventh system of musical notation, concluding the piece with a treble clef and one sharp key signature.



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