

P. TSCHAIKOWSKI

Ausgewählte  Compositions
COMPOSITIONEN  **CHOISIES**
für  pour
Piano

zu 2 Händen

à 2 mains

Op. 2. Souvenir de Hapsal.

- No. 1. Ruines d'un Chateau I 25
- 2. Scherzo I 75
- 3. Chant sans paroles I 25

Op. 5. Romance I 50

Op. 7. Valse-Scherzo I 75

Op. 9. Trois Morceaux.

- No. 1. Rêverie I 50
- 2. Polka de Salon I 50
- 3. Mazurka de Salon I 50

Op. 10. No. 2. Humoreske I 25

Op. 19. No. 1. Rêverie du Soir I 25


- 3. Feuillet d'Album I —
- 4. Nocturne I 25
- 6. Thème et Variations 2 50

Op. 37^{bis} No. 1. Près de la Cheminée I 50

- 3. Mars I 25
- 4. Avril I 25
- 5. Mai I 50
- 6. Juin I 50
- 11. Novembre I 50
- 12. Décembre I 50

Op. 40. No. 2. Chanson triste I —

- 4. Mazurka I 50
- 5. Mazurka I 50
- 6. Chant sans paroles I 25
- 7. Au Village I 75
- 8. Valse I 50
- 9. Valse I 50

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NOUVEAUTÉS POUR PIANO SEUL.

	No. 3.		No. 3.
Arditi, L. Il Bacio (Kuss-Walzer), Célèbre Valse. <i>Nouv.</i>		Eisoldt, C. A. Op. 36. Chanson d'amour (Minnegesang)	1 50
Edition	1 25	Elgar, E. Salut d'amour (Liebesgruss), Morceau mignon, arr.	1 25
Bachmann, G. Les Bluets, Mazurka	1 25	Frugatta, G. Danse du voile, Morceau de genre	1 75
— Canzonetta	1 25	— Gondolina et Napoletanina, Deux Caprices.	
— Chanson régence	1 25	No. 1. Gondolina	1 25
— Chanson styrienne	1 50	2. Napoletanina	1 75
— Chanson tyrolienne	1 25	— Heureux Présage, Etude mélodique	1 25
— Mon Cœur soupire, Air des Noces de Figaro de <i>Mozart</i> .		— Mazurka	1 50
Transcription	1 25	— Mélodie	1 25
— Polka napolitaine	1 25	— 6 Moments poétiques, Album Complet	3 —
— Souvenir de Toscane, Chanson	1 50	— Promenade à la source, Barcarolle	1 50
Baumfelder, Fr. Op. 356. Rococo, Klavierstück in alter		— Valse	1 75
Form (Genre ancien)	1 25	Gobbaerts, L. Op. 128. Non ti scordar di me! (Ne m'oublie pas!) Mélodie de <i>V. Robaudi</i> , Transcription brill.	
Beaumont, P. Les Castagnettes, Danse espagnole	2 —	Nouv. Edit.	1 75
— Chanson de Noël, Berceuse	1 50	— Marche des Braves	1 25
— Colinette, Danse mignonne	1 50	Goria, A. Op. 91. Marche triomphale, arr. par <i>H. Rupp</i>	2 —
— La Harpe sacrée	1 50	Gurney, W. A. Der neue Menuet-Walzer	1 50
— Marche militaire	1 25	Hartog, H. Bonheur, Gavotte-Sérénade, arr.	1 25
— Menuet en Ré	2 —	Ivanovici, J. Flots du Danube, Valse roumaine	1 25
— Pour Elle! Nocturne	1 25	Kowalski, H. Op. 40. Staccato-Valse	2 —
— Sourire d'amour, Rêverie	1 25	— Op. 42. Amoroso, Valse lente	2 —
— Talon rouge, Gavotte	1 50	— Op. 79. Sérénade japonnaise, Esquisse	1 50
— Tambourin	1 75	— Op. 80. Souvenir de Calcutta, Rêverie	1 25
— Tyrolienne	1 75	— Op. 81. Paysage printanier	1 25
— Une Nuit au Lido	1 50	— Op. 82. Paysage d'automne	1 25
Behr, F. Siegmunds Liebeslied aus „Die Walküre“ von		Laistner, M. Studie nach dem Walzer in Des-dur, Op. 64,	
<i>R. Wagner</i> , Salon-Transcription	1 75	No. 1 von <i>Fr. Chopin</i>	1 50
— Am stillen Herd in Winterszeit aus „Die Meistersinger von Nürnberg“ von <i>R. Wagner</i> , Salon-Transcription	1 50	Lebierre, O. Op. 87. Les Cigarières de Vevey, Minuetto-Valsette	1 75
— Walther's Preislied aus „Die Meistersinger von Nürnberg“ von <i>R. Wagner</i> , Salon-Transcription	1 75	— Op. 88. Scènes vosgiennes, Idylle-Ländler	2 —
— Cavatine a. d. Oper: „Cinq Mars“ von <i>Charles Gounod</i> , Transcription	1 75	— Op. 98. Fête bosnienne, Danse originale	1 75
Blumer, Th. Op. 5. Edelweiss, Introduction und Walzer	2 —	— Op. 99. Rayon d'espoir, Mazurka élégante	2 —
Braga, G. La Serenata, Légende valaque, Arr. facile par <i>P. Beaumont</i>	1 25	Liszt, Fr. Rhapsodies hongroises Complet no.	3 —
Cinna, O. de la. Op. 304. Zapateado mexicano (Danse mexicaine)	1 50	No. 8. Capriccio.	
— Op. 343. Perle andalouse (Pur Genre andalou)	1 25	9. Le Carnaval de Pesth.	
— Op. 445. Pas redoublé, Marche militaire	1 25	10. Preludio.	
Czibulka, A. Op. 318. Austria-Valse	1 25	Logé, H. La Gracieuse, Capriccio	1 50
Danbé, J. Op. 17. Berceuse, arr.	1 50	— Les Montagnes russes (Tobogganing), Galop de concert	1 75
Delacour, V. Colinette, Morceau gracieux	1 75	Ludovic, G. 3 Airs de ballet, No. 1, 2, 3	1 25
— Lune de miel (Flitter-Wochen), Sérénade	1 75	— Au Fond des bois, Nocturne	1 25
— Nuit d'été, Valse	1 50	— Jeunesse viennoise, Marche	1 —
— Sous les Palmiers, Valse	1 25	— Parfum discret, Nocturne	1 25
		— Rayons de bonheur, Bluette	1 50
		— Retour de la noce, Rondo	1 50

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- 9. Valse



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Morceaux choisis pour le Piano.

G. Bachmann, Chanson Ballade. Pr. M. 1.50.
Allegretto moderato.

G. Bachmann, Perles de Madrid. Habanera Pr. M. 1.50.
Allegro moderato.

G. Bachmann, Sorrento. Mazurka Elégante Pr. M. 1.50.
Mouvement de Mazurka.

G. Bachmann, Les Sylphes. Impromptu Valse Pr. M. 1.75.
Allegro.

F. Behr, Siegmunds Liebeslied. Pr. M. 1.75. La Valkyrie.

F. Behr, Walther vor der Meistersunft. Pr. M. 1.50. Les Maîtres Chanteurs

F. Behr, Walther's Preislied. Pr. M. 1.75. Les Maîtres Chanteurs

H. Kowalski, Il était une fois...! Conte Pr. M. 1.25.
Andantino.

O. Lebierre, Sons du Coeur. Morceau de Salon Pr. M. 1.75.
Andante con espessione.

VALE-SCHERZO

P. TSCHAIKOWSKY Op.7.

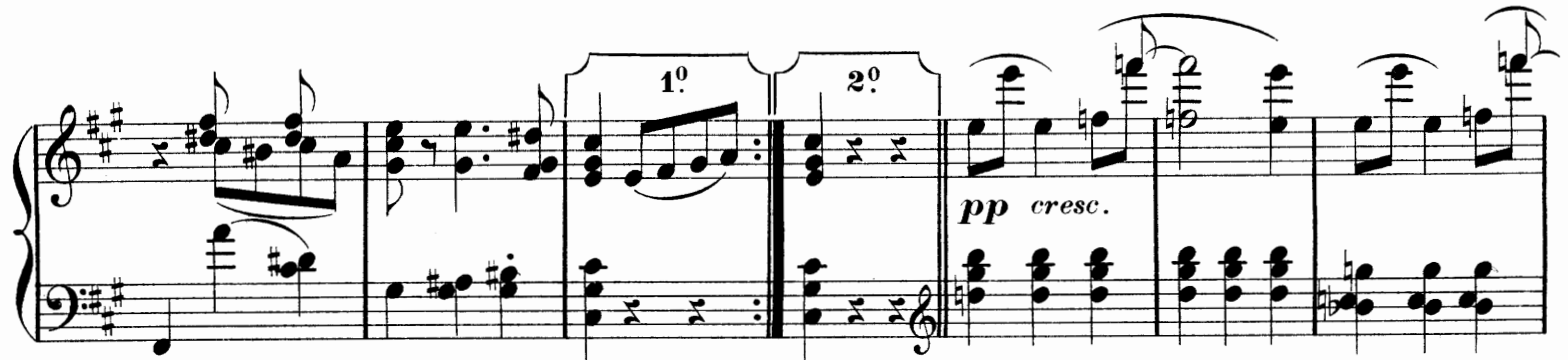
PIANO. *p*



p *mf*



1^o 2^o *pp cresc.*



f *pp cresc.*



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment. Dynamics include *f* and *mf*.

Second system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a harmonic accompaniment. Dynamics include *f* and *dim.*

Third system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a harmonic accompaniment. Dynamics include *mf*, *dim.*, and *p*.

Fourth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a harmonic accompaniment. Dynamics include *p*.

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a harmonic accompaniment. The lyrics "cre - - - - - scen - - - - - do" are written below the treble clef.

First system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It is marked with a forte (*f*) dynamic. The treble staff features a more active melodic line with slurs, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff is mostly empty, with a few notes appearing at the end of the system. The bass staff contains a melodic line marked with a forte (*f*) dynamic, which then transitions to a piano (*p*) dynamic towards the end of the system.

Fourth system of musical notation, showing a dense texture with many chords in both the treble and bass staves. The dynamics are not explicitly marked in this system.

Fifth system of musical notation. The treble staff has a melodic line with accents (>) and is marked with a pianissimo (*pp*) dynamic. The bass staff continues with a steady accompaniment. The word *marc.* (marcato) is written above the treble staff.

Sixth system of musical notation, featuring a melodic line in the treble staff with accents (>) and a steady accompaniment in the bass staff.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *poco più* and *f*.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation. The treble clef staff features a more active melodic line. Dynamic markings include *pp* and *p*.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development.

Fifth system of musical notation. The treble clef staff has a more rhythmic and melodic character. Dynamic marking includes *f*.

Sixth system of musical notation. The treble clef staff has a melodic line with some rests. Dynamic marking includes *pp*.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a bass line with slurs. Dynamic markings include *mf*, *f*, and *p*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and slurs. A dynamic marking of *p* is present.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and slurs. A dynamic marking of *p* is present.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with slurs. A dynamic marking of *mf* is present.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with slurs. A dynamic marking of *pp cresc.* is present.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with slurs. A dynamic marking of *pp cresc.* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and transitions to a mezzo-forte (*mf*) dynamic. The notation includes various chordal textures and melodic lines.

Second system of musical notation. It starts with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking. The dynamic then returns to mezzo-forte (*mf*) and ends with another *dim.* marking. The music features intricate melodic patterns and chordal accompaniment.

Third system of musical notation. The dynamics are marked piano (*p*). The system contains several measures of music with complex chordal structures and melodic lines, including some grace notes.

Fourth system of musical notation. It begins with a piano (*p*) dynamic and concludes with a *cresc.* (crescendo) marking. The notation shows a variety of rhythmic and harmonic textures.

Fifth system of musical notation. The dynamic is marked piano (*p*). This system continues the melodic and harmonic development of the piece.

Sixth system of musical notation. The dynamics are marked *pp* (pianissimo) and *po.* (pianissimo). The music concludes with a delicate and soft texture.

co a poco cre-scen-do

ff

p

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic fragments in both hands, with some notes beamed together.

Second system of musical notation. The treble clef part begins with a melodic line marked *pp*. The bass clef part provides harmonic support with chords and some melodic movement.

Third system of musical notation. The treble clef part contains the vocal line with the lyrics "mo - ren - do". The bass clef part continues with harmonic accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line marked *ppp*. The bass clef part continues with harmonic accompaniment.

Fifth system of musical notation, the final system on the page. It shows the concluding chords and melodic fragments in both hands, ending with a fermata over the final notes.

Morceaux choisis pour le Piano.

F. d'Orso Op. 31, Ramage d'Oiseaux. Morceaux de Salon Pr. M. 1.50.

Moderato.
p grazioso e leggiiero
pp
pp
p

F. d'Orso Op. 32, Tentation. Hymne d'Amour Pr. M. 1.50.

Andante.
p
espressivo e cantabile
cresc.
p
mf

F. d'Orso Op. 33, Habanera Pr. M. 1.50.

Moderato con molto di moto.
gioniale

F. d'Orso Op. 35, Chanson de Kettly. Souvenir de Suisse Pr. M. 1.50.

Moderato.
p dolce e grazioso
pp
pp
cresc.
riten. un poco

F. d'Orso Op. 38, Au Temps des cerises. Valse de Salon Pr. M. 2. —

Brillante.
p grazioso e leggiiero

F. d'Orso Op. 40, Xérès. Chanson à boire espagnole Pr. M. 1.50.

Vivo.
scherzando e leggiiero molto
staccato
cresc.

F. d'Orso Op. 41, Paolita Pr. M. 1.75.

Allegretto.
p leggiiero e giocoso

F. d'Orso Op. 46, Après le Bal. Valse rêveuse Pr. M. 1.75.

Moderato.
p grazioso cantabile molto

F. d'Orso, Op. 47, Rêve d'un Ange. Nocturne Pr. M. 1.50.

Moderato.
p espressivo, cantabile molto