

# P. TSCHAIKOWSKI

Ausgewählte Compositions  
**COMPOSITIONEN CHOISIES**  
für Piano  
pour

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<sup>bis</sup> 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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**B. SCHOTT'S SÖHNE**  
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# NOUVEAUTÉS POUR PIANO SEUL.

	N <sup>o</sup> 3.		N <sup>o</sup> 3.
<b>Arditi, L.</b> Il Bacio (Kuss-Walzer), Célèbre Valse. <i>Nouv.</i>		<b>Eisoldt, C. A.</b> Op. 36. Chanson d'amour (Minnegesang)	1 50
Edition . . . . .	1 25	<b>Elgar, E.</b> Salut d'amour (Liebesgruss), Morceau mignon, arr.	1 25
<b>Bachmann, G.</b> Les Bluets, Mazurka . . . . .	1 25	<b>Frugatta, G.</b> 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
<b>Baumfelder, Fr.</b> Op. 356. Rococo, Klavierstück in alter		— Valse . . . . .	1 75
Form (Genre ancien) . . . . .	1 25	<b>Gobbaerts, L.</b> Op. 128. Non ti scordar di me! (Ne m'oublie pas!) Mélodie de <i>V. Robaudi</i> , Transcription brill.	
<b>Beaumont, P.</b> 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	<b>Goria, A.</b> Op. 91. Marche triomphale, arr. par <i>H. Rupp</i>	2 —
— La Harpe sacrée . . . . .	1 50	<b>Gurney, W. A.</b> Der neue Menuet-Walzer . . . . .	1 50
— Marche militaire . . . . .	1 25	<b>Hartog, H.</b> Bonheur, Gavotte-Sérénade, arr. . . . .	1 25
— Menuet en Ré . . . . .	2 —	<b>Ivanovici, J.</b> Flots du Danube, Valse roumaine . . . . .	1 25
— Pour Elle! Nocturne . . . . .	1 25	<b>Kowalski, H.</b> 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
<b>Behr, F.</b> Siegmunds Liebeslied aus „Die Walküre“ von		<b>Laistner, M.</b> 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	<b>Lebierre, O.</b> 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
<b>Blumer, Th.</b> Op. 5. Edelweiss, Introduction und Walzer	2 —	— Op. 99. Rayon d'espoir, Mazurka élégante . . . . .	2 —
<b>Braga, G.</b> La Serenata, Légende valaque, Arr. facile par <i>P. Beaumont</i> . . . . .	1 25	<b>Liszt, Fr.</b> Rhapsodies hongroises . . . . .	Complet no. 3 —
<b>Cinna, O. de la.</b> 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.	
<b>Czibulka, A.</b> Op. 318. Austria-Valse . . . . .	1 25	<b>Logé, H.</b> La Gracieuse, Capriccio . . . . .	1 50
<b>Danbé, J.</b> Op. 17. Berceuse, arr. . . . .	1 50	— Les Montagnes russes (Tobogganing), Galop de concert	1 75
<b>Delacour, V.</b> Colinette, Morceau gracieux . . . . .	1 75	<b>Ludovic, G.</b> 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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# 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.

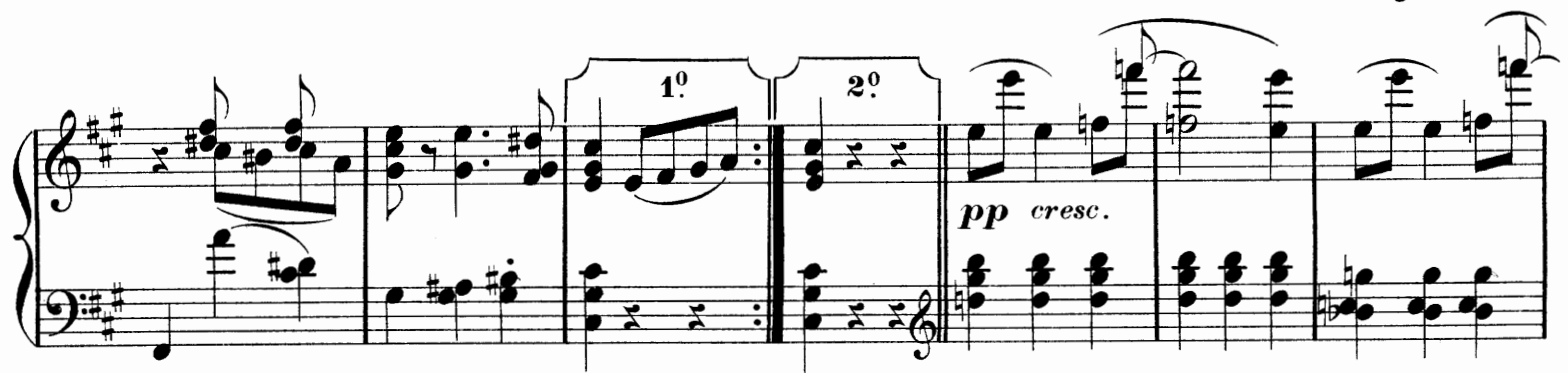
PIANO. *p*



*p* *mf*



1<sup>o</sup> 2<sup>o</sup> *pp cresc.*



*f* *pp cresc.*





First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). It includes dynamic markings *f* and *mf*.

Second system of musical notation, continuing the piece. It includes dynamic markings *f* and *dim.*.

Third system of musical notation, continuing the piece. It includes dynamic markings *mf*, *dim.*, and *p*.

Fourth system of musical notation, continuing the piece. It includes a dynamic marking *p*.

Fifth system of musical notation, continuing the piece. It includes the lyrics "cre - - - - - scen - - - - - do" written below the notes.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The first measure is marked with a piano (*p*) dynamic. The system contains five measures of music.

Second system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The first measure is marked with a forte (*f*) dynamic. The system contains six measures of music.

Third system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The first measure is marked with a forte (*f*) dynamic. The system contains six measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The system contains eight measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The first measure is marked with a pianissimo (*pp*) dynamic. The system contains eight measures of music. The word *marcato* (*marc.*) is written above the notes in the fifth measure.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The system contains eight measures of music.



First system of musical notation. It consists 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 melody in the treble staff with slurs and accents, and a bass line with chords and single notes. Dynamic markings include *poco più* and *f*.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The melody in the treble staff continues with slurs, while the bass line provides harmonic support with chords and moving lines.

Third system of musical notation. The treble staff continues with a melodic line, and the bass staff features chords. Dynamic markings include *pp* and *p*.

Fourth system of musical notation. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment of chords.

Fifth system of musical notation. The treble staff features a more active melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with slurs and accents. A dynamic marking of *f* is present.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a melodic line with slurs and accents. A dynamic marking of *pp* is present.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and ties, while the bass clef provides harmonic support. Dynamic markings include *mf*, *f*, and *p*.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with a slur, and the bass clef has chords. A dynamic marking of *p* is present.

Third system of musical notation, showing further development of the melody and accompaniment. A dynamic marking of *p* is visible.

Fourth system of musical notation, characterized by a more active bass line and complex chordal textures. A dynamic marking of *mf* is present.

Fifth system of musical notation, featuring a prominent bass line with chords and a melodic line in the treble. A dynamic marking of *pp cresc.* is present.

Sixth system of musical notation, concluding the page with a melodic line in the treble and a bass line with chords. 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 mezzo-forte (*mf*) in the second measure. The right hand plays a complex melodic line with many beamed notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. The right hand continues with a melodic line, marked with accents and slurs. Dynamics include forte (*f*), *dim.* (diminuendo), and mezzo-forte (*mf*) with another *dim.* marking. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand features a melodic line with a crescendo leading to a piano (*p*) dynamic. The left hand accompaniment continues with chords and some melodic fragments.

Fourth system of musical notation. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand accompaniment consists of chords and some moving lines.

Fifth system of musical notation. The right hand continues with a melodic line, marked with a piano (*p*) dynamic. The left hand accompaniment features chords and some melodic movement.

Sixth system of musical notation. The right hand has a melodic line with a piano (*p*) dynamic. The left hand accompaniment includes chords and some melodic lines. The system concludes with dynamics of *pp* (pianissimo) and *po.* (pianissimo).

co a poco cre-scen-do

*ff*

*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. Both staves are in the key of D major (two sharps). The music features a series of chords and melodic fragments, with some notes beamed together. The tempo and dynamics are not explicitly marked in this system.

The second system continues the piano accompaniment. The upper staff has a vocal line starting with a *pp* (pianissimo) dynamic. The lower staff provides harmonic support with chords and moving lines. The key signature remains D major.

The third system features the vocal line with the lyrics "mo - ren - do". The notes are placed below the lyrics. The piano accompaniment continues in the lower staff. The key signature is D major.

The fourth system is primarily piano accompaniment. The upper staff has a melodic line with some grace notes. The lower staff has a more active bass line. A *ppp* (pianississimo) dynamic marking is present. The key signature is D major.

The fifth system concludes the piece. It features piano accompaniment in both staves, ending with a final chord in the upper staff. The key signature is D major.

# 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*