

SELECTED COMPOSITIONS FOR THE PIANO BY ANTON RUBINSTEIN

OP. 1. ONDINE (SOUVENIR D'EMS). ETUDE.	35	MINIATURES. 12 MORCEAUX COMPLETE.	3 00
OP. 10. No. 22. KAMENNOI OSTROW. POR TRAIT, IN F#.	75	MINIATURES, IN SINGLE NUMBERS:	
OP. 14. LE BAL. No. 2. POLONAISE, IN Eb.	1 00	No 1. PRÈS DU RUISSEAU.	50
No. 4. VALSE DE CONCERT, IN A ₇ .	1 25	" 2. LE MENUET, IN Eb.	35
No. 9. GALOP DE CONCERT, IN B.	75	" 3. BERCEUSE, IN G.	35
OP. 23. No. 2. STACCATO-ETUDE, IN C.	75	" 4. HALLALI.	35
OP. 30. No. 1. BARCAROLLE, IN Fm.	50	" 5. SÉRÉNADE, IN Dm.	50
OP. 44. No. 1. ROMANCE, IN Eb.	35	" 6. L'HERMITE.	35
OP. 50. No. 3. BARCAROLLE, IN Gm. Arr	35	" 7. EL DACHTARAWAN. MARCHE ORIENTALE.	50
OP. 69. No. 2. NOCTURNE, IN G.	35	" 8. VALSE, IN F.	50
OP. 75. No. 2. AUBADE, IN Eb.	35	" 9. CHEVALIER ET PAYSE.	50
OP. 75. No. 8. NOCTURNE, IN G.	50	" 10. A LA FENÊTRE.	35
OP. 82. No. 7. POLKA BOHÈME, IN G.	40	" 11. REVOIR.	50
MARCHE À LA TURQUE DES "RUINES D'ATHÈNES," DE BEETHOVEN. TRAN- SCRIPTION.	35	" 12. CORTÈGE.	50
4ME BARCAROLLE, IN G.	50	POLONAISE, IN E.	1 00
5ME BARCAROLLE, IN Am.	75	SCHERZO, IN F.	1 25
DOUMKA, IN Gm.	75	SÉRÉNADE RUSSE No. 1, IN Dm.	75
GRANDE ETUDE No. 1, IN Dm.	1 25	SÉRÉNADE RUSSE No. 2, IN Am.	75
GRANDE ETUDE No. 2, IN A.	1 25	TROT DE CAVALLERIE.	50
IMPROMPTU, IN A ₇ .	60	VALSE-CAPRICE, IN Eb.	75
LÉONORE. BALLADE (D'APRÈS BÜRGER).	1 75	VARIATIONS SUR L'AIR "YANKEE DOO- DLE."	2 50
MÉLODIE, IN F.	40		
NOUVELLE MÉLODIE, IN F#m.	60		
		PIANO 4 HANDS.	
		OP. 82. No. 7. POLKA BOHÈME. Arr.	60
		TROT DE CAVALLERIE. Arr.	1 00

NEW YORK G.SCHIRMER 

VALSE CAPRICE.

Revised and Fingered by K. KLAUSER.

ANTON RUBINSTEIN.

Vivace.

Piano.

The musical score is written for piano and consists of six systems. The first system is marked *mf* and features a triplet in the right hand. The second system is marked *p* and includes a *ritard.* instruction. The third system is marked *a tempo. p* and contains several *Ped* (pedal) markings. The fourth system is marked *mf* and also includes *Ped* markings. The fifth system contains first and second endings, with the first ending marked with a '1.' and the second with a '2.'. The score concludes with a final *Ped* marking.

5 4 2 1 5 4 2 1

f

Ped

Ped

Ped

* * *

This system contains the first line of music. The right hand features a melodic line with a trill-like figure and a triplet. The left hand has a bass line with chords and a triplet. Fingerings are indicated with numbers 1-5. Dynamics include *f* and *Ped* (pedal) markings. Asterisks are placed below the staff.

f

Ped

Ped

Ped

* * *

This system contains the second line of music. It continues the melodic and bass lines from the first system. Dynamics include *f* and *Ped* markings. Asterisks are placed below the staff.

1. 2.

p

Ped

* * *

This system contains the third line of music, featuring a first and second ending. The right hand has a melodic line with a trill. The left hand has a bass line with chords. Dynamics include *p* and *Ped* markings. Asterisks are placed below the staff.

cresc.

This system contains the fourth line of music. The right hand has a melodic line with a trill. The left hand has a bass line with chords. Dynamics include *cresc.* (crescendo) markings.

mf

This system contains the fifth line of music. The right hand has a melodic line with a trill. The left hand has a bass line with chords. Dynamics include *mf* (mezzo-forte) markings.

cresc.

dolce.

Ped

Ped *

Ped

Ped

1. 4 5

2.

Ped *

Ped

Ped

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment with chords and moving lines. A dynamic marking *p* is present at the end of the system.

Second system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. A dynamic marking *dolce.* is present at the beginning. Pedal markings *Ped* and asterisks *** are located below the bass staff.

Third system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Pedal markings *Ped* and asterisks *** are located below the bass staff.

Fourth system of musical notation, marked with a first ending bracket *1.* Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Pedal markings *Ped* and asterisks *** are located below the bass staff.

Fifth system of musical notation, marked with a second ending bracket *2.* Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. A dynamic marking *mf* is present. Pedal markings *Ped* and asterisks *** are located below the bass staff.

5/4 5/4

Cresc.

2 1 2 1 1 1

4 1 5 1 2 5

Ped *

f

3 1 1 3 1 4

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

piu f

1 5

Ped

8

fff

2 4

Ped. à chaque mesure.

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 harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the first measure in the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. A dynamic marking of *meno f* is present in the second measure of the treble staff.

Third system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff has a consistent accompaniment. A dynamic marking of *f* is located in the third measure of the treble staff.

Fourth system of musical notation. The treble clef staff continues with the melodic line. The bass clef staff accompaniment remains. A dynamic marking of *mf* is placed in the fifth measure of the treble staff.

Fifth system of musical notation. The treble clef staff concludes the melodic line. The bass clef staff accompaniment continues. A fermata is placed over the final note of the first measure in the treble staff.

accel.
cresc.

Più vivace.
f

più f
ff

Ped

*

Tempo primo.

mp

1 più p

This system shows the beginning of the piece in 3/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment. The dynamic marking is mezzo-piano (mp), and the tempo is marked 'Tempo primo'. A first ending bracket labeled '1 più p' spans the final two measures.

1

p

Ped

Ped

*

This system continues the piano introduction with sustained chords in both hands. The right hand has a first ending bracket labeled '1'. The dynamic marking is piano (p). Pedal points are indicated by 'Ped' markings under the bass line. The system concludes with a star symbol (*).

2 Presto.

f

ff

This system marks the beginning of the 'Presto' section. The right hand has a first ending bracket labeled '2'. The dynamic marking changes to forte (f) and fortissimo (ff). The tempo is significantly increased. The left hand features a complex rhythmic pattern with slurs and fingerings.

5

1

This system continues the melodic line in the right hand, characterized by slurs and fingerings (5, 1). The left hand provides a steady accompaniment with slurs and fingerings (1).

8

1 2 4

5

4

2

1

Ped

*

This system features a long, sweeping melodic phrase in the right hand, indicated by a large slur and a first ending bracket labeled '8'. The left hand has a bass line with slurs and fingerings (1, 2, 4). The system concludes with a star symbol (*). A 'Ped' marking is present at the bottom left.

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