

7421.

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ИЗДАНИЕ ЮРГЕНСОНА

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от 78 № 395
N 2

ТАНЦЫ

И

СВАДЕБНОЕ ШЕСТВИЕ

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МОСКВА У П. ЮРГЕНСОНА
С ПЕТЕРБУРГА У ЮРГЕНСОНА. ВАРШАВА У Г. ЗЕННЕВАЛДА

9421.

S 66
996

243

3

ТАНЦЫ БАЯДЕРОКЪ I. 1. BAJADERENTANZ I.

изъ оперы
ФЕРАМОРСЪ.
А. РУБИНШТЕЙНА.

aus der Oper
FERAMORS.
A. RUBINSTEIN.



Allegretto.

PIANO.



2010004275

294

Musical score for page 294, featuring six systems of piano and bass clef staves. The score includes various dynamics such as *f*, *p*, *mf*, and *dim.*, along with articulations like slurs and accents. The notation is complex, involving many beamed notes and chords.

295

Musical score for page 295, featuring six systems of piano and bass clef staves. The score includes various dynamics such as *mf* and *p*, along with articulations like slurs and accents. The notation is complex, involving many beamed notes and chords.

286

6

Handwritten musical score for page 286, measures 6-11. The score is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a complex melodic line in the right hand and a supporting bass line in the left hand. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in measure 10. The piece concludes with a double bar line in measure 11.

287

7

Handwritten musical score for page 287, measures 7-12. The score is written in a grand staff (treble and bass clefs) with a key signature of two flats. It continues the melodic and harmonic material from the previous page. A dynamic marking of *cres.* (crescendo) is present in measure 7. The music features intricate rhythmic patterns and a variety of note values. A dynamic marking of *f* (forte) is present in measure 10. The piece concludes with a double bar line in measure 12.

288

2.
ТАНЦЫ СО СВѢЧАМИ КАШЕМИРСКИХЪ НЕВѢСТЪ.
LICHTERTANZ DER BRÄUTE VON KASCHEMIR.

изъ оперы **ФЕРАМОРСЪ.** aus der Oper **FERAMORS.**
А. РУВИНШТЕЙНА. A. RUBINSTEIN.

Allegretto.

Allegro moderato.

299



200

Musical score for page 10, measures 1-20. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*). Performance markings include *accelerando* and *cresc.*

201

Musical score for page 11, measures 1-20. The score continues from page 10, maintaining the same key signature and time signature. It features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (*p*).

302

First system of musical notation on page 12, consisting of a treble and bass staff. The treble staff contains dense chordal textures with many beamed notes, while the bass staff provides a steady accompaniment with quarter notes and rests.

Second system of musical notation on page 12, continuing the dense chordal textures in the treble and the accompaniment in the bass.

Third system of musical notation on page 12, featuring similar complex textures and rhythmic patterns.

Fourth system of musical notation on page 12, continuing the intricate harmonic and melodic development.

Fifth system of musical notation on page 12, concluding the page's musical content with similar complex textures.

303

First system of musical notation on page 13, starting with a dynamic marking of 'p' (piano). The treble staff has a melodic line with some grace notes, and the bass staff has a steady accompaniment.

Second system of musical notation on page 13, continuing the melodic and harmonic flow from the first system.

Third system of musical notation on page 13, featuring more complex textures in the treble staff.

Fourth system of musical notation on page 13, maintaining the intricate harmonic structure.

Fifth system of musical notation on page 13, concluding the page's musical content.

304

14

Handwritten musical score for page 304, measures 14-19. The score is in G major and 3/4 time. It features a complex piano accompaniment with many chords and arpeggios. The right hand has a melodic line with grace notes and slurs. The left hand has a steady bass line with chords. Dynamics include *p* and *f*. There are slurs and accents throughout.

305

15

Handwritten musical score for page 305, measures 15-20. The score continues from page 304. It features a complex piano accompaniment with many chords and arpeggios. The right hand has a melodic line with grace notes and slurs. The left hand has a steady bass line with chords. Dynamics include *f* and *p*. There are slurs and accents throughout. The word *accelerando* is written above the staff in measure 18.

306

307

ТАНЦЫ БАЯДЕРОКЪ II.

3.

BAJADERENTANZ II.

изъ оперы

aus der Oper

ФЕРАМОРСЪ.

FERAMORS.

А. РУБИНШТЕЙНА.

A. RUBINSTEIN.

Vivace.

308

Handwritten musical score for page 308, numbered 18. It consists of seven systems of piano music, each with a treble and bass staff. The music is in a minor key and features complex chordal textures and melodic lines. A first ending bracket is present at the top of the first system, and a second ending bracket is at the top of the second system. The score concludes with a double bar line and repeat dots.

309

Handwritten musical score for page 309, numbered 19. It consists of seven systems of piano music, each with a treble and bass staff. The music continues from the previous page with similar complex textures. A "cresc." marking is visible in the third system. The score concludes with a double bar line and repeat dots.

310

First system of musical notation on page 20, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation on page 20, continuing the piece with similar chordal textures.

Third system of musical notation on page 20, showing a more active melodic line in the treble clef.

Fourth system of musical notation on page 20, marked with a forte dynamic and a fermata over the first measure.

Fifth system of musical notation on page 20, featuring a section marked 'GODA' and 'cresc.'.

Sixth system of musical notation on page 20, concluding the page with sustained chords.

311

First system of musical notation on page 21, starting with a treble clef and a series of chords.

Second system of musical notation on page 21, featuring a melodic line in the treble clef.

Third system of musical notation on page 21, showing a continuation of the melodic and harmonic themes.

Fourth system of musical notation on page 21, with a steady melodic flow in the treble clef.

Fifth system of musical notation on page 21, continuing the melodic development.

Sixth system of musical notation on page 21, concluding the page with a series of chords and a fermata.

СВАДЕБНОЕ ШЕСТВИЕ.

изъ оперы
ФЕРАМОРСЪ.
А. РУБИНШТЕЙНА.

Allegro non troppo.

3099

4.

HOCHZEITSZUG.

aus der Oper
FERAMORS.
A. RUBINSTEIN.

Handwritten signature or initials.

3099

314

24

mp

31.39

315

25

30.99

316

Musical score for page 26, system 316. It consists of six systems of piano accompaniment, each with a treble and bass staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line.

317

Musical score for page 27, system 317. It consists of eight systems of piano accompaniment, each with a treble and bass staff. The music continues with similar complex rhythmic patterns and chordal textures as the previous page. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line.

TRIP
TRIP
TRIP
TRIP
TRIP

ИЗДАНИЕ ЮРГЕНСОНА.

ПРОДАЮТСЯ ВО ВСЯХЪ МУЗЫКАЛЬНЫХЪ МАГАЗИНАХЪ.

Оперы для пѣвн съ фортепиано.		отечественныхъ и иностран-		К. С.	
Вальера, Ф. Гюет Гейхель in 4 ^o	1	нахъ композиторовъ. Парти-	1	Степановъ. Сборникъ въстѣхъ	1
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— Barbere di Seville con recita-	1	одиночныхъ голосовъ. Парт. и	1	Рубинштейнъ, Н. Р. Сборникъ 50	1
— Hri secret in 8 ^o	1	голоса	1	лучшихъ новейшихъ роман-	1
Рубинштейнъ, А. Купецъ Калаш-	1	18 дѣтскихъ пѣсней съ нотами	1	совъ и классическихъ пѣсней.	1
никовъ in 8 ^o	1	и аккомпанементомъ по Шопе	1	Русские переводы сѣланы для	1
— Морецъ	1	и аккомпанементомъ по Шопе	1	этого изданія лучшими русск-	1
— Феррарскіе	1	Афанасьевъ, 54 пѣсни на 3, 4, 6 г.	1	скими нотами. 2-е издание	1
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— Дѣвченокъ	1	le piano	1	N. Rubinstein	1
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— Вальсъ степей	1	— Opus 72. Les années in 8 ^o 8	1	— Opus 72. Valse in 4 ^o	1
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— Вальсъ степей	1	— Opus 75. Les années in 8 ^o 8	1	— Opus 75. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 76. Les années in 8 ^o 8	1	— Opus 76. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 77. Les années in 8 ^o 8	1	— Opus 77. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 78. Les années in 8 ^o 8	1	— Opus 78. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 79. Les années in 8 ^o 8	1	— Opus 79. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 80. Les années in 8 ^o 8	1	— Opus 80. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 81. Les années in 8 ^o 8	1	— Opus 81. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 82. Les années in 8 ^o 8	1	— Opus 82. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 83. Les années in 8 ^o 8	1	— Opus 83. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 84. Les années in 8 ^o 8	1	— Opus 84. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 85. Les années in 8 ^o 8	1	— Opus 85. Valse in 4 ^o	1
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— Вальсъ степей	1	— Opus 97. Les années in 8 ^o 8	1	— Opus 97. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 98. Les années in 8 ^o 8	1	— Opus 98. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 99. Les années in 8 ^o 8	1	— Opus 99. Valse in 4 ^o	1
— Вальсъ степей	1	— Opus 100. Les années in 8 ^o 8	1	— Opus 100. Valse in 4 ^o	1

НЕ ПЛАТЯТЪ
МУЗЫКАЛЬНЫМЪ
ВЪЗДАМЪ