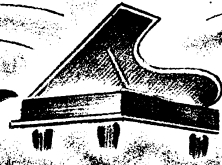


MUSIKALISCHES UNIVERSUM



No 4216 (1N°)

Anton
Rubinstein

Lichtertanz der
Bräute von Kaschmir

aus der Oper „Feramors“

Danza luminosa dell'Opera „Feramors“

Piano Solo

(Otto Singer)



ANTON J. BENJAMIN
LEIPZIG - MILANO

Lichtertanz der Bräute von Kaschmir

aus der Oper Feramors.

„Danza luminosa“ dell 'Opera: Feramors.

Anton Rubinstein

Allegretto

Allegro moderato

First system of musical notation, featuring a treble and bass clef with complex chordal textures and trills.

Second system of musical notation, including dynamic markings like *p* and *Ped. segue*.

Third system of musical notation, with *sempre Ped.* marking.

Fourth system of musical notation, showing trills and complex textures.

Fifth system of musical notation, featuring a forte *f* dynamic.

Sixth system of musical notation, including *accelerando* and *cresc.* markings.

p
con Ped.

p

p

First system of musical notation. Treble clef contains complex chords and arpeggios. Bass clef contains a steady accompaniment of eighth notes. A fermata is placed over the first measure of the bass line.

Second system of musical notation. Treble clef continues with complex chords. Bass clef accompaniment features a fermata over the first measure.

Third system of musical notation. Treble clef features a melodic line with a fermata. Bass clef accompaniment includes a fermata and a double bar line with an asterisk (*) below it.

Fourth system of musical notation. Treble clef contains complex chords. Bass clef accompaniment features a fermata over the first measure.

Fifth system of musical notation. Treble clef contains complex chords. Bass clef accompaniment features a fermata over the first measure.

Sixth system of musical notation. Treble clef contains complex chords. Bass clef accompaniment features a fermata over the first measure and a double bar line with an asterisk (*) below it.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. A dynamic marking of *p* (piano) is present in the bass staff. The system concludes with a trill ornament (*tr*) in the treble staff.

Ped. come prima

Second system of musical notation, continuing the piece with similar complex textures. It includes a trill ornament (*tr*) in the treble staff.

Third system of musical notation, featuring intricate chordal patterns and melodic fragments. Trill ornaments (*tr*) are used in the treble staff.

Fourth system of musical notation, characterized by dense chordal textures. It includes first and second endings marked with '8' and a repeat sign. Asterisks (*) are placed below the bass staff in the second and fourth measures.

Fifth system of musical notation, showing a transition in texture. A dynamic marking of *p* (piano) appears in the bass staff. Asterisks (*) are placed below the bass staff in the first and third measures.

Sixth system of musical notation, concluding the page with complex textures. It includes first and second endings marked with '8' and a repeat sign. Asterisks (*) are placed below the bass staff in the first and third measures.

First system of musical notation, featuring treble and bass staves. The music begins with a piano (*p*) dynamic. A fermata is placed over a measure in the bass staff. The system concludes with the instruction ** Ped. segue*.

Second system of musical notation. It includes trills (*tr*) in the treble staff. The system ends with the instruction *sempre Ped.*

Third system of musical notation, continuing the piece with various chordal textures and melodic lines in both staves.

Fourth system of musical notation, marked with a forte (*f*) dynamic. It features trills (*tr*) and includes the instruction ** accelerando*.

Fifth system of musical notation, continuing the *accelerando* section. It includes trills (*tr*) and dynamic markings.

Sixth system of musical notation, featuring complex chordal structures and trills (*tr*). The system concludes with a double bar line and the word *Fine*.

Beliebte Russische Musik

aus der



Erstklassige Bearbeitungen von EMIL VON SAUER, OTTO SINGER, M. FREY u. A.

KLAUIER ZWEIHÄNDIG

<p>1479 Arensky, A., op. 5 Nr. 5. Basso ostinato 1486 — op. 8. Scherzo 1485 — op. 20 Nr. 1. Bigarrures 1480 — op. 24 Nr. 2. Skizze 924 — op. 25 Nr. 1. Impromptu 1487 — op. 28 Nr. 1. Melodie im logaödisch. Metrum 1477 — op. 28 Nr. 2. Capriccio (Péons) 942 — op. 34 Nr. 2. Le coucou 609 — op. 36 Nr. 5. Consolation 599 — op. 36 Nr. 7. Valse 1478 — Barcarole 1489 Balakirew-Glinka, Die Lerche 3055/56 Blodek, Im Brunnen, Ouvertüre 2981a — Potpourri 1484 Borodine, Im Kloster 4167 — Mazurka 1481a Cui, César, Intermezzo 929a Glinka, Das Leben für den Zar, Ouvertüre 737a — Potpourri 2946a — Ruslan und Ludmilla, Ouvertüre 1144a — Potpourri 4025/26 — Souvenir d'une nuit d'été à Madrid, Ouvertüre 4168 Ijinski, A., Berceuse 1490 Lévine, M., op. 6. Humoreske 616 Liadow, A., Valse 943 — op. 7 Nr. 1. Intermezzo 4169 — Impromptu 4170 — Mazurka 4171 Mussorgski, M., Reiseindrücke aus der Krim 4172 — Méditation 4173 — Une larme 4174 — La couturière, Scherzo 4175 — In der Krim 4176 — Au village 4177 — Gopak</p>	<p>3922/23 Naprávník, E., op. 43 Nr. 3. La Chasse, Tableaux Musicaux 1494 — op. 48 Nr. 3. Mélancolie 1491 Pantschenko, S., op. 2 Nr. 1. Sonett Rachmaninoff, op. 3 Nr. 2. Prélude 1488a — op. 3 Nr. 4. Polichinelle 592 — op. 3 Nr. 5. Serenade 1482 — op. 10 Nr. 2. Valse 4178 — Elegie 4179 — Melodie 1474 Rebikoff, W., op. 2 Nr. 3. Valse mélancolique 1473 — op. 3 Nr. 1. Mignon 1472 — op. 3 Nr. 2. Romance sans paroles 1492 — op. 33 Nr. 4. Kleiner Walzer 108 Rubinstein, A., op. 3 Nr. 1. Melodie, F dur 4215 — op. 44 Nr. 1. Romance 4214 — op. 50. Barcarole 4217 — op. 82 Nr. 7. Polka (Bohème) 4218 — op. 103 Nr. 7. Toréador et Andalouse 4216 — Lichtertanz der Bräute von Kaschmir 611 — Trot de Cavallerie 4212/13 — Valse caprice 4180 Scriabine, A., Mazurka Cismoll 4178 — Mazurka Fis moll 2092a Smetana, Dalibor, Potpourri 2979a — Das Geheimnis, Potpourri 2084 — Der Kuß, Ouvertüre 2080a — Potpourri 2083 — Libussa, Ouvertüre 3018a — Potpourri 2980a — Teufelswand, Potpourri 1898a — Verkaufte Braut, Potpourri 2301 — Potpourri erleichtert 2978a — Zwei Witwen, Potpourri 1468 Spendiarow, op. 3 Nr. 2. Wiegenlied 1483 Statkowsky, R., Dumka 1495 Tiwolsky, E., Moskau, Fantasie</p>	<p>4084 Tschaikowsky, op. 2 Nr. 2. Chant sans paroles. (E. v. Sauer) 4085 — op. 5. Romanze in F moll (E. v. Sauer) 650 — op. 9 Nr. 3. Salon-Mazurka — op. 37a. <i>Die Jahreszeiten</i>: Am Kamin (Januar) Karneval (Februar) Lied der Lerche (März) und Schneeglöckchen (April) [E. v. Sauer] Mainacht (Mai) Barcarole (Juni) Lied der Schnitter (Juli) Die Ernte (August) Die Jagd (September) Herbstlied (Oktober) Troika-Fahrt (November) Weihnacht (Dezember) — op. 39. <i>Jugend-Album</i>: Morgengebet. Mein Mütterlein. Soldatenmarsch. Die neue Puppe — Walzer. Wintermorgen — Der kleine Reiter. Mazurka — Russisches Lied. Der Bauer spielt Harmonika. Kamarinskaja. Polka. Italienisch. Lied. Altfranzösisch. Lied — Deutsches Lied. Leierkasten. Neapolitanisches Tanzlied — Ammenmärchen. Hexe. Träumerei — Gesang der Lerche. In der russ. Kirche Die kranke Puppe. Der Puppe Begräbn. — op. 40 Nr. 1. Étude (E. v. Sauer) — Nr. 2. Chanson triste — Nr. 6. Chant sans paroles (E. v. Sauer) — op. 40 Nr. 10. Russischer Tanz — op. 40 Nr. 12. Unterbroch. Träumerei — op. 51 Nr. 5. Romanze (E. v. Sauer) 4154/55 — op. 59. Doumka, Scène rustique russe 4149 — op. 64. Andante aus der 5. Symphonie (R. Hoffmann)</p>
---	---	--

VIOLINE UND PIANOFORTE

Erstklassige Bearbeitung von Arthur Seybold

<p>1650 Antzeff, op. 9 Nr. 2. An der Wiege 1645 — op. 9 Nr. 3. Die Jagd 1638 Arensky, op. 30 Nr. 3. Berceuse 1411 Lévine, M., op. 13. Elegie 1412 — Chanson triste 1649 Malkoff, Adieu! Mazurka 1642a Naprávník, E., op. 64 Nr. 3. Mélodie russe 1643 Nemerowsky, A., op. 8. Meditation 1634a Rebikoff, Insouciance Souvenir douloureux, Journée d'automne 776/77 Rubinstein, A., op. 3 Nr. 1. Mélodie 4220 — op. 44 Nr. 1. Romanze 4221 — op. 50 Nr. 3. Barcarole 4222 — op. 103 Nr. 7. Toréador et Andalouse 4234/35 — Lichtertanz der Bräute von Kaschmir 2057/58 Smetana, Aus der Heimat, Heft 1 2059/60 — Heft 2 2088 — Wiegenlied aus der Oper „Der Kuß“</p>	<p>1924 Stwertka, B., Wiegenlied 1641 Tschaikowsky, P., op. 2 Nr. 3. Chant sans paroles 1944/45 — op. 6. Nur wer die Sehnsucht kennt 1635a — Andante cantabile aus op. 11 2982 — Canzonetta aus Violinkonzert op. 35 1639 — op. 37a Nr. 4. Perce neige 1640 — op. 37a Nr. 6. Barcarole 1644 — op. 37a Nr. 10. Chant d'automne 1646/47 — op. 37a Nr. 12. Noël 1960 — op. 39 Nr. 16. Lied d. Drehorgelmannes 1942 — op. 39 Nr. 20. Träumerei 1006 — op. 40 Nr. 2. Chanson triste 1151/52 Wieniawsky, H., op. 17. Légende 1154a — op. 19 Nr. 1. Mazurka Nr. 1 1155a — op. 19 Nr. 2. Mazurka Nr. 2 1153 — Kuyawiak (2. Mazurka) 4152 — Romanze a. dem Dmoll-Konzert op. 22</p>
---	---

KLAUIER VIERHÄNDIG

<p>2590 Arensky, A., op. 66. Menuetto 249a Rubinstein, A., Trot de Cavallerie 4219 — op. 103 Nr. 7. Toréador et Andalouse 800 Tschaikowsky, P., Altfranzösisch. Lied</p>

ALBUM RUSSE

36 ausgewählte Werke der besten russischen Komponisten ARENSKY, BORODINE, CUI, RACHMANINOFF, REBIKOFF, TSCHAIKOWSKY usw.

4 Hefte je M. 1.50
Komplett in einem Bande brosch. M. 4.50
Komplett gebd. M. 6.—

In jeder Musikalienhandlung zu haben oder direkt vom Verlag

ANTON J. BENJAMIN, LEIPZIG - MILANO