

W. Bessel et C^{ie} 1890

Valse-Caprice

pour le

PIANO

composée par

A. RUBINSTEIN

Edition originale.....	— 75c
facilitée.....	— 75 „
très facile.....	— 40 „
à 4 ms.....	1r. 15 „
pour 2 Pianos à 4 ms.....	1 „ 50 „
Violon et Piano.....	1 „ — „
Orchestre parisienne (Salon-orchestre avec Piano).....	net. 2 „ 25 „
Grande orchestre. Partition.....	1 „ 80 „
Parties.....	3 „ 30 „
Parties supplémentaires.....	à „ — 25 „
Flûte et Piano.....	1 „ — „

Propriété des éditeurs.

W. BESSEL et C^{ie}

S^t PETERSBOURG.

Nevsky, 54

MOSCOU.

Petrowka, 12

VALSE-CAPRICE.

SECONDO.

Vivace.

Ant. Rubinstein.

Primo.

p

ritard.

a tempo

p

cresc.

mf

p

cresc.

Собственность издателей

633

С. Петербургъ, у В. Бесселя и К^о



Мус. III. 72.030

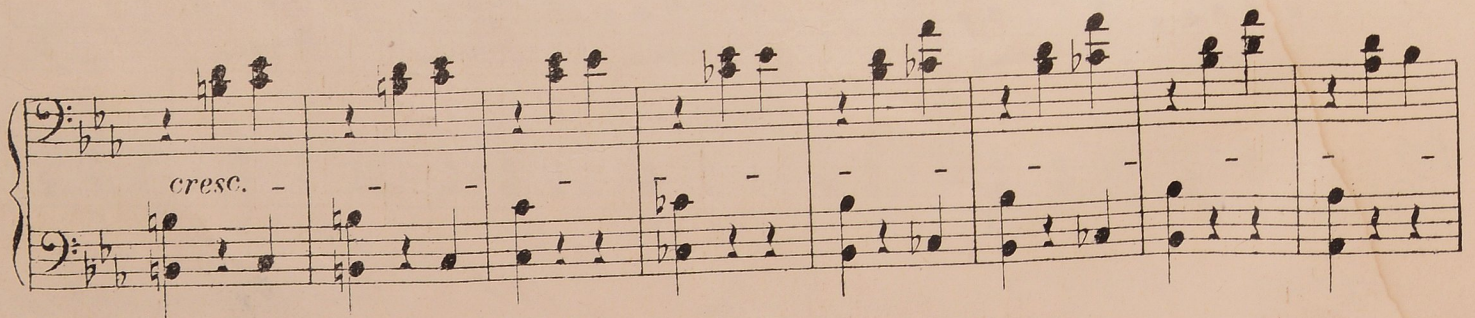
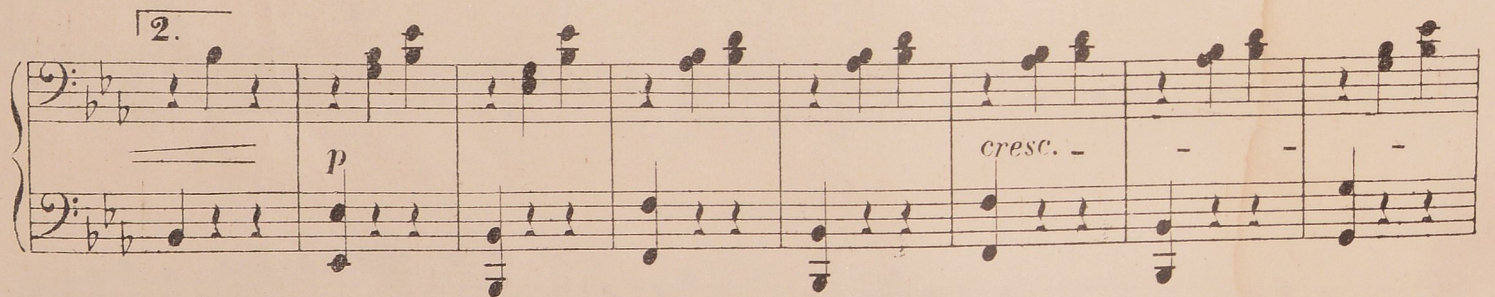
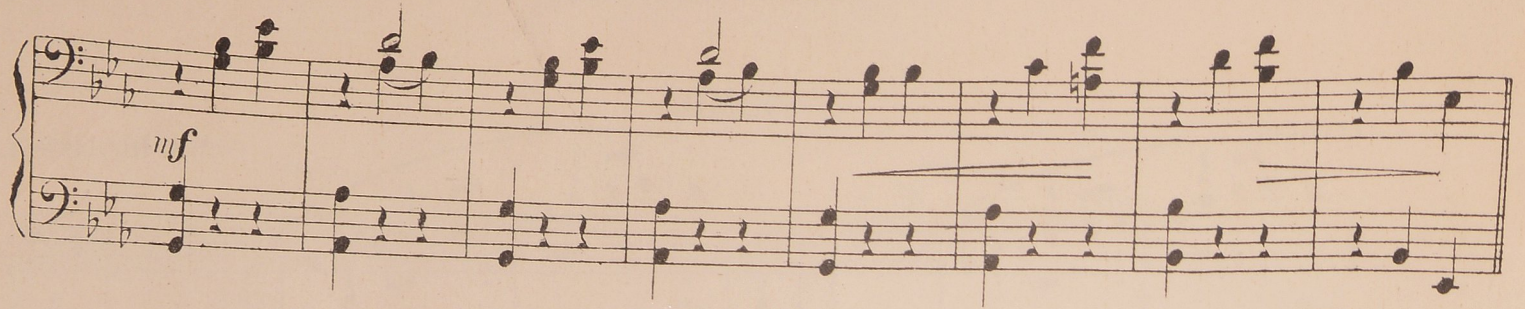
Zb. zab.

VALSE-CAPRICE.

Vivace. **PRIMO.** Ant. Rubinstein.

The musical score is written for piano accompaniment and a single melodic line. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked *Vivace.* The score is divided into five systems. The first system includes the tempo marking *Vivace.* and the instrument marking **PRIMO.** The first system also includes the composer's name, Ant. Rubinstein. The first system includes the dynamics *mf*, *mp*, and the number 5. The second system includes the dynamics *mf* and *p*, and the tempo markings *ritard.* and *a tempo*. The third system includes the dynamics *cresc.* and *mf*. The fourth system includes the dynamic *p*. The fifth system includes the dynamic *cresc.*

SECONDO.



PRIMO

5

First system of musical notation, measures 1-8. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present at the beginning.

Second system of musical notation, measures 9-16. The right hand continues the melodic development with some sixteenth-note passages. The left hand accompaniment includes chords and moving lines. The dynamic marking *f* is present at the beginning.

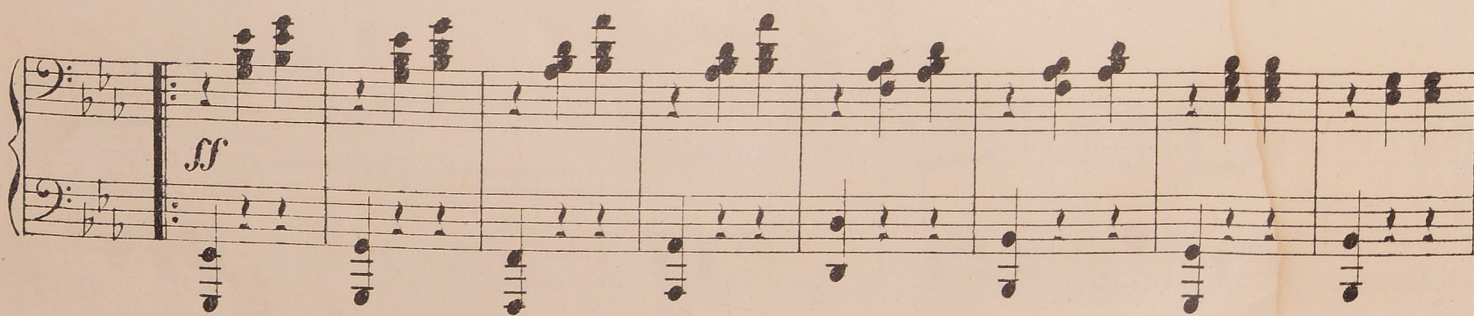
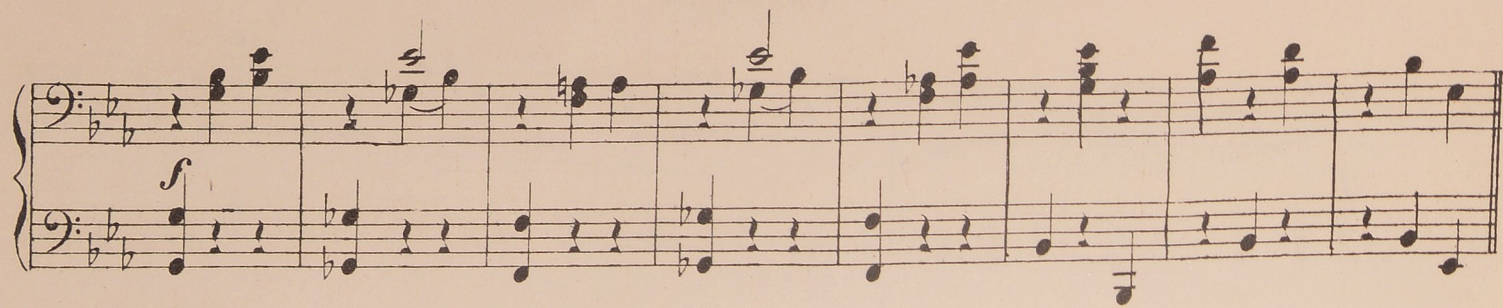
Third system of musical notation, measures 17-24. This system includes a repeat sign and two endings, labeled 1. and 2. The right hand has melodic lines, and the left hand has a steady accompaniment. The dynamic marking *f* is present at the beginning.

Fourth system of musical notation, measures 25-32. The right hand features a continuous sixteenth-note pattern. The left hand accompaniment consists of chords. The dynamic marking *p* is at the start, and *cresc.* is indicated in the middle.

Fifth system of musical notation, measures 33-40. The right hand has a melodic line with some grace notes. The left hand accompaniment includes chords and moving lines. The dynamic marking *mf* is present at the beginning.

Sixth system of musical notation, measures 41-48. The right hand features a continuous sixteenth-note pattern. The left hand accompaniment consists of chords. The dynamic marking *cresc.* is at the start.

SECONDO.

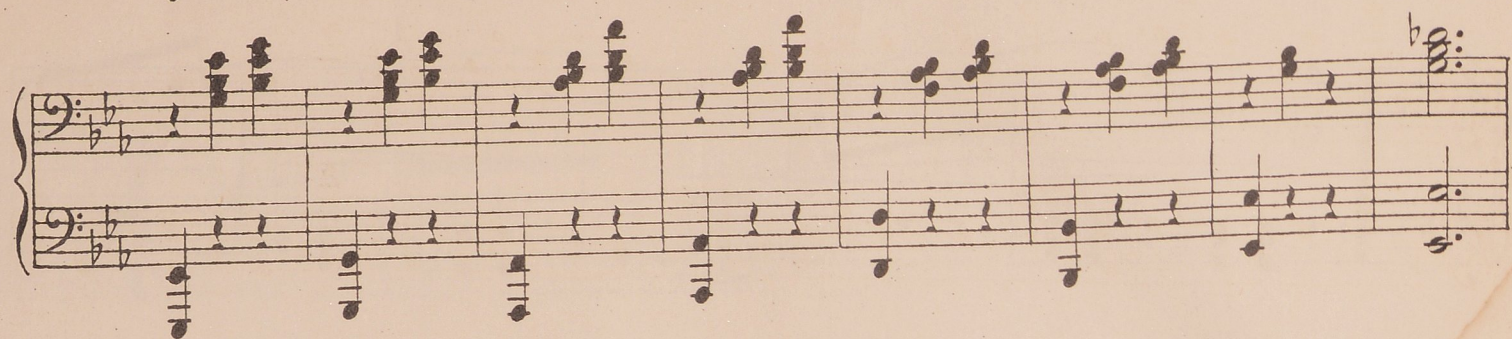
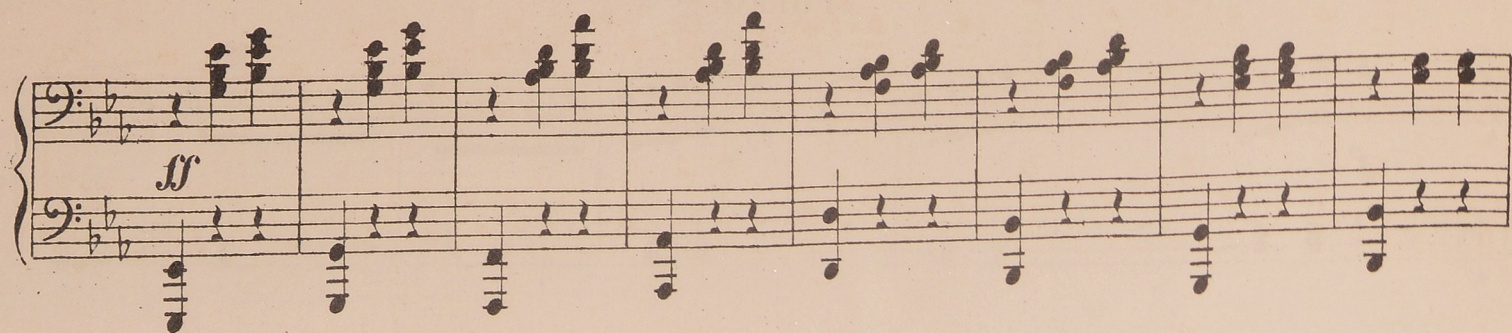


PRIMO.

7

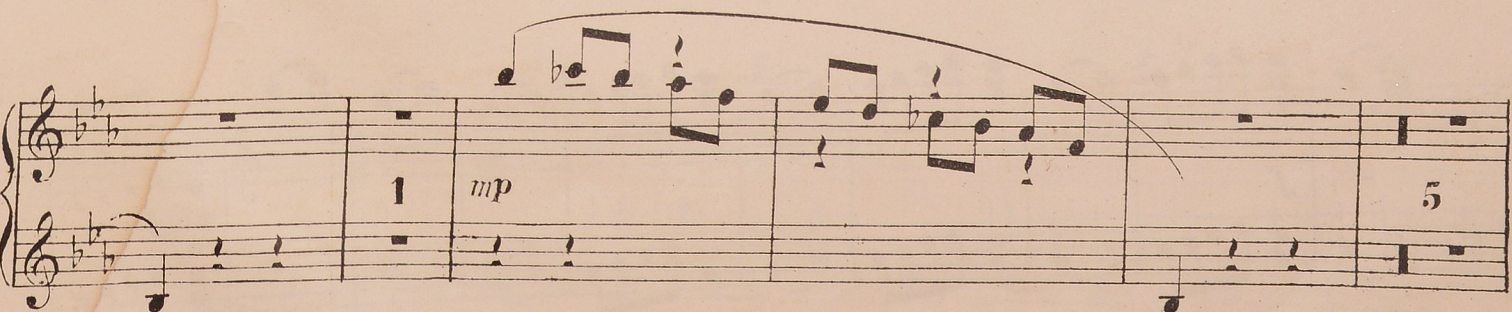


SECONDO.



PRIMO.

9



SECONDO.

rit. a tempo

2 2 p cresc. -

mf 1 p

cresc. - mf

ritard. animato

1 mf

cresc. -

f più f

PRIMO.

11

SECONDO.

The musical score is written for piano and bass. It consists of six systems of staves. The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics include *fff*, *meno f*, *f*, and *mf*. The piece concludes with the markings *accelerando* and *cresc.* in the final system.

fff

meno f

f

mf

accelerando

cresc.

PRIMO.

8

8

8

p *piu f*

1

1

8

fff

8

meno f

8

f

mf

accelerando

cresc.

2/4

2/4

SECONDO.

Più vivace.

First system of musical notation for 'Più vivace.' It consists of two staves in 2/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a forte (*f*) dynamic and a 'più *f*' marking later. The second staff also begins with a forte (*f*) dynamic. The music features rapid sixteenth-note passages in both hands.

Second system of musical notation for 'Più vivace.' It continues the two-staff arrangement in 2/4 time. The first staff begins with a forte (*f*) dynamic. The music maintains the rapid sixteenth-note texture.

Tempo I.

Third system of musical notation, marked 'Tempo I.' It begins with a large slur over a triplet of eighth notes in the first staff. The time signature changes to 3/4. The first staff has a 'Primo.' marking. The system concludes with first and second endings, indicated by the numbers '3' and '1' respectively.

Fourth system of musical notation. It features a first ending marked '1' and a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic. The time signature remains 3/4.

Presto.

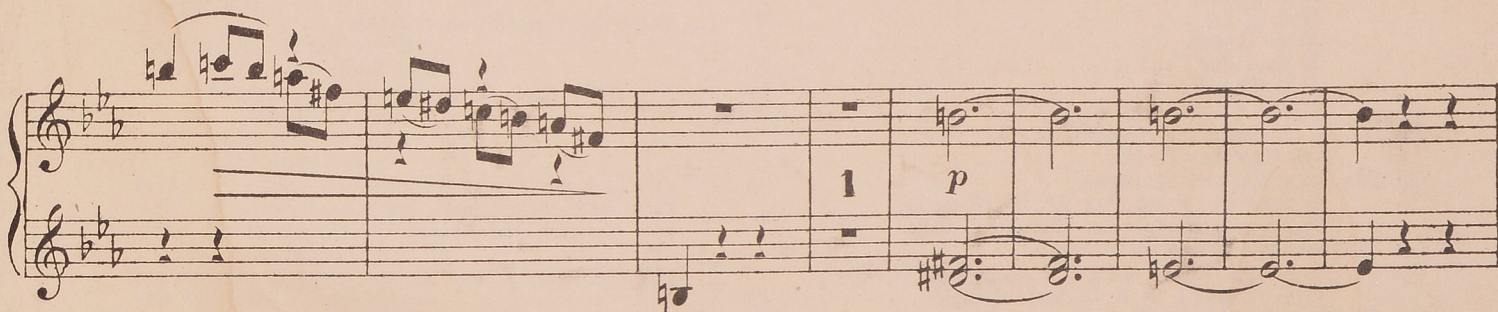
Fifth system of musical notation, marked 'Presto.' It begins with a fortissimo (*ff*) dynamic. The time signature changes to 2/4. The music features rapid sixteenth-note passages in both hands.

Sixth system of musical notation. It begins with a fortissimo (*ff*) dynamic. The system concludes with a first ending marked '2' and a fortissimo (*ff*) dynamic. The time signature remains 2/4.

Più vivace.



Tempo I.



Presto.



OEUVRES
d'Antoine RUBINSTEIN.

Pour le piano à deux mains

Op. 2. Deux Fantaisies sur des chansons populaires russes: № 1. Внѣзъ по матушкѣ по Воарѣ. № 2. Лучиншка.	— 85 1 —
Op. 10. № 22. La Gondolière (Rêve angélique—Fis-dur). № 22. — Nouv. éd. revue, doigtée et annotée.	— 40 — 50
Op. 12. Première Sonate (E-dur)	—
Op. 14. Le Bal, Fantaisie en 10 numéros net.	3 —
№ 1. Impatience	— 75
№ 2. Polonaise (Es-dur)	1 15
№ 3. Contredanse	1 30
№ 4. Valse (As-dur)	1 15
№ 5. Intermezzo (F-dur)	— 50
№ 6. Polka (Es-dur)	— 85
№ 7. Polka-Mazurka (F-dur)	— 75
№ 8. Mazurka (D-dur)	— 75
№ 9. Galop (H-dur)	— 85
№ 10. Le Rêve	1 —
Op. 15. Andante sus dem Trio № 1.	— 75
Op. 16. № 1. Impromptu (F-dur)	— 60
№ 1. — rev. par Fr. Czerny (V, 23)	— 60
№ 2. Berceuse (D-dur)	— 60
№ 2. — rev. par Fr. Czerny (V, 10)	— 60
№ 3. Sérénade espagnole (G-moll)	— 75
№ 3. — rev. par Fr. Czerny (V, 21)	— 75
Op. 21. Trois Caprices: № 1. (Fis-dur)	— 50
№ 2. (D-dur)	— 75
№ 3. (Es-dur)	— 60
Op. 22. № 1. Sérénade (F-dur)	— 40
Op. 23. Six Etudes caractéristiques net.	1 50
№ 1. F-dur	1 —
№ 2. C-dur	— 85
№ 3. Cis-moll	— 75
№ 4. Es-dur	— 60
№ 5. F-dur	— 85
№ 6. G-dur	— 75
Op. 24. Six Préludes net.	1 50
№ 1. As-dur	— 60
№ 2. F-moll	— 75
№ 3. E-dur	— 60
№ 4. H-moll	— 60
№ 5. G-dur	— 85
№ 6. C-moll	— 60
Op. 25. Premier Concerto (E-dur)	3 80
Op. 28. № 1. Nocturne (Ges-dur)	— 50
№ 2. Caprice (Es-dur)	1 —
Op. 29. Deux Marches funèbres: a) Pour le convoi d'un Artiste (F-moll) b) Pour le convoi d'un Héros (C-moll) réunis	1 —
Op. 35. Deuxième Concerto (F-dur)	4 —
Op. 37. Acrostiche 1) L (F-dur), 2) A (G-moll) 3) U (B-dur), 4) R (D-moll), 5) A (F-dur). Complet	1 75
Op. 38. № 4. Sarabande (H-moll)	— 25
№ 5. Gavotte (Fis-dur)	— 50
Op. 44. Soirées à St.-Petersbourg: № 2. Scherzo (A-moll)	— 50
№ 3. Preghiera (B-dur)	— 60
№ 4. Impromptu (G-dur)	— 50
№ 4. — rev. par Fr. Czerny (IV, 7)	— 50
№ 5. Nocturne (F-dur)	— 60
№ 6. Appassionata (H-moll)	— 85
Op. 45. Troisième Concerto (G-dur)	3 —
Op. 50. № 1. Nocturne (E-dur)	— 40
Op. 51. № 2. Enjouement (B-dur)	— 75
№ 3. Réverie (A-moll)	— 60
№ 3. — rev. par Fr. Czerny (V, 33)	— 60
№ 4. Caprice (Des-dur)	— 60
№ 5. Passion (F-dur)	— 85
№ 6. Coquetterie (B-dur)	— 75
Op. 53. Six Fugues (en style libre) introduites de Préludes: № 1. As-dur	— 85
№ 2. F-moll	— 60
№ 3. E-dur	— 85
№ 4. H-moll	— 75
№ 5. G-dur	— 85
№ 6. C-moll	— 75
Complet net.	1 50
Op. 70. Quatrième Concerto (D-moll)	4 —
Op. 77. Fantaisie (E-moll)	—
Op. 79. Iwan IV. Tableaux musical caractéristiques	2 —
Op. 88. Variations sur un thème original	3 25
Op. 93. Miscellanées: № 1. Ballade (Léonore de Bürger)	1 65
№ 2. Variations sur l'air «Yankee Doodle»	2 25
№ 3. Deux pièces: a) Doumka (G-moll)	— 75
b) Polonaise (E-dur)	1 15

Op. 93. № 4. Deux Sérénades russes: a) D-moll	— 75
b) A-moll	— 75
№ 5. Deux grandes Etudes: a) D-moll	1 —
b) A-dur	1 15
№ 6. Scherzo (F-dur)	1 15
№ 7. Cinquième Barcarolle (A-moll)	— 75
№ 8. Deux pièces: a) Nouvelle Mélodie (Fis-moll)	— 60
b) Impromptu (As-dur)	— 60
№ 3. Miniatures:	2 50
a) Près du Ruisseau	— 40
b) Menuet (Es-dur)	— 25
b) — rev. par Fr. Czerny (IV, 8)	— 30
c) Berceuse (G-dur)	— 25
c) — rev. par Fr. Czerny (V, 18)	— 30
d) Hallali (G-dur)	— 25
e) Sérénade (D-moll)	— 25
e) — rev. par Fr. Czerny (IV, 18)	— 30
f) L'Hermite (D-moll)	— 25
g) El Dachtarawan, marche orientale	— 40
g) — rev. par Fr. Czerny (III, 1)	— 50
g) — Edition facilitée par G. Dutsch	— 25
h) Valse (F-dur)	— 40
i) Chevalier et Payse	— 40
i) — rev. par Fr. Czerny (III, 5)	— 50
k) A la fenêtre	— 25
k) — rev. par Fr. Czerny (IV, 29)	— 30
l) Revoir	— 50
m) Le Cortège	— 30
Les douze numéros réunis (en volume) net.	1 50
Deux Etudes de concert: № 1. C-dur (auf falsche Noten)	— 85
№ 2. C-dur	— 75
Fantaisie hongroise	1 25
Deux Nocturnes: № 1. F-dur	— 60
№ 1. — rev. par Fr. Czerny (IV, 25)	— 60
№ 2. G-dur	— 75
№ 2. — rev. par Fr. Czerny (IV, 6)	

Propriété des éditeurs

St. Pétersbourg, Nevsky, 54.

W. BESSEL & C^{ie}

Moscou, Petrowka, 12.