

Compositions célèbres

pour deux PIANOS à 8 mains.

		R. C.
Balakirew, M.	Ouverture sur trois thèmes russes.	(A. Petrow) . . . 2 25
Dargomijsky, A.	Cosatschoque	(E. Langer) . . . 1 50
Gillet, E.	Loin du bal	(A. Kündinger) . . 1 —
Glinka, M.	Polonaise	(E. Messer) . . . 1 —
"	Ouv. espagnoles: 1) Jota Aragonesa.	(E. Langer) . . . 2 50
"	" " 2) Nuit d'été à Madrid.	(E. Langer) . . . 1 50
Henselt, A.	Nicolai-Marche	(par l'auteur) . . 1 20
Lwoff, A.	Hymne national russe	(A. Roubetz) . . — 40
Rimsky-Korsakow, M.	Sadko	(E. Langer) . . . 2 75
Rubinstein, A.	Op. 103. } N ^o 5. Pêcheur et Napolitaine. 1 50
"	" " } " 7. Toréador et Andalouse. 1 —
"	" " } " 8. Pèlerin et Fantaisie 1 —
"	" " } " 9. Polonais et Polonaise. 1 50
"	" " } " 11. Cosaque et Petite-Russienne 2 50
"	" " } " 20. Finale. 2 50
"	Trot de Cavalerie. — 80
"	Feramors. N ^o 1. Danse des bayadères I.	(E. Langer) . . . 1 25
"	" " 2. Danse des fiancées de Cachemir	(E. Langer) . . . 1 25
"	" " 3. Danse des bayadères II.	(E. Langer) . . . 1 25
"	" " 4. Le cortège de noces.	(E. Langer) . . . 1 25
Tschaïkowsky, P.	Op. 2. N ^o 3. Chant sans paroles — 80
"	" 13. 1-re Symphonie	(E. Langer) . . . 8 —
"	" 18. Tempête. Fantaisie d'après Shakespeare	(E. Langer) . . . 4 —
"	" 29. 3-me Symphonie D-dur	(E. Langer) . . . 9 —
"	" 29 ^a „Alla Tedesca“, tirée de la 3-me Symphonie. (S. Liapounow).	1 60
"	" 31. Marche slave.	(E. Langer) . . . 2 —
"	" 32. Francesca da Rimini. Fantaisie	(A. Schaefer) . . . 6 —
"	" 36. 4-me Symphonie (F-moll)	(E. Langer) . . . 8 —
"	" 45. Capriccio italien.	(E. Langer) . . . 3 25
"	" 48. Sérénade pour Orchestre à cordes	(E. Langer) . . . 5 —
"	" 48 ^a Valse, tirée de la Sérénade.	(E. Langer) . . . 1 50
"	" 48 ^a " " "	(A. Schaefer) . . . 1 50
"	" 49. Ouverture Solennelle 1812	(E. Langer) . . . 3 —
"	" 58. Manfrède. Poème symphonique	(W. Brüllow) . . 10 —
"	" 64. 5-me Symphonie (E-moll).	(E. Langer) . . . 8 —
"	" 66. N ^o 6. La belle au bois dormant. Valse.	(E. Langer) . . . 2 —
"	" 74. 6-me Symphonie (H-moll).	(E. Langer) . . . 7 —
"	Onéguine. Valse.	(E. Langer) . . . 2 20
"	Onéguine. Polonaise.	(A. Schaefer) . . . 2 —



Propriété de l'éditeur

P. JURGENSON à MOSCOU,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du Conservatoire de Moscou.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Тореадоръ и Испанка.

(XVIII вѣкъ)

А. РУБИНШТЕЙНЪ, Op. 103. № 7.

Secondo.

Allegro non troppo.

Piano II.

First system of musical notation for Piano II, measures 1-4. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *mf*.

Second system of musical notation for Piano II, measures 5-8. The right hand continues with intricate patterns. Dynamics include *p*.

Third system of musical notation for Piano II, measures 9-12. The right hand features a triplet of eighth notes. Dynamics include *p*.

Fourth system of musical notation for Piano II, measures 13-16. The right hand continues with complex patterns. Dynamics include *p*.

Fifth system of musical notation for Piano II, measures 17-20. The right hand features a triplet of eighth notes. Dynamics include *mf* and *cresc.*

Toréador et Espagnole.

(XVIII siècle)

A. RUBINSTEIN, Op. 103. №7.

Primo.

Allegro non troppo.

Piano II.

The musical score for Piano II consists of five systems, each with two staves. The key signature is B-flat major (two flats) and the time signature is 6/8. The first system begins with a '4' in the left hand and 'mf' dynamics. The second system includes 'mf' dynamics. The third system includes 'mf' dynamics. The fourth system includes 'mf' dynamics and a '1' in the left hand. The fifth system includes 'cresc.' dynamics.

Piano II. Secondo.

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with a *cresc.* marking. The lower staff is in bass clef and contains a rhythmic accompaniment. The system concludes with a *rit.* marking and a fermata over a whole note chord.

The second system consists of two bass staves. The upper staff features a complex, multi-measure rhythmic pattern with *ff* dynamics. The lower staff provides a steady accompaniment with *ff* dynamics.

The third system consists of two bass staves. The upper staff continues the complex rhythmic pattern with *ff* dynamics. The lower staff continues the accompaniment with *ff* dynamics.

The fourth system consists of two bass staves. The upper staff features a melodic line with *f* dynamics, while the lower staff continues the accompaniment with *ff* dynamics. The system ends with a first ending bracket labeled '1'.

The fifth system consists of two bass staves. The upper staff features a melodic line with *f* dynamics, while the lower staff continues the accompaniment with *ff* dynamics.

The sixth system consists of two bass staves. The upper staff features a melodic line with *ff* dynamics, while the lower staff continues the accompaniment with *ff* dynamics. The system concludes with a fermata and a final chord.

Piano II.
Primo.

cresc. *cresc.*

3 *ff*

ff

ff *f* *ff*

ff *ff*

ff