

# 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 <sup>o</sup> 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 <sup>o</sup> 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 <sup>o</sup> 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 <sup>a</sup> „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 <sup>a</sup> Valse, tirée de la Sérénade. . . . .	(E. Langer) . . . 1 50
"	" 48 <sup>a</sup> " " " . . . . .	(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 <sup>o</sup> 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<sup>o</sup>.

Kiew, chez L. Idzikowski.

## Тореадоръ и Испанка.

(XVIII вѣкъ)

А. РУБИНШТЕЙНЪ, Op. 103. № 7.

## Secondo.

Allegro non troppo.

Piano II.

Musical score for Piano II, Op. 103 No. 7 by Alexander Rubinshtein. The score is in 6/8 time, key of B-flat major, and consists of five systems of two staves each. The first system starts with a mezzo-forte (*mf*) dynamic. The second system starts with piano (*p*). The third system features a triplet in the right hand. The fourth system ends with a crescendo (*cresc.*) marking. The piece concludes with a final cadence in the fifth system.

# 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 of two staves each. The key signature is B-flat major (two flats) and the time signature is 6/8. The piece is marked 'Allegro non troppo' and 'Primo'. The first system begins with a 4-measure rest in the left hand, followed by a first ending bracket. The second system continues with a first ending bracket. The third system also features a first ending bracket. The fourth system includes a first ending bracket and a second ending bracket. The fifth system concludes with a first ending bracket and a 'cresc.' (crescendo) marking.

Piano II.  
Secondo.

The musical score is written for Piano II, Secondo, and consists of seven systems of staves. The first system includes a treble and bass staff with a *cresc.* marking in the bass and a *rit.* marking in the treble. The second system features a grand staff with *ff* markings in both hands. The third system continues with *ff* markings. The fourth system has *f* and *ff* markings, with a first ending bracket labeled '1' at the end. The fifth system has *f* and *ff* markings. The sixth system has *ff* markings. The seventh system has *ff* markings and ends with a fermata. The score is in a key signature of two flats and a 3/4 time signature.

Piano II.  
Primo.