

1890

## Romance in E $\flat$

Anton Rubinstein

Follow this and additional works at: <https://digitalcommons.conncoll.edu/sheetmusic>

---

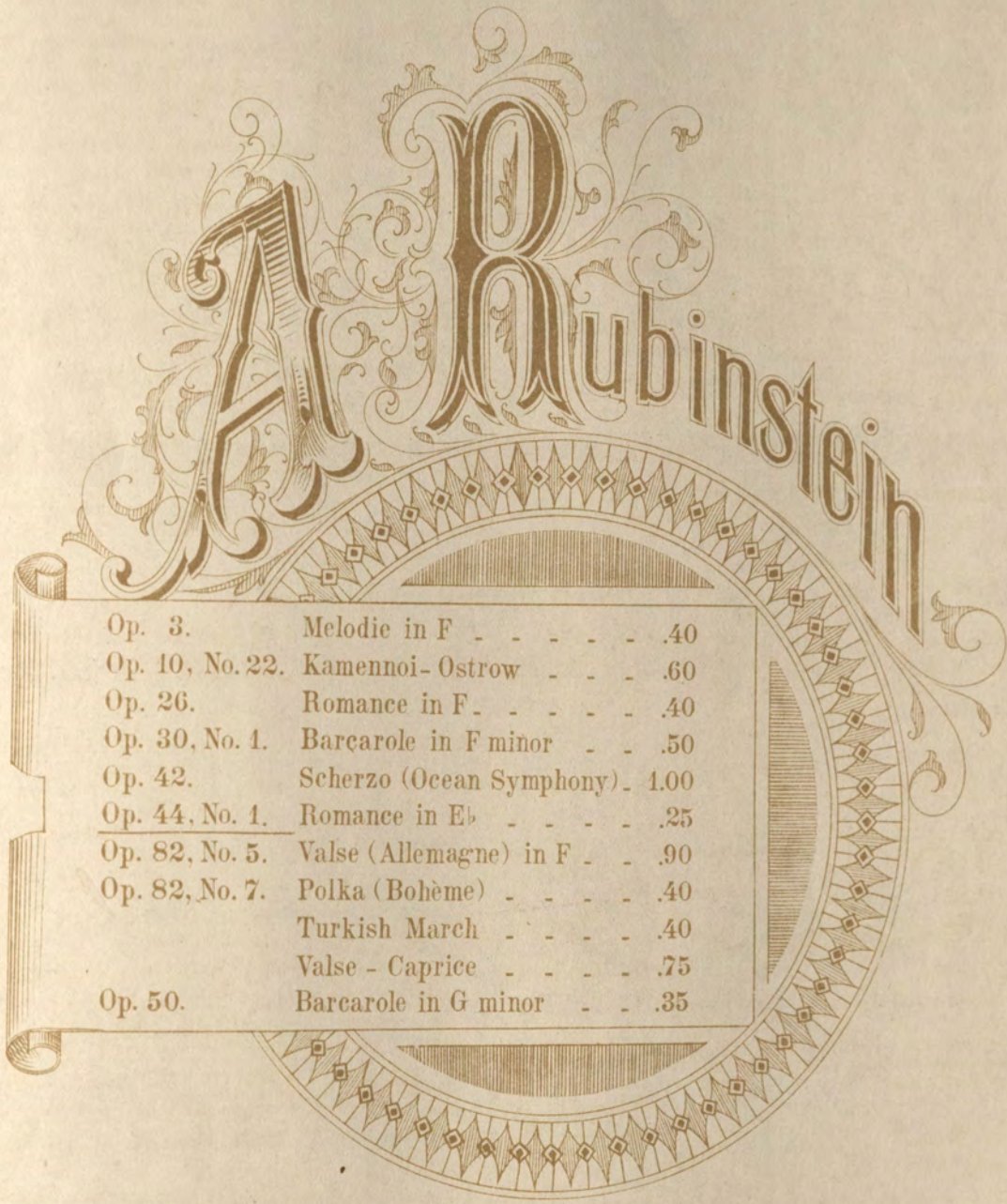
### Recommended Citation

Rubinstein, Anton, "Romance in E $\flat$ " (1890). *Historic Sheet Music Collection*. 495.  
<https://digitalcommons.conncoll.edu/sheetmusic/495>

This Score is brought to you for free and open access by the Greer Music Library at Digital Commons @ Connecticut College. It has been accepted for inclusion in Historic Sheet Music Collection by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact [bpancier@conncoll.edu](mailto:bpancier@conncoll.edu).

The views expressed in this paper are solely those of the author.





Op. 3.	Melodie in F - - - - -	.40
Op. 10, No. 22.	Kammenoi-Ostrow - - - - -	.60
Op. 26.	Romance in F. - - - - -	.40
Op. 30, No. 1.	Barcarole in F minor - - - - -	.50
Op. 42.	Scherzo (Ocean Symphony) -	1.00
Op. 44, No. 1.	Romance in E $\flat$ - - - - -	.25
Op. 82, No. 5.	Valse (Allemagne) in F - - - - -	.90
Op. 82, No. 7.	Polka (Bohème) - - - - -	.40
	Turkish March - - - - -	.40
	Valse - Caprice - - - - -	.75
Op. 50.	Barcarole in G minor - - - - -	.35

ARTHUR P. SCHMIDT.

Boston.  
146 Boylston St.

New York.  
136 Fifth Avenue.









*a tempo un poco animato.*

The musical score consists of seven systems of two staves each (treble and bass clef). The first system begins with a piano (*pp*) dynamic and includes markings for *Ped.* and *Tempo I.*. The second system features a *p cresc.* dynamic and a *ritard.* marking. The third system starts with a *mf* dynamic and includes a *Tempo I.* marking. The fourth system begins with a forte (*f*) dynamic and includes a *p cresc.* marking. The fifth system includes a *ritard.* marking and a *a tempo.* instruction. The sixth system starts with a forte (*f*) dynamic and includes a *marcato.* marking. The seventh system begins with a *a tempo.* instruction and ends with a *diminuendo* marking. Pedal markings (*Ped.*) are present throughout the score, often accompanied by asterisks. The score is written in a key signature of two flats and a 7/8 time signature.



# Favorite Compositions for the Pianoforte

published by **Arthur P. Schmidt, Boston, Mass.**

<b>Bruno Oscar Klein.</b>		<b>Chas. Morley.</b>		<b>Victor René.</b>	
<p>Op. 41. Capriccio. G. (5 B) . . . . . 1.00</p> <p>Op. 40. Album poétique.</p> <p>No. 1. Spring Morning. F. (3 C) . . . . . 40</p> <p>No. 2. Evening in the Woods. D♭. (4 C) . . . . . 40</p> <p>No. 3. Night on the Rhine. E♭. (4 B) . . . . . 40</p> <p>No. 4. Angelus. G♭. (3 C) . . . . . 35</p> <p>No. 5. Slavonic Cradle Song. B. (4 B) . . . . . 50</p> <p>No. 6. Capriccetto. C. (4 A) . . . . . 50</p> <p>Op. 43. Eight Characteristic Pieces.</p> <p>No. 1. Preludio. G. (2 C) . . . . . 40</p> <p>No. 2. Fairy Tale. A min. (2 B) . . . . . 25</p> <p>No. 3. Valse Noble. F. (3 A) . . . . . 40</p> <p>No. 4. In Bohemia. Polka. C. (2 B) . . . . . 40</p> <p>No. 5. Spinning Song. F. (2 B) . . . . . 40</p> <p>No. 6. Gavotte et Musette. D. (2 C) . . . . . 60</p> <p>No. 7. Serenade. G min. (2 B) . . . . . 60</p> <p>No. 8. Evening Song. C. (3 A) . . . . . 25</p> <p style="text-align: center;"><b>C. Kölling.</b></p> <p>Op. 157. Spring Flower. Impromptu. D. (2 C) . . . . . 50</p> <p>Op. 301. Roman Pilgrims' March. A min. (3 A) . . . . . 60</p> <p>Op. 302. At the Fountain. D. (3 B) . . . . . 60</p> <p>Op. 303. The Tournament. E♭. (3 B) . . . . . 60</p> <p>Op. 304. Remembrance of Lake Geneva. Valse brillante. E♭. (3 B) . . . . . 75</p> <p style="text-align: center;"><b>Calixa Lavallée.</b></p> <p>Grand March de Concert. E♭. (4 C) . . . . . 75</p> <p>Le Papillon (The Butterfly). Étude de Concert. E min. (4 B) . . . . . 75</p> <p>Souvenir of Toledo. Mazurka de Salon. E♭. (5 B) . . . . . 90</p> <p style="text-align: center;"><b>Alessandro Longo.</b></p> <p>Op. 9. Fantasia et Fuga. F min. (6 A) . . . . . 75</p> <p>Op. 14. Seconda Suite romantica.</p> <p>No. 1. Ove sei? (Canto d'amore). D♭. (4 C) . . . . . 50</p> <p>No. 2. Intermezzo. D♭. (3 C) . . . . . 50</p> <p>No. 3. Impromptu. B♭ min. (5 A) . . . . . 75</p> <p>Op. 15. Umoreska. B♭. (5 C) . . . . . 2.00</p> <p>Op. 16. Album lyrique. Edited by Philip Hale.</p> <p>No. 1. Mazurka. F min. (4 A) . . . . . 65</p> <p>No. 2. Arabesque. A♭. (3 C) . . . . . 50</p> <p>No. 3. Tristesse. D♭. (3 C) . . . . . 35</p> <p>No. 4. Idéal. F min. (3 B) . . . . . 35</p> <p>No. 5. L'Orientale. A min. (3 B) . . . . . 50</p> <p>No. 6. Danse Espagnole. A min. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>Jos. Löw.</b></p> <p>Op. 559. Sounds from the Carnival. (Fantasia.) (3 C) . . . . . 60</p> <p>Op. 560. Valse élégante de Salon. (3 B) . . . . . 60</p> <p>Op. 569 No. 1. Romanza. (3 B) . . . . . 50</p> <p>Op. 569 No. 2. Echo of the Chimes. (Nocturne.) (3 B) . . . . . 50</p> <p style="text-align: center;"><b>E. A. Mac Dowell.</b></p> <p>Op. 86. Etude de Concert. F♯. (6 A) . . . . . 75</p> <p>Op. 87. Les Orientales.</p> <p>No. 1. Clair de la Lune. F♯ min. (3 A) . . . . . 25</p> <p>No. 2. Dans le Hamac. A♭. (4 A) . . . . . 35</p> <p>No. 3. Danse Andalouse. A. (4 B) . . . . . 35</p> <p>Op. 17 No. 2. Hexentanz. B min. (5 C) . . . . . 75</p> <p>Six Little Pieces. After the style of Bach. Complete. (3 C &amp; 4 A) . . . . . 1.25</p> <p>Five Piano Pieces. Selected from Op. 39.</p> <p>Romanza. D. (3 C) . . . . . 25</p> <p>Arabesque. B♭. (4 B) . . . . . 40</p> <p>In the Forest. F♯. (4 A) . . . . . 25</p> <p>Idylle. A. (3 C) . . . . . 40</p> <p>Shadow Dance. F♯ min. (4 B) . . . . . 35</p> <p style="text-align: center;"><b>Tito Mattei.</b></p> <p>Souvenir de Sorrento. Saltarella. D. (3 C) . . . . . 75</p> <p style="text-align: center;"><b>E. S. Matton.</b></p> <p>Op. 16. The Wood Nymph. A♭. (3 B) . . . . . 60</p> <p style="text-align: center;"><b>E. Meyer-Helmund.</b></p> <p>Op. 83. Quatre Morceaux. Ed. by Philip Hale.</p> <p>No. 1. Scherzo-Polka. B♭. (3 A) . . . . . 50</p> <p>No. 2. Danse Andalouse. D min. (3 B) . . . . . 50</p> <p>No. 3. Valse noble. D♭. (3 B) . . . . . 50</p> <p>No. 4. Mélodie. E♭. (3 B) . . . . . 50</p>	<p>Op. 81. Violette des Bois. C. (3 A) Edited by Philip Hale . . . . . 50</p> <p>Op. 82. Petit Pinson. F. (3 C) Edited by Philip Hale . . . . . 50</p> <p>Op. 83. Prière à la Madone. E♭. (3 B) Edited by Philip Hale . . . . . 50</p> <p>Op. 89. Chant du Ménestral. E♭. (3 B) Edited by Philip Hale . . . . . 60</p> <p style="text-align: center;"><b>Jul. E. Müller.</b></p> <p>Op. 203. Transcription of Favorite Melodies.</p> <p>No. 1. How can I leave thee. B♭. (3 A) . . . . . 60</p> <p>No. 2. How fair thou art. F. (3 A) . . . . . 60</p> <p>No. 3. An Alexis. A. (3 B) . . . . . 60</p> <p>No. 4. Mill in the Valley. B♭. (3 A) . . . . . 60</p> <p>No. 5. Last Rose of Summer. F. (3 B) . . . . . 60</p> <p>No. 6. Loreley. E♭. (3 B) . . . . . 60</p> <p>No. 7. Home, sweet Home. D. (3 C) . . . . . 60</p> <p>No. 8. I would that my Love. D. (3 A) . . . . . 60</p> <p>No. 9. Shepherd's Sunday Song. B♭. (2 C) . . . . . 60</p> <p>No. 10. Lullaby by C. M. von Weber. C. (3 B) . . . . . 60</p> <p>No. 11. Russian National Hymn. F. (3 A) . . . . . 60</p> <p>No. 12. The Red Sarafan. F. (3 A) . . . . . 60</p> <p>Op. 217. Alpine Roses. C. (3 A) . . . . . 50</p> <p>Op. 207. Fare thee well. B♭. (3 B) . . . . . 75</p> <p>Op. 218. Forest Home. E♭. (3 A) . . . . . 50</p> <p>Op. 219. The Trumpeter. Polka Mazurka. F. (2 C) . . . . . 50</p> <p style="text-align: center;"><b>John Orth.</b></p> <p>Scherzo. D. (3 B) . . . . . 35</p> <p>Cradle Song. A. (4 A) . . . . . 30</p> <p>Novellette. E. (3 B) . . . . . 40</p> <p>Romance. F. (3 B) . . . . . 40</p> <p>Valse brillante. A. (3 A) . . . . . 50</p> <p>Gavotte. F♯ min. (4 B) . . . . . 50</p> <p>Album Leaf. A. (3 B) . . . . . 35</p> <p>Pouloaise. A. (3 C) . . . . . 65</p> <p>Scotch Melody. D. (2 C) . . . . . 25</p> <p>Danse Caractéristique. A♭. (3 A) . . . . . 50</p> <p>Mazurek. G. (3 A) . . . . . 40</p> <p>Rococo. D. (3 A) . . . . . 40</p> <p>Barcarolle. On the Water. A♭. (3 A) . . . . . 50</p> <p>Pavane. C. (3 A) . . . . . 40</p> <p>Two Nocturnes. No. 1. F. (3 A) . . . . . 50</p> <p>No. 2. F. (3 B) . . . . . 50</p> <p style="text-align: center;"><b>John Knowles Paine.</b></p> <p>Op. 41. Three Piano Pieces.</p> <p>A Spring Idyl. E♭. (4 A) . . . . . 60</p> <p>Birthday. Impromptu. A. (3 A) . . . . . 25</p> <p>Fuga Giocosa. G. (4 B) . . . . . 40</p> <p>Op. 12. Romance. E♭. (4 B) . . . . . 75</p> <p>Op. 45. Nocturne. B♭. (4 B) . . . . . 60</p> <p style="text-align: center;"><b>H. W. Parker.</b></p> <p>Cinq Morceaux Caractéristiques.</p> <p>No. 1. Elégie. E♭. (4 B) . . . . . 40</p> <p>No. 2. Scherzo. A min. (4 A) . . . . . 50</p> <p>No. 3. Impromptu. G. (3 B) . . . . . 40</p> <p>No. 4. Caprice. G min. (4 A) . . . . . 50</p> <p>No. 5. Gavotte Emin. (3 B) . . . . . 40</p> <p>Op. 19. Four Sketches.</p> <p>No. 1. Romanza. G. (3 C) . . . . . 40</p> <p>No. 2. Scherzino. D. (3 B) . . . . . 40</p> <p>No. 3. Etude mélodieuse. G♭. (3 C) . . . . . 40</p> <p>No. 4. Nocturne. D♭. (4 A) . . . . . 40</p> <p style="text-align: center;"><b>Edw. B. Perry.</b></p> <p>Op. 9 No. 1. Why? (4 A) . . . . . 25</p> <p>Op. 10. Souvenirs Musicaux.</p> <p>No. 1. Mazurka Caprice. G min. (4 B) . . . . . 50</p> <p>No. 2. Romance Caractéristique. C min. (3 B) . . . . . 40</p> <p style="text-align: center;"><b>W. Petzet.</b></p> <p>Menuetto. E. (3 C) . . . . . 35</p> <p>Romance. F♯ min. (3 B) . . . . . 25</p> <p>Album Leaf. A. (3 A) . . . . . 25</p> <p>Scherzo Mélancolique. D min. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>F. A. Porter.</b></p> <p>Mazurka No. 1. C. (3 C) . . . . . 50</p> <p>Op. 7. Mazurka No. 2. D♭. (3 C) . . . . . 50</p> <p>Op. 9. Nocturne. E♭. (3 B) . . . . . 40</p>	<p>Op. 15. Trois Morceaux.</p> <p>No. 1. Coquetterie. F♯. (3 B) . . . . . 35</p> <p>No. 2. La Capricieuse. G min. (3 B) . . . . . 35</p> <p>No. 3. Pantomime. C♯ min. (4 A) . . . . . 50</p> <p>Op. 16. Pensées Poétiques.</p> <p>No. 1. Chansonnette. B♭. (3 B) . . . . . 25</p> <p>No. 2. A Snowy Day. F min. (3 C) . . . . . 40</p> <p>No. 3. In the Country. D. (3 B) . . . . . 25</p> <p>No. 4. Valse-Impromptu. D♭. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>Clara Kathleen Rogers.</b></p> <p>Op. 15. Scherzo. A. (3 C) . . . . . 30</p> <p style="text-align: center;"><b>Seb. B. Schlesinger.</b></p> <p>Albumblatt. A♭. (3 B) . . . . . 35</p> <p>Novellette. D♭. (4 A) . . . . . 30</p> <p>Etude. C min. (4 C) . . . . . 40</p> <p>Nocturne. F. (4 B) . . . . . 30</p> <p>Op. 26. Improvisation. A. (3 C) . . . . . 35</p> <p>Op. 28. Impromptu Caprice. D min. (4 B) . . . . . 50</p> <p>The Brook. (3 B) . . . . . 35</p> <p>Children's March. (3 A) . . . . . 25</p> <p>Children's Play. (3 A) . . . . . 40</p> <p style="text-align: center;"><b>C. Schmeidler.</b></p> <p>Op. 10. Two Lyric Pieces. Edited by Philip Hale.</p> <p>No. 1. Recollections. F. (3 C) . . . . . 30</p> <p>No. 2. Longing. E. (4 B) . . . . . 50</p> <p>Op. 12. In the Forest. Impromptu-Scherzo. B♭. (3 C) . . . . . 75</p> <p style="text-align: center;"><b>L. Schytté.</b></p> <p>Op. 60. Barcarolle arr. with accompaniment of a second Piano. (6 A) . . . . . 1.50</p> <p>Op. 63. Caprices et Fantaisies. Edited by Philip Hale.</p> <p>No. 1. Passion. B♭. (4 C) . . . . . 65</p> <p>No. 2. Funeral March. C♯ min. (5 A) . . . . . 50</p> <p>No. 3. In a Snow Squall. C. (4 C) . . . . . 55</p> <p>No. 4. Variations grotesques. C. (4 C) . . . . . 50</p> <p>No. 5. Caprice. A. (6 A) . . . . . 65</p> <p>No. 6. The enchanted Fountain. D min. (4 C) . . . . . 65</p> <p>No. 7. Bizarrieries. C. (4 C) . . . . . 75</p> <p>No. 8. A Night-ride through the Woods. B. (6 A) . . . . . 75</p> <p>No. 9. Vision. A min. (5 B) . . . . . 65</p> <p>No. 10. Caméléon. E♭. (5 C) . . . . . 65</p> <p style="text-align: center;"><b>Seymour Smith.</b></p> <p>Phillis. A Rustic Measure. (3 B) . . . . . 60</p> <p>Madcap. Caprice. (3 A) . . . . . 60</p> <p>Marche de Procession. (3 A) . . . . . 60</p> <p style="text-align: center;"><b>H. Strachauer.</b></p> <p>Gavotte Favori. C. (3 A) . . . . . 20</p> <p style="text-align: center;"><b>Templeton Strong.</b></p> <p>Op. 41. Miniatures.</p> <p>No. 1. Vintner's Festival. D. (3 A) . . . . . 25</p> <p>No. 2. A little Study. A min. (2 B) . . . . . 40</p> <p>No. 3. A Declaration. C. (3 A) . . . . . 25</p> <p>No. 4. Long ago. F. (3 A) . . . . . 40</p> <p>No. 5. An old War-Song. A min. (3 A) . . . . . 40</p> <p>Op. 42. Five little Tone Pieces.</p> <p>No. 1. Serenade. B♭. (3 A) . . . . . 25</p> <p>No. 2. Reproach. C. (3 A) . . . . . 25</p> <p>No. 3. A Trifle. F. (2 B) . . . . . 25</p> <p>No. 4. Among the mountains. G. (3 A) . . . . . 40</p> <p>No. 5. A Dream. D. (3 A) . . . . . 40</p> <p style="text-align: center;"><b>Arthur W. Thayer.</b></p> <p>Courante. D. (3 C) . . . . . 40</p> <p>Bourrée. D. (3 B) . . . . . 35</p> <p>Polonaise. C♯ min. (3 C) . . . . . 50</p> <p style="text-align: center;"><b>A. D. Turner.</b></p> <p>Op. 33. Little Christmas Suite. (4 A) . . . . . 1.00</p> <p>Romance. (4 A) . . . . . 50</p> <p>Op. 6. Bercense. D♭. (3 B) . . . . . 50</p> <p>Two Mazurkas. No. 1. in E. (4 A) . . . . . 35</p> <p>No. 2. in A♭. (4 A) . . . . . 25</p> <p style="text-align: center;"><b>Oscar Weil.</b></p> <p>Op. 16. Valses . . . . . 1.00</p> <p>Op. 17. Ballade . . . . . 1.00</p>			

The grading is from 1 A. easiest, to 6 C. most difficult, with subdivisions of the grades as follows: 1 A., 1 B., 2 A., 2 B., 3 A., 3 B., 4 A., 4 B., 5 A., 5 B., 6 C.