

1886

Valse-Caprice

Anton Rubinstein

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

Recommended Citation

Rubinstein, Anton, "Valse-Caprice" (1886). *Historic Sheet Music Collection*. 1547.
<https://digitalcommons.conncoll.edu/sheetmusic/1547>


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.

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

SCHUBERTH'S STANDARD EDITION.

SELECT Pianoforte Compositions

For Instruction and Amusement.

FOURTH SERIES  DIFFICULT.

FRAHMS, J. 3 Hungarian Dances <i>1st Collection.</i>	400	CHOPIN, F. Chant polonais <i>Trsept. by F. Liszt.</i>	60
" " " <i>2nd Collection.</i>	75	" " Funeral March. Op. 35.	25
DUPONT, A. Gavotte. Op. 37. N ^o 1.	50	" " Fant: <i>Impromptu.</i> Op. 66.	60
DVORAK, A. Slavonian Dance. Op. 46. N ^o 8.	50	SCHUBERT, F. Elegy. <i>Revised by H. v. Bülow.</i> Op. 90. N ^o 3.	75
GLUCK, Gavotte "Don Juan" arr. by H. John. <i>Concert Edition.</i>	40	HELLER, ST. The trout. <i>Trsept.</i> Op. 33.	75
GODARD, B. Mazurka N ^o 2. Op. 54.	65	LESCHETIZKY, THEO. Nocturne.	50
" " Valse N ^o 2. Op. 56.	50	" " The two skylarks.	60
LITOLFF, H. Spinning Song. Op. 81.	75	MAYER, CHAS. Tremolo Etude. Op. 61. N ^o 2.	60
MAC DOWELL, E. A. Intermezzo.	25	" " "Les Arpèges" Etude. Op. 61. N ^o 3.	60
MENDELSSOHN, F. Rondo capriccioso. Op. 44.	75	MONIUSZKO, S. Polonaise caractéristique.	65
MOSZKOWSKI, M. Moment musical. Op. 7. N ^o 2.	75	PAUER, E. Cascade. Op. 57.	100
RAMEAU, J. PH. Gavotte and Variations.	50	RUBINSTEIN, A. Barcarole in F minor.	50
RAFF, J. Valse. Op. 111. N ^o 2.	75	" " Barcarole in G major.	50
" Etude melodique. Op. 130. N ^o 2.	50	" " Polka. Op. 14. N ^o 6.	65
" La Fileuse. <i>Etude.</i> Op. 157. N ^o 2. (<i>Henselt Edition</i>)	75	" " Melody in F.	40
SAINT-SAËNS, C. Gavotte. Op. 23.	40	SCHUBERT, F. Impromptu. <i>Rosamunde.</i> Op. 142. N ^o 3.	50
SCHULHOFF, J. Romance Op. 2. N ^o 1.	40	WEBER, C. M. von Rondo. Op. 62.	60
SELLING, H. Loreley. Op. 2.	75	" " Invitation to dance. Op. 65.	60
TANK, H. "Full Speed" <i>Galop de Concert.</i> Op. 21.	60	WOLLENHAUPT, H. Cinq morceaux caractéristiques. Op. 32. <i>op. It.</i> 1. 25	
SCHUBERT - LISZT, Barcarolle	75	" " " " " N ^o 1. 40	
" " " " " By the Sea	50	" " " " " N ^o 2. 40	
LISZT, F. Regatta veneziana.	65	" " " " " N ^o 3. 40	
RUBINSTEIN, A. Nocturne. Op. 75. N ^o 8.	60	" " " " " N ^o 4. 40	
SCHUBERT - LISZT, Praise of tears.	40	" " " " " N ^o 5. 40	
" " " " " Serenade	50	LESCHETIZKY, THEO. Souvenir d'Ischl. <i>Valse.</i>	60
MOSZKOWSKI, M. Polonaise. Op. 18. N ^o 5.	75	" " " " " Mazurka.	60
" " " " " Menuet. Op. 17. N ^o 2.	60	" " " " " L'aveu (<i>Confession.</i>)	50
BÜLOW, H. von. Intermezzo.	40	RUBINSTEIN, A. Valse Caprice.	75
GLUCK, C. W. Gavotte arr. by J. Prahms.	50	" " " " " Kamemnoi-Ostrow. Op. 10. N ^o 22.	75
MOSZKOWSKI, M. Valse brillante in A _b	75	BARGIEL, W. Marcia fantastica.	50
LISZT, F. Recit. & Romance from "Tannhäuser" <i>Trsept.</i>	60	GODARD, B. 3 ^{me} Barcarolle. Op. 105.	50
SCHARWENKA, X. Polish dance.	40	" " " " " Mazurka N ^o 3. Op. 74.	75
SCARLATTI-TAUSIG, Pastorale.	40	HAYDN, J. Fantasia. <i>Revised by Hans von Bülow.</i>	75
DÖHLER, TH. Nocturne. Op. 24.	50	SCARLATTI, D. Cat's Fugue. <i>Revised by Hans von Bülow.</i>	50
BACH, J. S. Gavotte & Musette in D minor. <i>Rec. by Hans v. Bülow.</i>	40	BEETHOVEN L. van Op. 129. Rondo capriccioso. <i>Revised by Hans von Bülow.</i>	100
FIELD, JOHN. Rondo in E flat. <i>Revised by Hans von Bülow.</i>	60	" " " " " Op. 13. Sonata pathétique. <i>Edited by Hans von Bülow.</i>	125
GRIEG, EDV. Norwegian bridal procession.	40	" " " " " Op. 26. Sonata in A flat. <i>Edited by Hans von Bülow.</i>	125
SCHUMANN, ROE. Arabesque. Op. 18. <i>Revised by F. Klauer.</i>	60	" " " " " Op. 27. N ^o 2. Sonata in C sharp minor. <i>Edited by Hans von Bülow.</i>	100
MATTEL, T. "Fenella" <i>Valse de Salon.</i>	75	JENSEN, A. Galatea. Op. 44. N ^o 3.	40
CHAMINADE, C. Air de Ballet. Op. 30	75	CHAMINADE, C. Valse Caprice. Op. 33.	75
RAFF, J. La Fileuse. Op. 157. N ^o 2. (<i>Original Edition.</i>)	75	" " " " " Pierette. <i>6th. Air de Ballet.</i> Op. 41.	50
" " Rigaudon. Op. 204. N ^o 3.	60	LYSBERG, CH. B., La Fontaine. Op. 34. (<i>Mason</i>)	50
REINHOLD, H. Etude.	40		
HOLLAENDER, A. March. Op. 39. N ^o 1.	50		
CHAMINADE, C. Toccata, Op. 39.	75		
TSCHAIKOWSKY, P., Barcarolle. Op. 37. N ^o 6.	50		

NEW YORK EDWARD SCHUBERTH & CO. 23 UNION SQ.

VALSE - CAPRICE.

Revised and fingered by
B. BOEKELMAN.

Vivace.

ANT. RUBINSTEIN.

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Vivace'. The score includes various dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *ritard.* (ritardando), *p a tempo.* (piano a tempo), and *cresc.* (crescendo). The piece features intricate fingering, including triplets, sixteenth-note runs, and slurs. The first system is marked with *mf* and includes a slur over the first two measures. The second system is marked with *p*. The third system includes *ritard.* and *p a tempo.* markings. The fourth system is marked with *cresc.* and *mf*. The fifth system continues the piece with various fingering and articulation marks.

Musical notation system 1, first system. Treble and bass clefs. Key signature: two flats. Dynamics: *p* and *cresc.*

Musical notation system 2, second system. Treble and bass clefs. Key signature: two flats. Dynamics: *mf*. Includes fingerings: 3, 5, 4, 3, 2, 4, 4, 5, 4, 3, 2, 4.

Musical notation system 3, third system. Treble and bass clefs. Key signature: two flats. Dynamics: *f*. Includes fingerings: 3, 1, 2, 1, 2, 4, 3, 1, 2, 3, 4, 1, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4, 2.

Musical notation system 4, fourth system. Treble and bass clefs. Key signature: two flats. Dynamics: *f*. Includes fingerings: 4, 1, 3, 4, 1.

Musical notation system 5, fifth system. Treble and bass clefs. Key signature: two flats. Dynamics: *f*. Includes first and second endings: 1. and 2. Includes fingerings: 1, 2, 4, 4.

First system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *p* (piano) and *cresc.* (crescendo). The system contains five measures.

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *mf* (mezzo-forte). The system contains five measures.

Third system of musical notation. Treble and bass clefs. Key signature: two flats. The system contains five measures.

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *cresc.* (crescendo). Fingerings: 5 4 5 4 5 4 in the first measure of the treble staff. The system contains five measures.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *f* (forte). The system contains five measures.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5. A double bar line is present at the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with complex rhythmic patterns and fingerings. A double bar line is present at the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with complex rhythmic patterns and fingerings. A double bar line is present at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The system is marked with a first ending bracket labeled "1.". The music continues with complex rhythmic patterns and fingerings. A double bar line is present at the end of the system.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The system is marked with a second ending bracket labeled "2.". The music continues with complex rhythmic patterns and fingerings. A double bar line is present at the end of the system.

The musical score is arranged in seven systems, each with a treble and bass staff. The first system begins with a forte (ff) dynamic. The notation includes various note values, slurs, and fingerings (e.g., 1, 2, 3, 24). There are also some performance markings like '8' in a dashed box and '24' above notes. The key signature has two flats (B-flat and E-flat).

* For the sake of producing a greater sonority, we would suggest, at the option of the player, to strike these high notes with the outer side of the fifth finger bent, whenever occurring on an upper key.
E. S. & Co 906

1. 2.

This system contains the first two measures of the piece. It features a treble and bass clef with a key signature of two flats. The first measure is marked with a first ending bracket and the number '1'. The second measure is marked with a second ending bracket and the number '2'. The music consists of chords and melodic lines in both hands.

mf 1 *mp*

This system contains measures 3 through 6. Measure 3 is marked with the dynamic *mf*. Measure 5 has a first ending bracket with the number '1'. Measure 6 is marked with the dynamic *mp*. The notation includes various chordal textures and melodic fragments.

1 *p*

This system contains measures 7 through 10. Measure 7 has a first ending bracket with the number '1'. Measure 8 is marked with the dynamic *p*. The music continues with harmonic support and melodic lines.

ritard. *a tempo.* *p*

This system contains measures 11 through 14. Measure 12 is marked with *ritard.* (ritardando). Measure 13 is marked with *a tempo.* (a tempo). Measure 14 is marked with the dynamic *p*. The system shows a change in tempo and dynamic.

cresc. *mf*

This system contains measures 15 through 18. Measure 15 is marked with *cresc.* (crescendo). Measure 17 is marked with the dynamic *mf*. The notation features a series of chords and melodic lines.

This system contains measures 19 through 22. It continues the musical piece with various chordal and melodic textures in both hands.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic. The upper staff contains a series of chords and eighth-note patterns. The lower staff has a steady eighth-note accompaniment. A *cresc.* marking is placed above the lower staff in the fourth measure.

The second system continues the piece. It starts with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with some grace notes. The lower staff continues with the eighth-note accompaniment. A *ritard.* marking is placed above the upper staff in the fifth measure.

The third system is marked *animato.* and *mf*. The upper staff has a more active melodic line with some triplets. The lower staff continues with the eighth-note accompaniment. Fingering numbers (1-5) are visible below the notes in the lower staff.

The fourth system is marked *cresc.*. The upper staff has a melodic line with some triplets. The lower staff continues with the eighth-note accompaniment. Fingering numbers (1-5) are visible below the notes in the lower staff.

The fifth system is marked *f*. The upper staff has a melodic line with some triplets. The lower staff continues with the eighth-note accompaniment. Fingering numbers (1-5) are visible below the notes in the lower staff.

First system of musical notation. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment. The dynamic marking *più f* is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with various ornaments and slurs. The lower staff features a series of chords and some melodic fragments. The dynamic marking *fff* is present in the lower staff. The instruction *L.H.* is written above the lower staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The dynamic marking *meno f* is present in the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

✚✚ In our opinion these notes, marked thus ○ may better be read than played. *The Editor.*

First system of musical notation. It consists of a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff is labeled *L.H.* and contains a series of chords with fingerings 1, 2, 3, 4.

Second system of musical notation, continuing the grand staff from the first system. It features various rhythmic patterns and fingerings in the bass line.

Third system of musical notation. The middle staff is labeled *R.H.* and has a dynamic marking of *cresc. ed accelerando.* The bottom staff continues with chords and fingerings.

Fourth system of musical notation. The first staff is labeled *Più vivace.* and has a dynamic marking of *f*. The second staff has a dynamic marking of *più f*. The system includes complex rhythmic patterns and fingerings.

Fifth system of musical notation. The first staff has a dynamic marking of *ff*. The system features intricate rhythmic patterns and fingerings across all staves.

Tempo I.

1 *mp*

1 1

Presto.

accelerando.

p *f* *ff*

8 3 2 1 3 2 3 1 3 2 3 1 3 2 3 1 3 2 3

2 3 1 4 1 4 5 4 3 2 1 4 3 2 1 4 3 2 1

SELECT

Pianoforte Compositions

Revised and Fingered by

WILLIAM MASON.

BERLIOZ, H. <i>Serenade of Mephistopheles from the "Damnation of Faust"</i> Trsept.	40	*BIZET, C. <i>Menuet de l'Arlesienne</i>	50
HENSELT, AD. <i>Morning Serenade</i> . Op. 39.....	40	GLUCK, CHR. W. <i>Gavotte from Don Juan</i>	40
HOFMANN, H. <i>Polonaise</i> . Op. 55. N ^o 3.....	60	HENSELT, AD. " <i>Si oiseau j'étais</i> ." <i>Third Revision</i>	50
* MOSZKOWSKI, M. <i>Valse brillante in Ab</i>	75	* LÖWE, C. <i>An Indian Tale</i> . Op. 107. N ^o 2.....	40
RHEINBERGER, JOS. <i>Menuet for the left hand alone</i> . Op. 113. N ^o 2.....	40	* RHEINBERGER, JOS. <i>Serenata</i> . Op. 29. N ^o 3.....	50
SCHARWENKA, PH. <i>Moment musical</i>	40	RAFF, J. <i>Eglogue</i> . Op. 105. N ^o 3.....	50
HÄNDEL, G. F. <i>Largo</i> . Trsept.....	40	* TSCHAIKOWSKY, P. <i>Chant sans paroles</i> . Op. 2. N ^o 3.....	40
* RHEINBERGER, JOS. <i>The Chase</i> . Impromptu. Op. 5. N ^o 1.....	40	JADASSOHN, S. <i>Albumleaf</i>	40
SCHOLTZ, H. <i>Concert-Polonaise</i> . Op. 6.....	75	JENSEN, A. <i>Tridal Song from his "Wedding Music"</i> arr.....	60
SCHUMANN, R. <i>Papillons Polonaise</i> . Op. 2. N ^o 11.....	40	* RUBINSTEIN, A. <i>Kamennoi-Ostrow. Album de Portraits</i> . Op. 10. N ^o 22.....	75
* RHEINBERGER, JOS. <i>Toccatina</i> . Op. 5. N ^o 2.....	40	MOSZKOWSKI, M. <i>Scherzino</i> . Op. 18. N ^o 2.....	50
RAFF, J. <i>Valse Impromptu a la Tyrolienne</i>	65	* LISZT, FR. <i>Recit. & Romance from "Tannhäuser"</i>	60
WEBER, C. M. von <i>Perpetuum-mobile</i> . Op. 24.....	75	* BARGIEL, W. <i>Marcia Fantastica</i>	50
HUMMEL, J. N. <i>Rondeau favori</i> . Op. 11.....	60	* HENSELT, AD. <i>Spring Song</i> . Op. 15.....	40
BACH, J. S. <i>Fugue in A minor</i>	90	BACH, J. S. <i>Gavotte</i> . Transcr. by C. Saint Saëns.....	40
KULLAK, THEO. <i>La Gazelle</i> . Op. 22.....	75	SITT, H. <i>Gavotte</i> . Op. 15.....	40
RAFF, J. <i>Märchen. (Legend)</i> . Op. 162. N ^o 4.....	75	* SCHARWENKA, X. <i>Polish Dance</i> . Op. 3. N ^o 1.....	40
* HOLTEN, C. <i>Melody</i>	40	SILAS, E. <i>2^d Bourée</i> . Op. 88.....	50
MOSZKOWSKI, M. <i>Albumblatt</i> . Op. 2.....	50	RAFF, J. <i>Am Loreley Fels</i> . Op. 134. N ^o 3.....	75
RAFF, J. <i>Larghetto</i> . Op. 55. N ^o 12. <i>Abends</i>	40	LÜBECK, E. <i>Berceuse</i> . Op. 13.....	65
REINECKE, C. <i>Ballade</i> . Op. 20.....	1.00	* SCHYTTE, L. " <i>At Night</i> .".....	25
LISZT, FR. <i>Etude de Concert in D flat</i>	75	CHAMINADE, C. <i>Zingara</i> . Op. 27. N ^o 2.....	75
" " <i>Dreams of Love</i> . — 3 Nocturnos.....	1.50	LISZT, FR. " <i>Der Schalk</i> ." Song by R. Franz. Trsept.....	40
JENSEN-NIEMANN, <i>Murmuring Breezes</i> . Trsept.....	50	JENSEN-NIEMANN, <i>On the banks of the Manzanares</i> . Trsept.....	40
NICODÉ, J. L. <i>Tarantelle</i> . Op. 13. N ^o 1.....	90	MOSZKOWSKI, M. <i>Intermezzo</i> . Op. 39.....	75
BACH, PH. E. <i>Rondo Andantino</i>	40	" " <i>Berceuse</i> . Op. 38. N ^o 2.....	40
LISZT, FR. <i>Polonaise in E</i>	1.25	* SAINT SAËNS, C. <i>1^{ere} Mazurka</i> . Op. 21.....	50
GODARD, B. <i>Renouveau</i> . — Etude Op. 82.....	65	SMETANA, B. <i>Bohemian Dance</i>	50
KULLAK, THEO. " <i>The Violet</i> ." W. A. Mozart Trsept. Op. 111. N ^o 3.....	50	VOLKMANN, R. <i>Walzer</i> . — Serenade. Op. 63. — Trsept.....	40
SAINT-SAËNS, C. <i>Alceste de Gluck</i> . — Caprice.....	75	PIRANY, E. <i>Gavotte</i> . Op. 25. N ^o 1. <i>as played by J. Hofmann</i>	50
HÄNDEL, G. F. <i>Bourée</i>	25	MOSZKOWSKI, M. <i>Walzer</i> . Op. 17. N ^o 3.....	1.00
* RAFF, J. <i>Valse</i> . Op. 111. N ^o 2.....	75	BENDEL, F. <i>Walter's Prize Song from "Die Meistersinger"</i>	75
LISZT, F. <i>Rigoletto</i> . Concert-Paraphrase.....	1.00	* LISZT, F. <i>Dreams of Love N^o 3</i>	50
LISZT, F. <i>Rhapsodie Hongroise N^o 11</i>	75	RAFF, J. <i>Menuet</i> . Op. 163. N ^o 4.....	50
HENSELT, A. " <i>Si oiseau j'étais</i> ." <i>Etude</i> . <i>Fourth Revision</i>	50	* CHOPIN, F. <i>Funeral March</i> . Op. 35.....	25
		BRAHMS, J. <i>Andante from Sonata in F minor</i>	75

Pieces marked * are published in Schubert's Standard Edition.

NEW-YORK.

EDWARD SCHUBERTH & Co.

23 UNION SQUARE.