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# Kamennoi-ostrow.

Rubinstein, Anton, 1829-1894
New York: G. Schirmer (3 E. 43rd St.), 1882

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# SELECTED COMPOSITIONS FOR THE PIANO BY ANTON RUBINSTEIN

OP. 1, ONDINE (SOUVENIR D'EMS). ÉTUDE.

OP. 3, No. 1. MÉLODIE, IN F.

OP. 10, No. 22. KAMENOI OSTROW. PORTRAIT, IN F♯.

OP. 14, LE BAL. No. 2, POLONAISE, IN E♭.
No. 4, VALSE DE CONCERT, IN A♭.

OP. 22, No. 2. SÉRÉNADE, IN Gm.

OP. 23, No. 2. STACCATO-ÉTUDE, IN C.

OP. 30 No. 1. BARCAROLLE, IN Fm.

OP. 44, No. 1. ROMANCE, IN E

OP. 50, No. 3. BARCAROLLE, IN Gm. Arr.

OP. 75, No. 2. AUBADE, IN E♭.

OP. 75, No. 8. NOCTURNE, IN G.

OP. 82, No. 5. VALSE (ALLEMAGNE).

OP. 82, No. 7. POLKA (BOHÈME), IN G.

TURKISH MARCH FROM "THE RUINS OF ATHENS," BY BEETHOVEN. TRANSCRIPTION

4me BARCAROLLE, IN G.

5me BARCAROLLE, IN Am.

DOUMKA, IN Gm.

GRANDE ÉTUDE No. 2, IN A.

IMPROMPTU, IN A♭

LÉONORE. BALLADE (D'APRÈS BÜRGER).

NOUVELLE MÉLODIE, IN F♯m.

MINIATURES. 12 MORCEAUX. COMPLETE.

MINIATURES, IN SEPARATE NUMBERS:

No. 1. PRÉS DU RUISSEAU.
" 2. LE MENUET, IN E♭.
" 3. BERCEUSE, IN G.
" 4. HALLALI.
" 5. SÉRÉNADE, IN Dm.
" 6. L'HERMITE.
" 7. EL DACHTARAN. MARCHE ORIENTALE.
" 8. VALSE, IN F.
" 9. CHEVALIER ET PAYSE.
" 10. A LA FENÊTRE.
" 11. REVOIR.
" 12. CORTÈGE.

SCHERZO, IN F.

SÉRÉNADE RUSSE No. 1, IN Dm.

SÉRÉNADE RUSSE No. 2, IN Am.

TROT DE CAVALERIE.

VALSE-CAPRICE, IN E♭.

VARIATIONS SUR L'AIR "YANKEE DOODLE."

## PIANO 4 HANDS.

OP. 82, No. 7. POLKA (BOHÈME). Arr.

TROT DE CAVALERIE. Arr.

NEW YORK G. SCHIRMER

R T

This composition, Price, 50 cents, in U. S. A.

*To Mademoiselle*
*ANNA de FRIEDEBOURG.*

# KAMENNOI-OSTROW. [a]

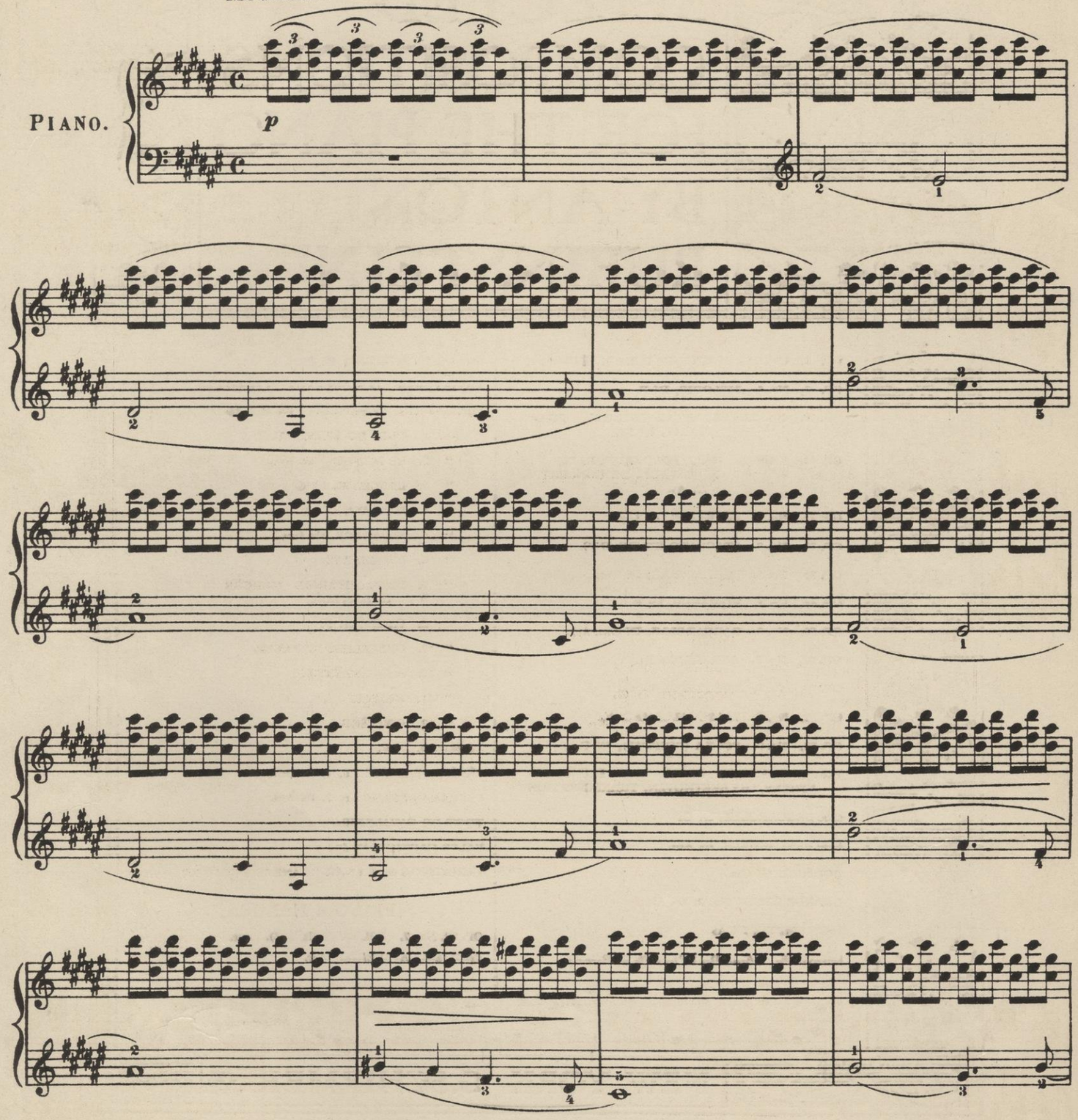
ALBUM OF 24 PORTRAITS.

*Portrait No 22.*

Edited, fingered and annotated by
A. R. PARSONS.

by A. RUBINSTEIN, Op. 10.

Moderato.




a) The name of a favorite summer-resort of the Court of St. Petersburg, Russia, some of whose guests Rubinstein attempted to portray in the set of pieces bearing the above title.

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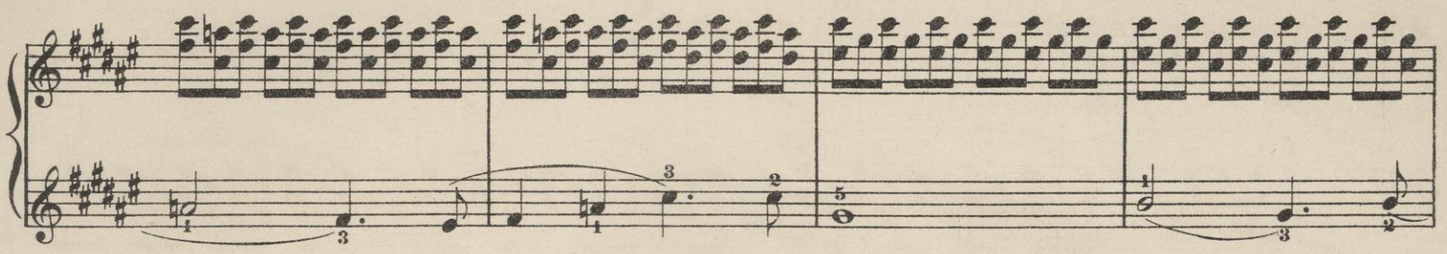

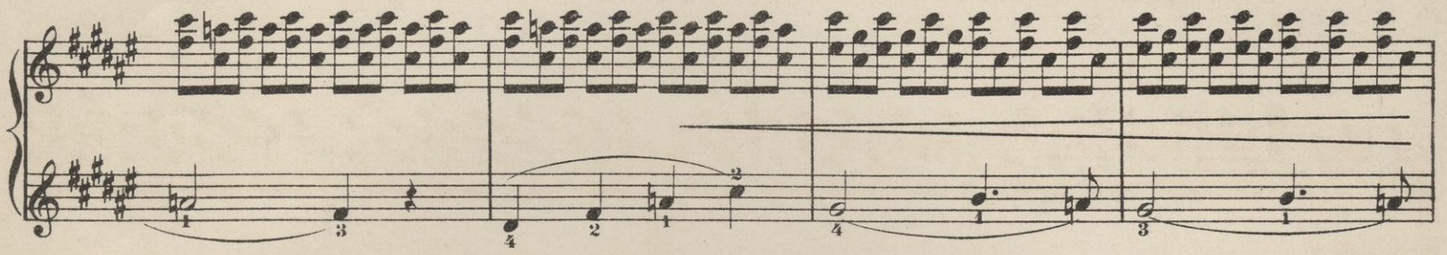

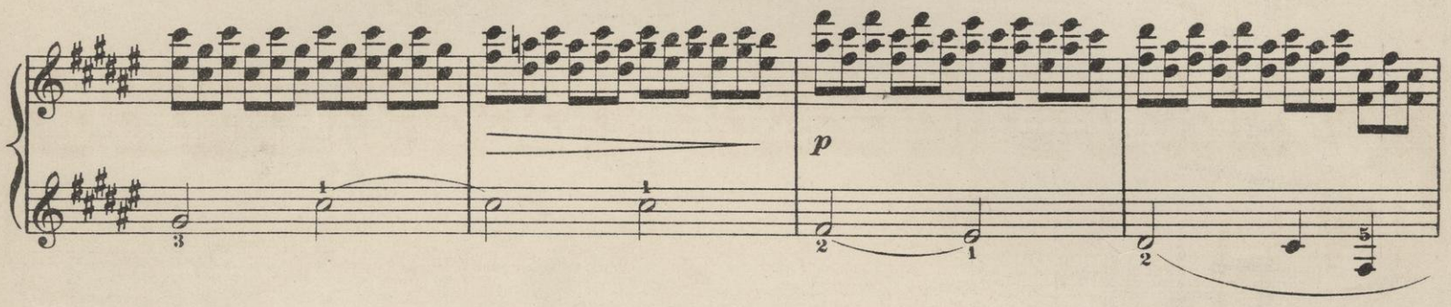
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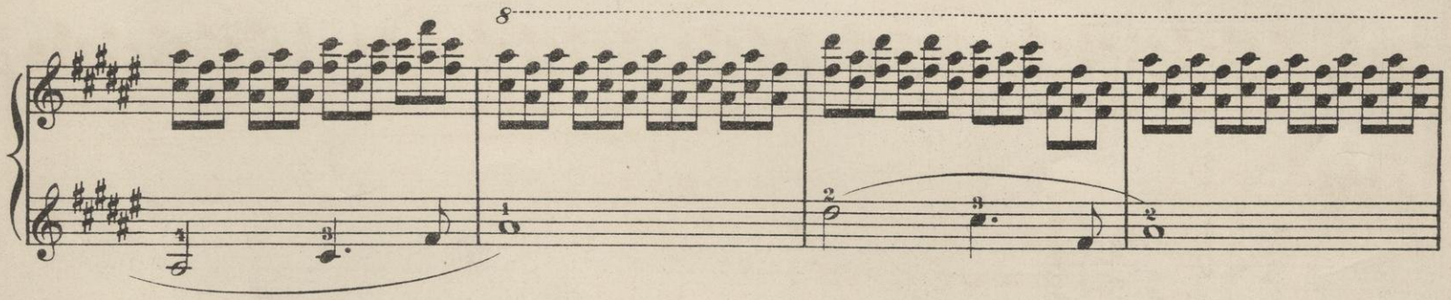
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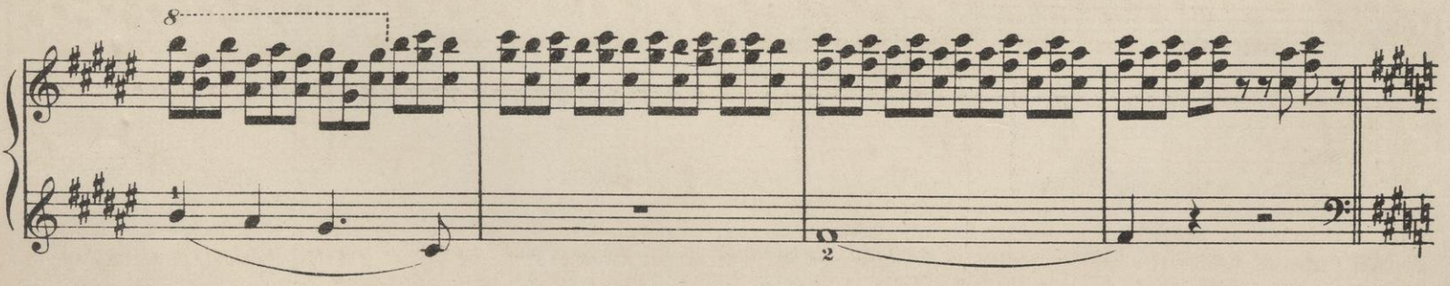
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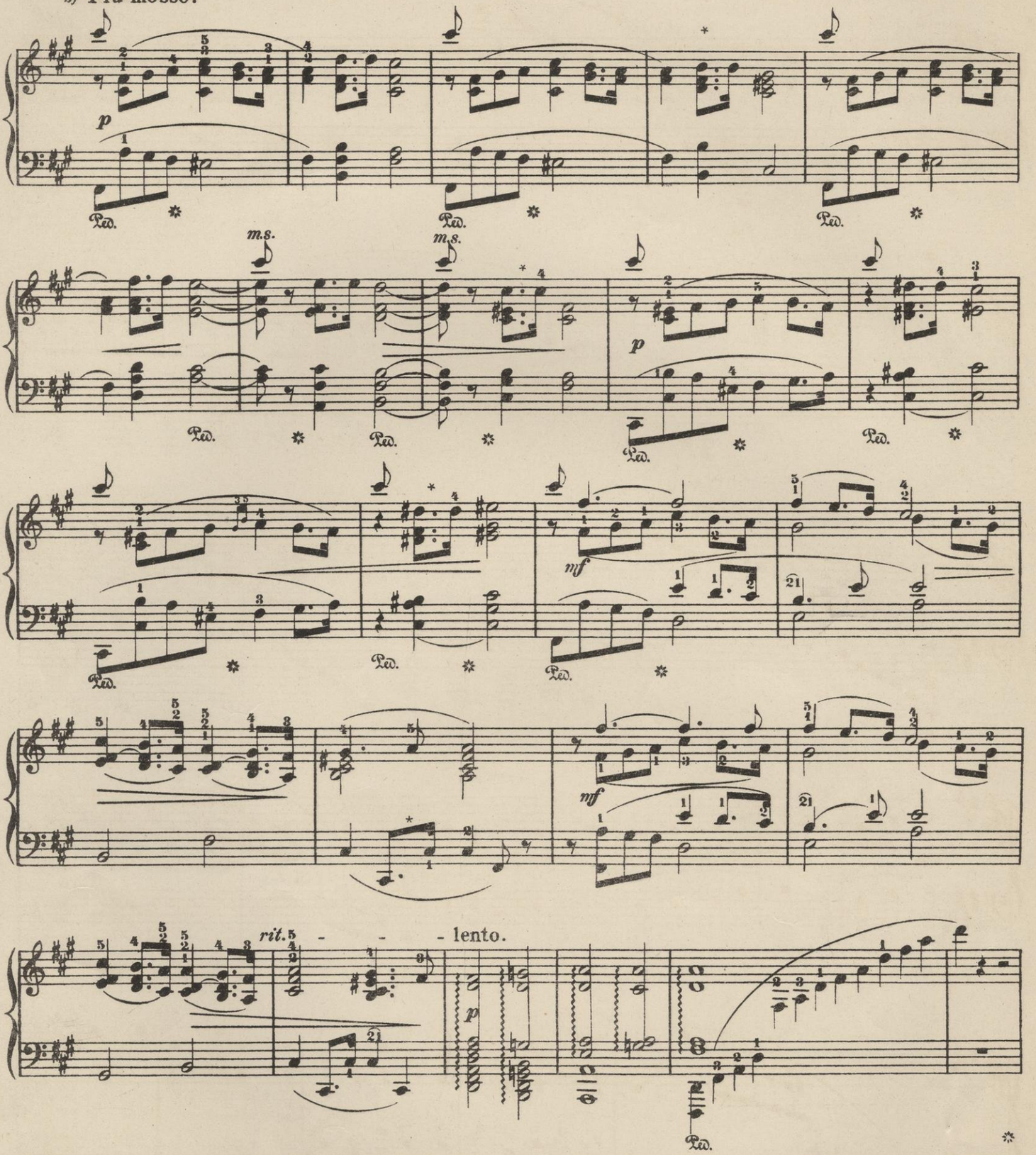
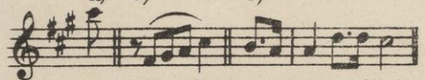
b) Più mosso.

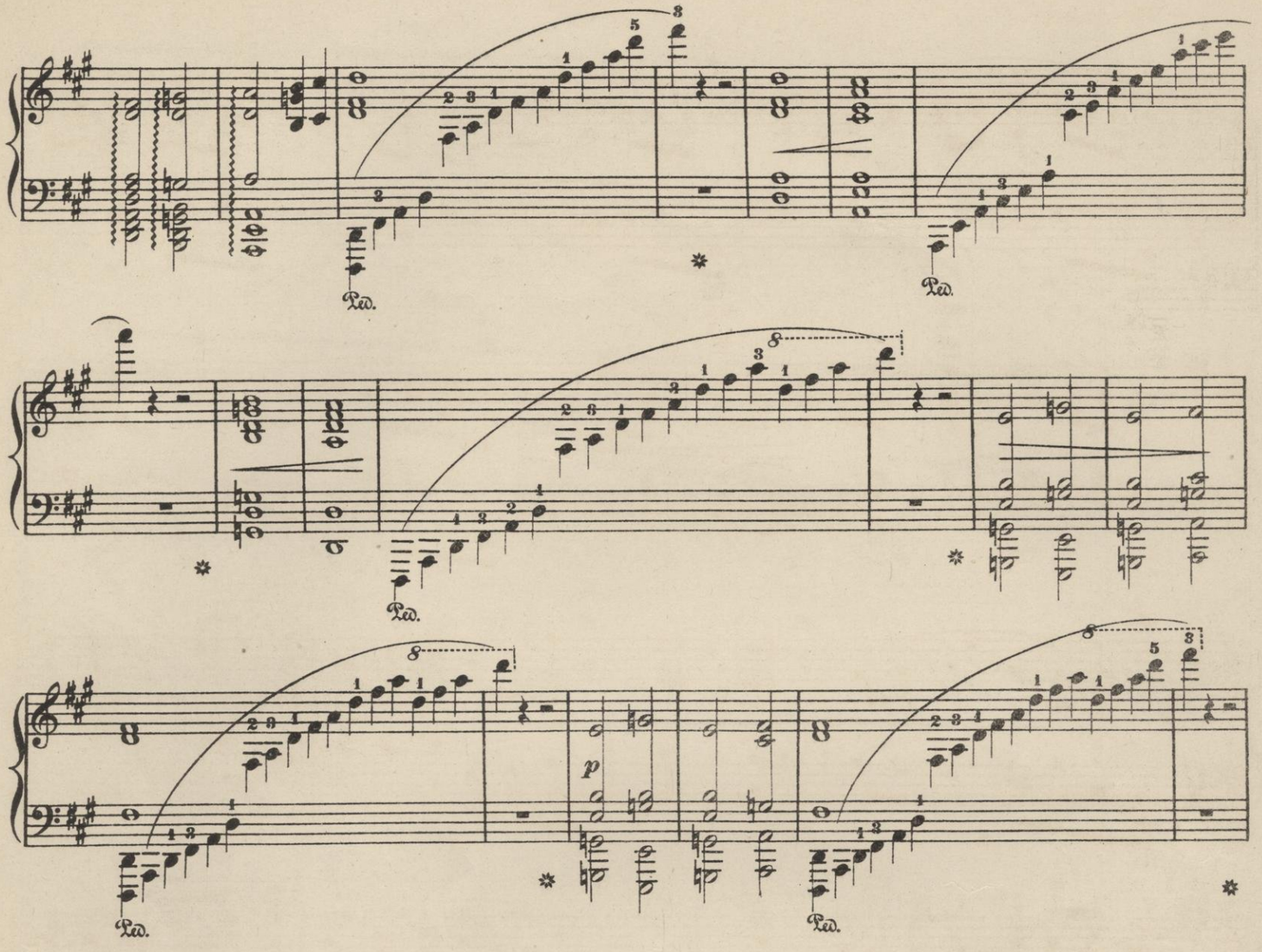



b) In the delivery of this subject, which must not be hurried in tempo, three elements in the structure of the motive are to be distinguished, viz:

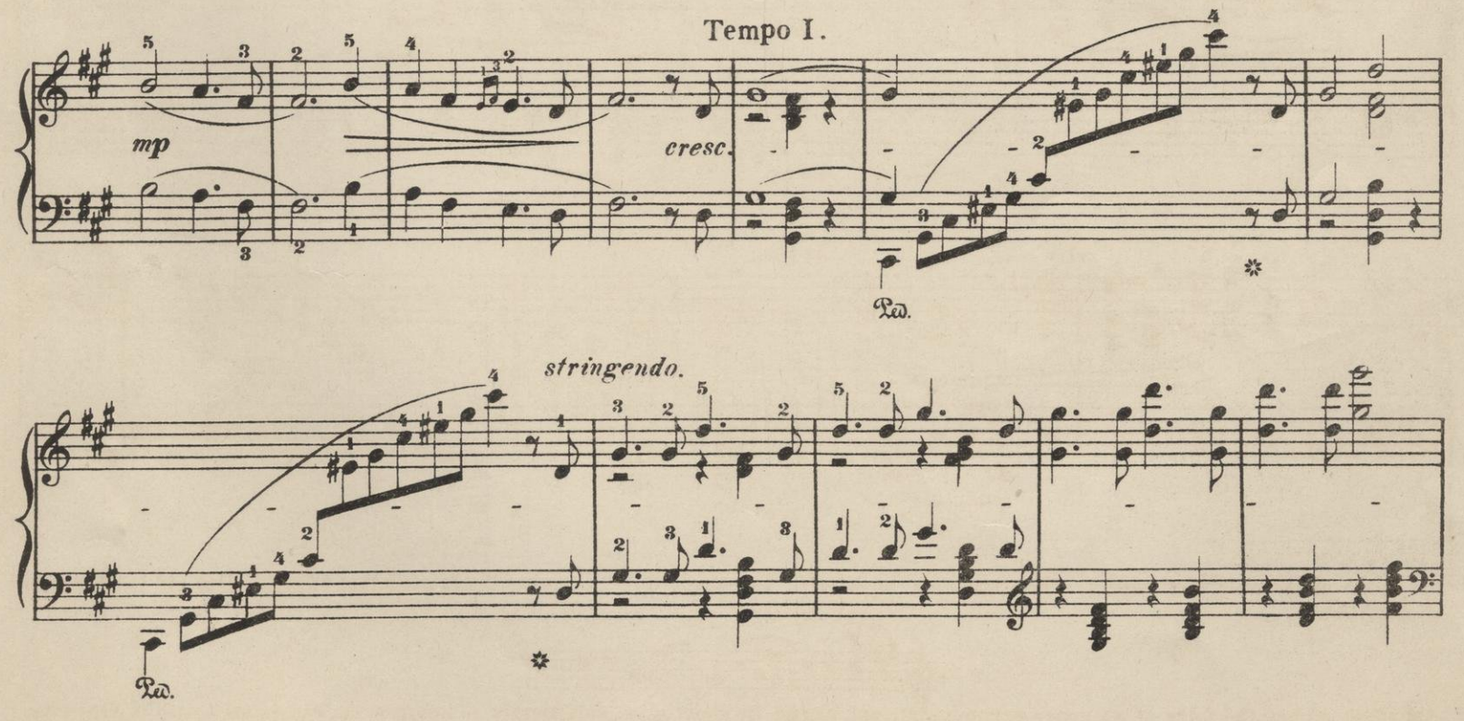
a) b) c)

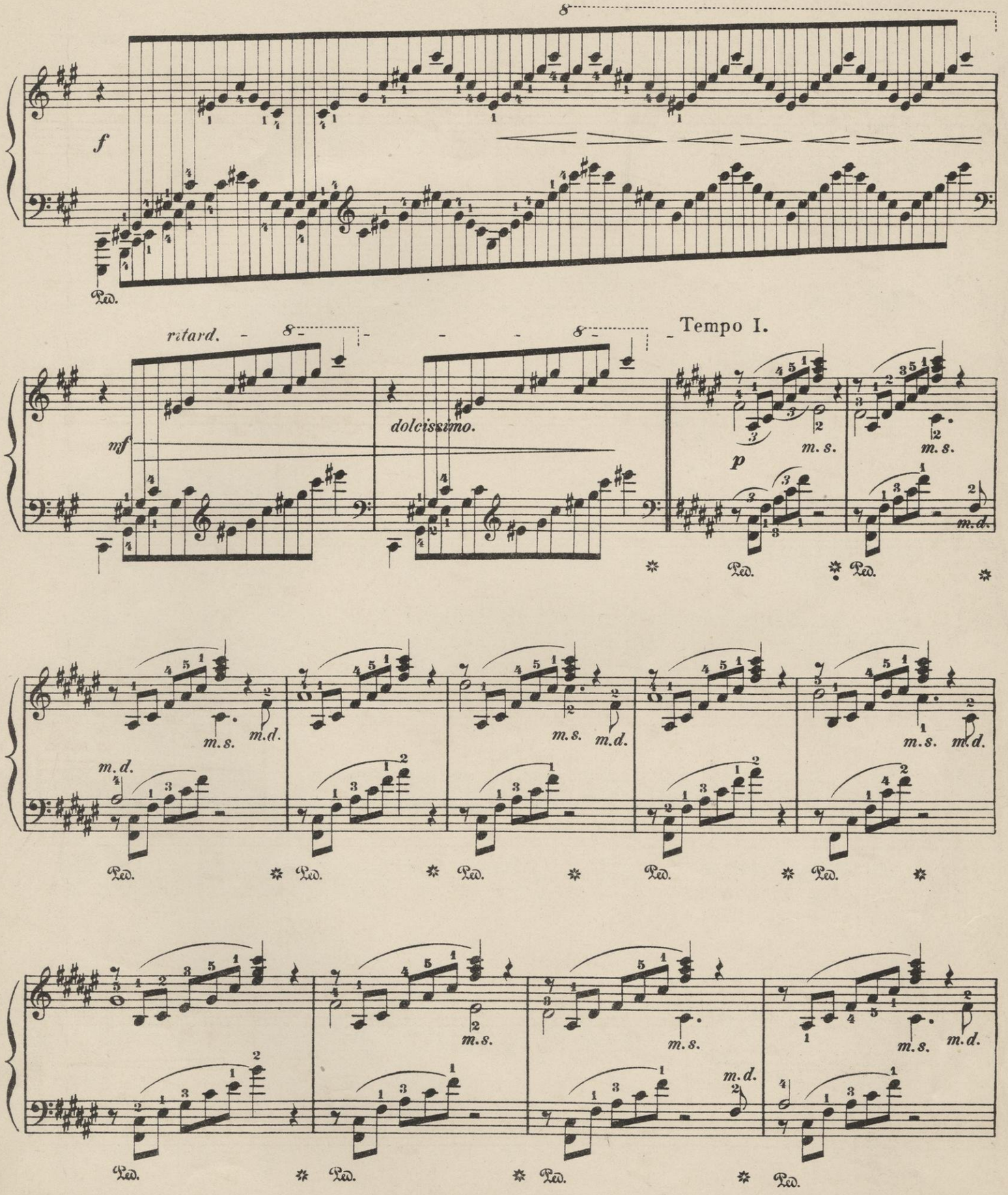


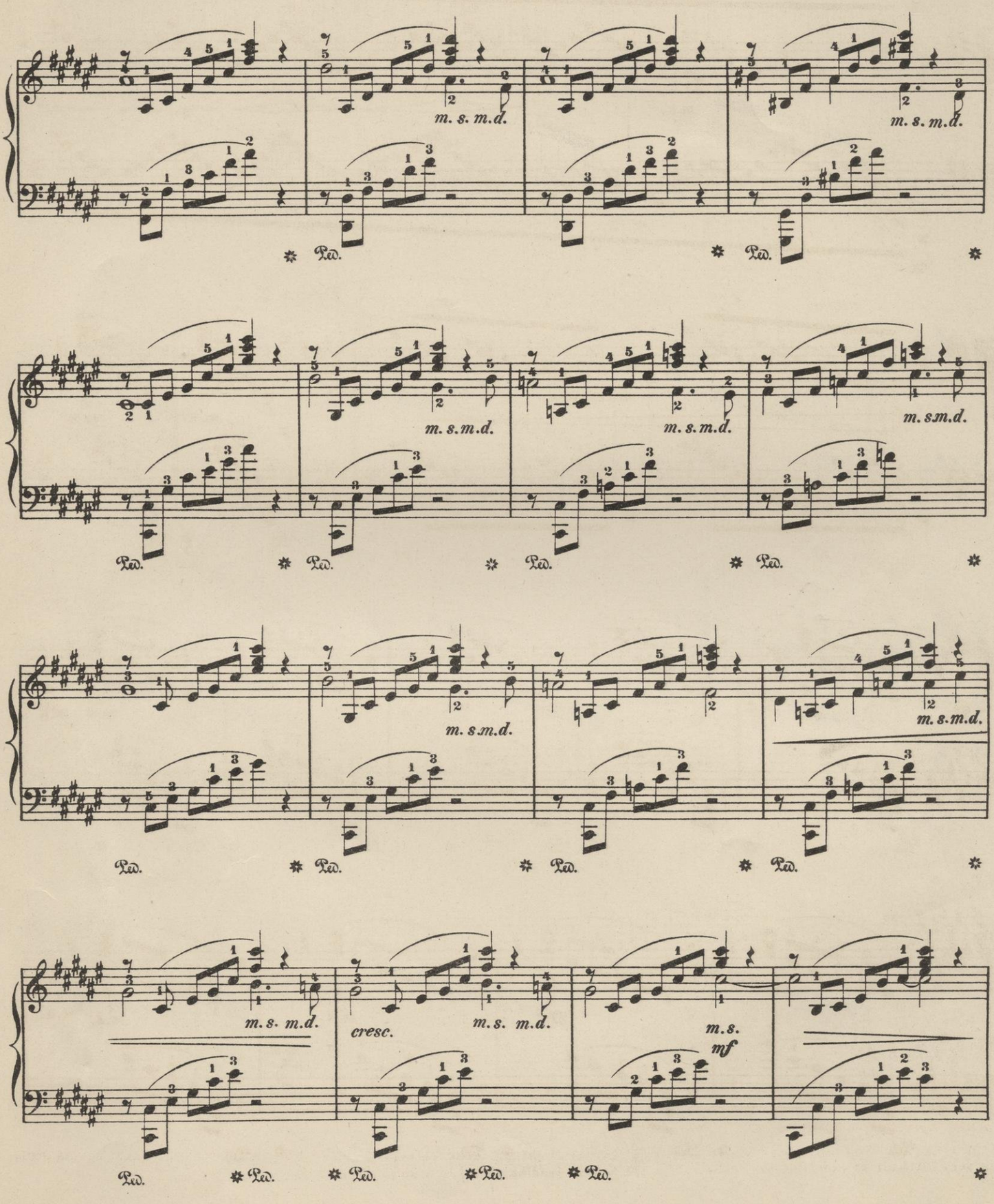
Of these, a) has the force of an upper organ-point, and should be dwelt upon sufficiently to impress the ear as such, till its next repetition. The motive b) moves somewhat regretfully and therefore tardily to its final quarter note. At c) a quiet but resolute march-rhythm should be taken up and sustained possibly with a slight retardation at the places marked *, according to the taste of the player.

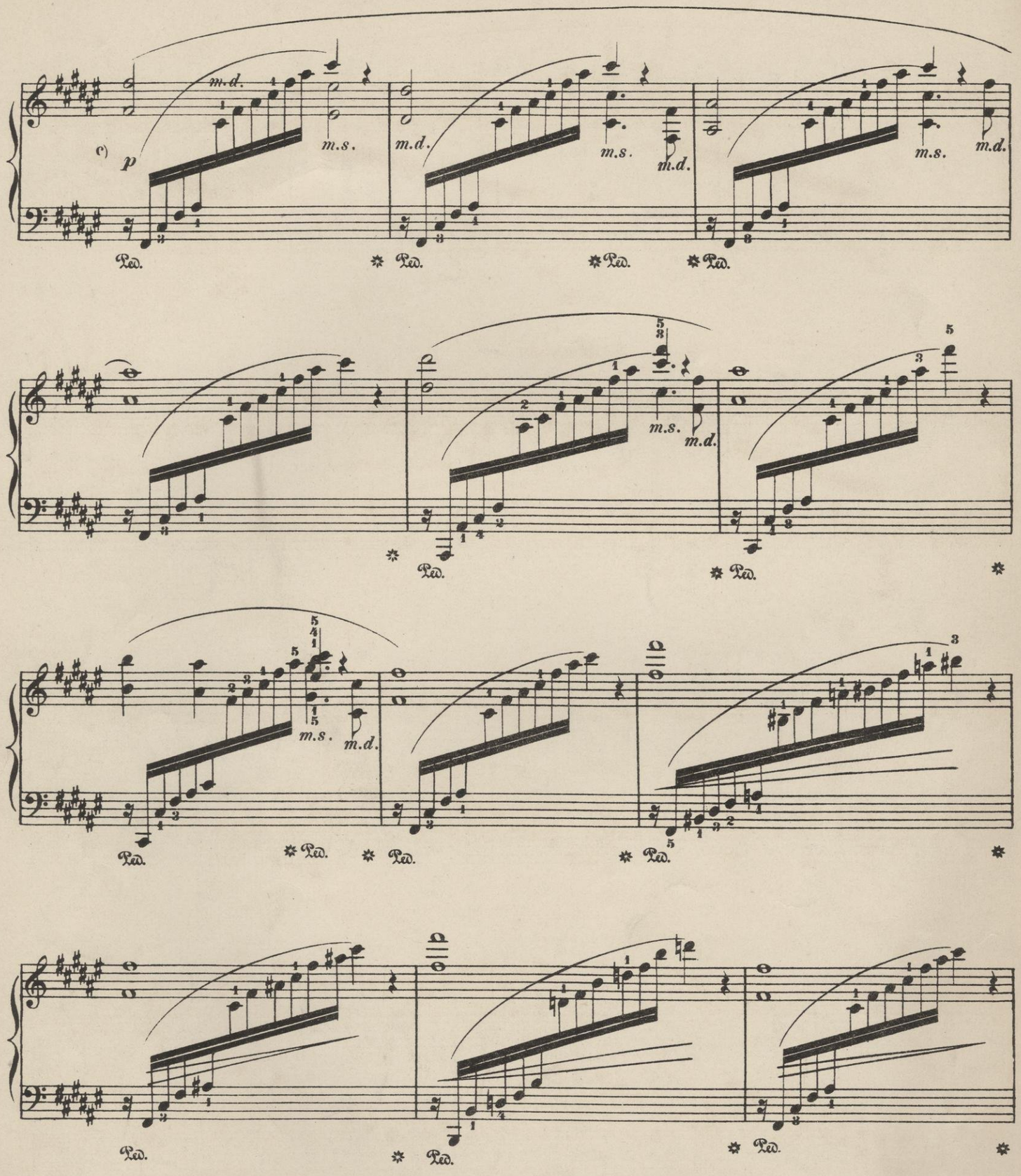



Tempo I.

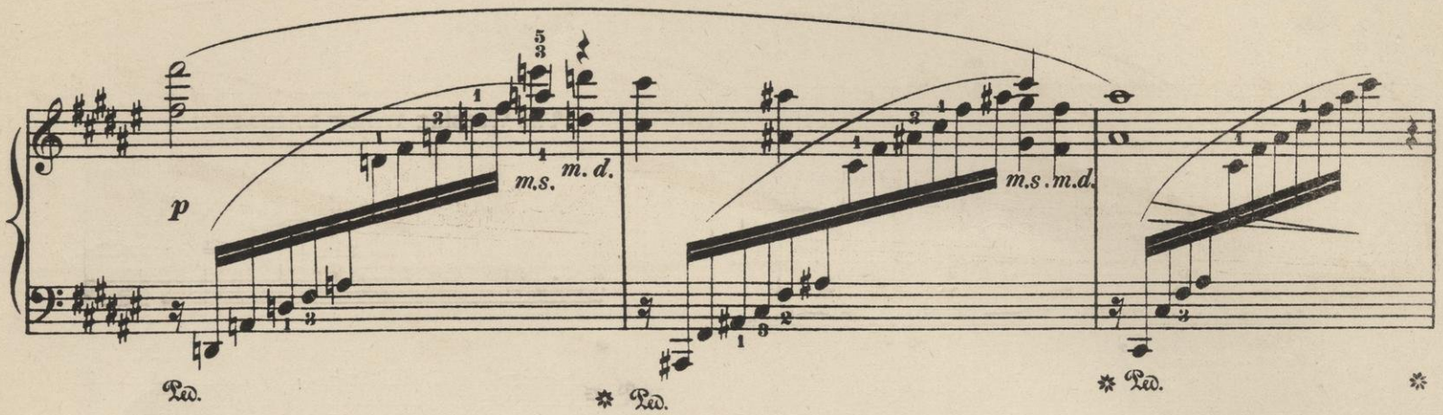


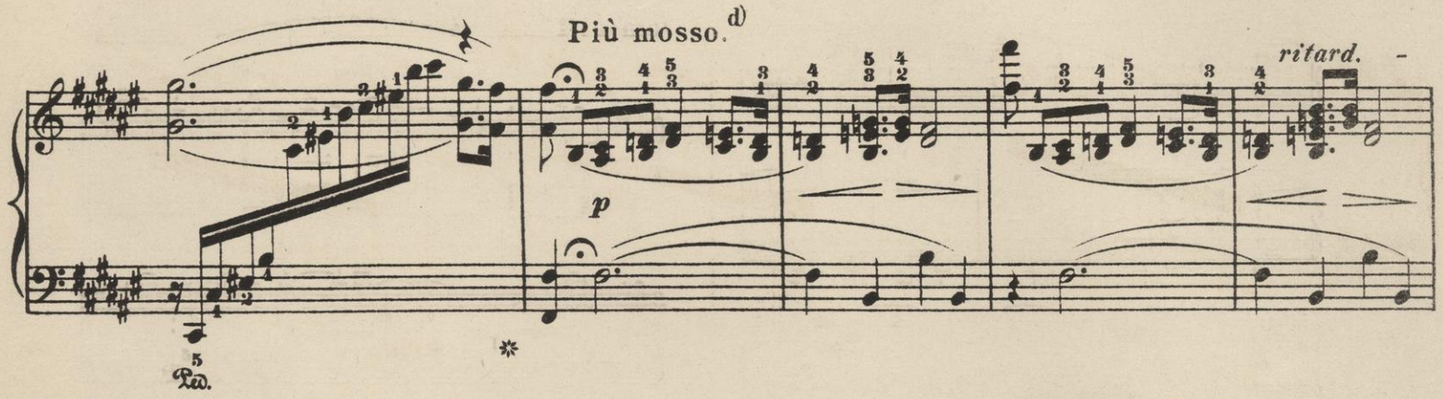

8
f
Ped.
ritard.
8
mf
dolcissimo.
8
Tempo I.
p
m. s.
m. s.
m. d.
Ped.
Ped.
m. s.
m. d.
m. d.
Ped.
Ped.
Ped.
Ped.
Ped.
m. s.
m. s.
m. s.
m. d.
m. d.
Ped.
Ped.
Ped.
Ped.

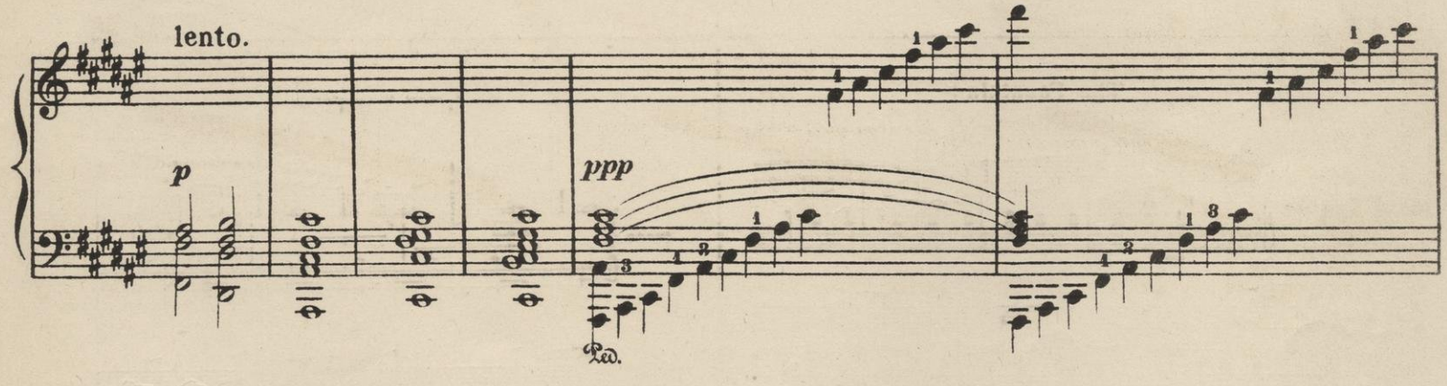

m. s. m.d.
Ped.
cresc.
m.s.
mf

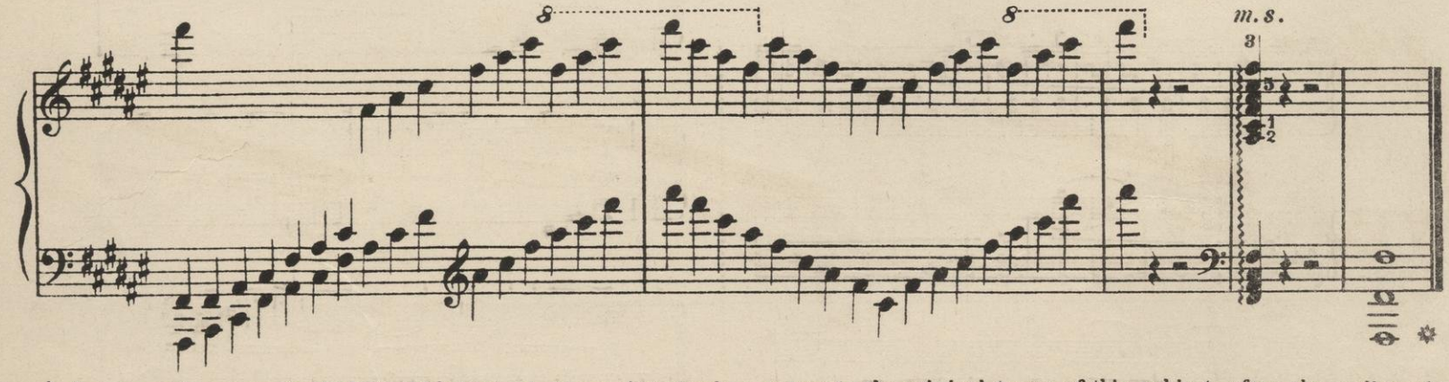



c) In the original all the notes of these arpeggios appear on the left-hand staff, as if to be played entirely by that hand. As this would be very difficult of execution, the editor offers the present reading as a practical solution of the problem.




d Not a rapid movement which would belittle the theme, but simply a return to the original tempo of this subject, after the *rallentando* necessarily involved in an expressive finish of the chief melody in the preceding measure.

# FOUR TONE POEMS FOR PIANO

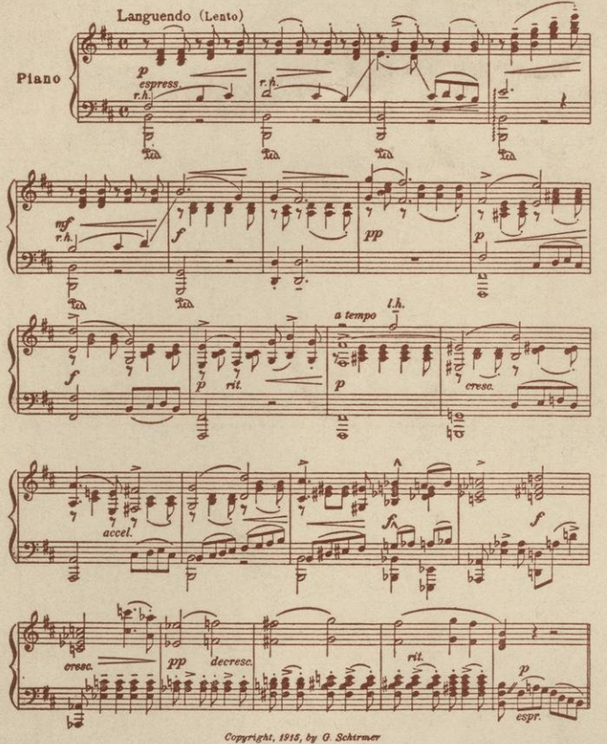
## *By* ANTON PROVAZNÍK

SUITABLE FOR CONCERT OR TEACHING

### Mourning

Elegy

Ant. Provazník. Op. 50, No. 1

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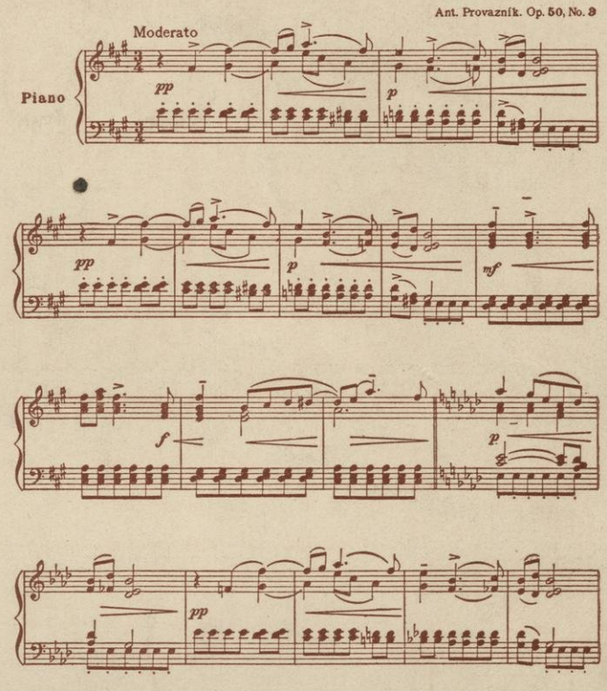
### The Weeping Willow by the Pool

Ant. Provazník. Op. 50, No. 2

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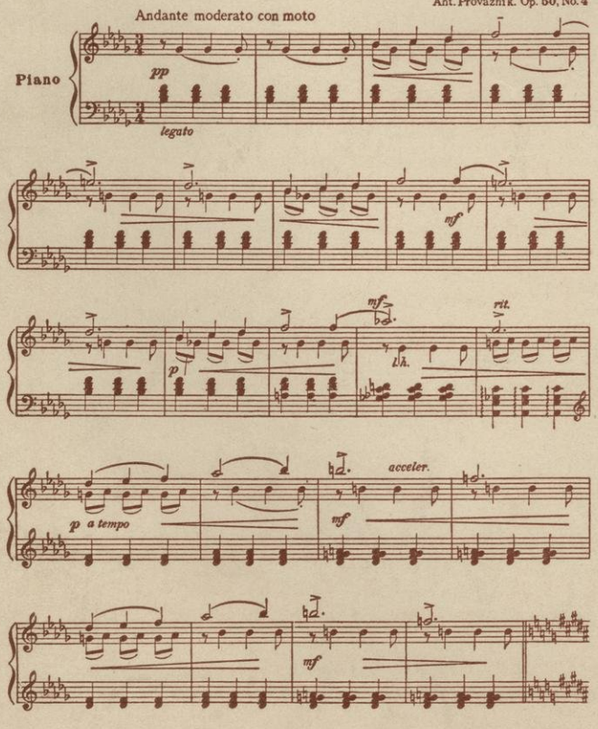
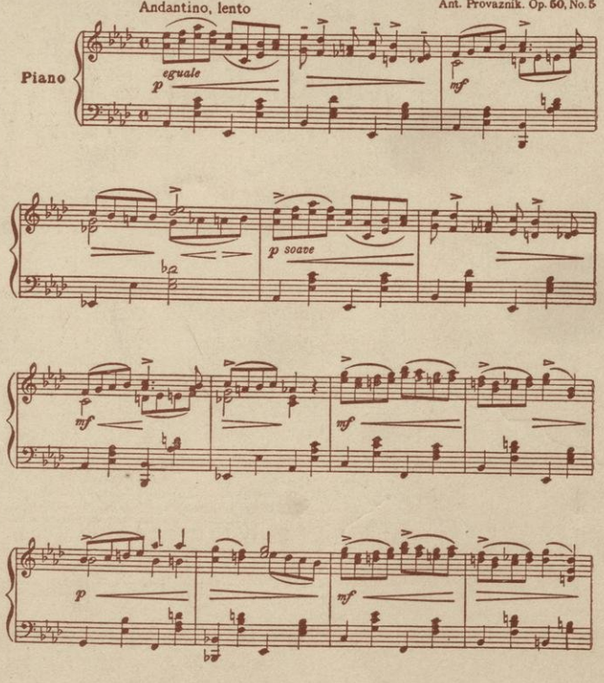
### The Fountain

Ant. Provazník. Op. 50, No. 4




### Love Speaks-

Ant. Provazník. Op. 50, No. 5

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