

1-1-1868

Polka (Danse Nationales, Op. 82, No. 7)

Anton Rubinstein (1829-1894)

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DANSES NATIONALES

par
A. RUBINSTEIN
Op. 82

Nouvelle édition à 2 mains revue par l'auteur. (1894).

à 2 mains:		à 4 mains:	
N° 1 . . . 7 ^{me} mille . . .	r. 70 c.	N° 1	1 r. 10 c.
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.. 3 70 3 80 ..
.. 4 . . . 2 ^{me} 70 4 1 .. 10 ..
.. 5 1 5 1 .. 50 ..
.. 6 . . . 3 ^{me} 70 6 90 ..
.. 7 . . . 12 ^{me} 50 7 50 ..



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pour le Piano
PAR
ANTOINE RUBINSTEIN
Op. 82.

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ПОЛЬКА.

№ 7.

POŁKA.

(Богемія)

(Bohème)

A. РУБИНШТЕЙНА.

Op. 82.

A. RUBINSTEIN.

Moderato.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The score includes various dynamic markings: *mp* (mezzo-piano) in the first two systems, *mf* (mezzo-forte) in the third and fourth systems, *p* (piano) in the fourth and fifth systems, and *cresc.* (crescendo) in the fifth system. The music features a mix of chords and melodic lines, with some passages marked with slurs and accents.

rit

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features chords and melodic lines. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). A handwritten *rit* (ritardando) is written above the staff.

Second system of musical notation, continuing the piece. It includes a handwritten *Shelly* in the right hand. The notation shows complex chordal textures and melodic fragments.

Third system of musical notation, featuring a piano (*p*) dynamic marking. The music continues with intricate harmonic structures.

Fourth system of musical notation, also marked with a piano (*p*) dynamic. The notation shows a continuation of the complex harmonic and melodic material.

Fifth system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking. The music becomes more active with moving lines in both hands.

Sixth system of musical notation, also marked with a mezzo-forte (*mf*) dynamic. The piece concludes with sustained chords and melodic phrases.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music features a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line.

Second system of musical notation. The right hand has more complex chordal textures and some slurs. The left hand continues with a steady bass line. Dynamics include *mf* (mezzo-forte).

Third system of musical notation. The right hand features a prominent melodic line with slurs. The left hand has a more active bass line. Dynamics include *mp* (mezzo-piano) and *p*.

Fourth system of musical notation. The right hand has a more melodic and flowing texture. The left hand has a steady bass line. Dynamics include *p* and *mp*.

Fifth system of musical notation. The right hand has a complex texture with many chords. The left hand has a steady bass line. Dynamics include *mp*.

Sixth system of musical notation. The right hand has a complex texture with many chords. The left hand has a steady bass line. Dynamics include *mp*.

The image shows a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also handwritten annotations in the bottom system, including *mp* and *mf* written above the staff, and some scribbles below the staff. The piece concludes with a double bar line and a final chord.

OEUVRES

POUR LE PIANO

PAR

ANTOINE RUBINSTEIN.

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