

Ruba Glickerman

# SELECTED GEMS

From the  
BEST COMPOSERS

DESCRIBED, ANNOTATED, ANALYZED, PHRASED, FINGERED

BY

CHAS. W. LANDON.

RAFF, J.	L'Arpa.....	50
GAERTNER, L.	La Scintillata Op. 14 No 2.....	75
VON WILM, N.	Canzonetta.....	30
RUBINSTEIN, A.	Valse Caprice in E $\flat$ .....	75
RUBINSTEIN, A.	Le Bal, Valse de Concert.....	1.00
WIENIAWSKI, H.	Kuyawiak, Polish Dance.....	65
CONCONE, J.	On Wings of Light Op. 30 No 9.....	30
RUBINSTEIN, A.	Kammenoi-Ostrow Op. 10.....	75
LE HACHE, W.	The Sailor Boy's Dream.....	50
LANGE, G.	Faust Waltz Op. 196 No 1.....	75
LACKS, THEO.	Idilio.....	30
DORN, EDOUARD	Angelus Bells, Op. 56.....	50
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WACHS, PAUL	Mystery, Valse Caprice.....	35
JADASSOHN, S.	Album Leaf in E Flat.....	30
EILENBERG, R.	In the Ziller Vale, Op. 127.....	40

Philadelphia  
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# KAMENNOI-OSTROW.

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ALBUM OF 24 PORTRAITS

Portrait No. 22.

By A. RUBINSTEIN, Op. 10.

Edited, fingered and annotated by  
 CARLYLE PETERSILEA  
 and CHAS. W. LONDON.

Kammenoi-Ostrow is the name of a famous fashionable watering-place not far from St. Petersburg, a sort of Russian Saratoga. Rubinstein, who was court pianist to the Russian Emperor, naturally spent a number of his summers at this pleasant place. A collection of his compositions containing twenty-four pieces are all named for the place, and all purport to be tone-portraits of the famous personages whom he met during his sojourn. The subject of this piece is a German lady in whom the composer evidently took great interest at the time of writing. It is peculiarly constructed. The lyric melody appearing in the left hand may be supposed to outline the lady's character. Then, as a background for the picture, he sketches scenes in which the acquaintance was begun and carried

on. First, a summer garden in the moonlight, where we hear the hum of the insects, and can almost see the shimmering of the moonlight among the leaves; then a boat-ride down the river, the silvery tones of a little chapel bell coming out on the breeze to them; not the church-bell of our country, with its loud ringing peal, but one of those tinkling, silvery Greek chapel bells which may be heard in every square mile of all the vast realm of Russia. Later, we heard the organ and a few measures of a priest's chant and, by the way, the first few notes are taken literally from the Hebrew chant which is still used in those Greek churches. Then the character-melody reappears with an accompaniment, and the melody closes with the organ-music up the stream, which evidently left its impression on the listeners.

Edward Baxter Perry.

Moderato. M.M. ♩ = 112 to 126.

*d-104*

PIANO.

Note: For description of this piece see above.

2. In marking the triplet movement the emphasis must rather be *felt* than heard. Carefully avoid all percussion. The fingers must not be raised from the keys. Slight accents at the pulses one and three.

3. The melody must be sung like a human voice, as if the first four measures were taken in one breath. Owing to the changes of Harmony observe the Pedal marks carefully. Up hand touch for all melody notes.

First system of musical notation. The upper staff contains a complex rhythmic pattern of eighth notes. The lower staff features a melodic line with fingerings 2, 1, 2, 4, 5, 1, 3 and a trill-like ornament.

Second system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has fingerings 2, 4, 5, 4, 2, 1, 5, 3, 1 and includes a trill-like ornament.

Third system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has fingerings 2, 4, 5, 4, 2, 1, 4, 1, 3, 1 and includes the word "echo." and a trill-like ornament.

Fourth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has fingerings 3, 1, 1, 2, 1, 2, 5 and includes a dynamic marking *p* and a trill-like ornament.

Fifth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has fingerings 2, 1, 3, 1, 2, 3 and includes a trill-like ornament.

Sixth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff has fingerings 1, 2, 2 and includes a circled number 4 and a trill-like ornament.

4. The player must sing the G# in his mind, which the composer has purposely omitted.  
 Kamennoi-Ostrow - 8.



## Più mosso. M.M. ♩ 120 to 132.

5) *p*

*p*

*mf*

*mf*

*rit.* *meno mosso* *lento.* A) *p*

5. The upper C# must be more pronounced than the F# in the Bass. The effect is that of a tinkling bell against a sustained organ like movement. The measures of quarter note runs are to be of the same duration as those of chords; the end note of each run to fall on the instant that the accent is due for the first beat of the next measure.

The musical score consists of five systems of piano staves. The first system begins with a circled number '6' in the bass clef. The second system has 'A)' above the treble clef. The third system has 'A)' above the treble clef and 'p' below the bass clef. The fourth system has 'Tempo I.' centered and 'L. H.' above the treble clef. The fifth system has 'L. H.' above the treble clef and 'stringendo.' above the bass clef. The score features complex fingering, slurs, and dynamic markings.

6. When these chords occur they must be sustained their full value by the fingers and Pedal. As a rule, the Damper Pedal should be pressed down directly *after* the notes are passed by the fingers. Many players make a noise with the foot in using the pedal which is very distracting to sensitive listeners.  
 Kamemnoi-Ostrow - 8. A) Up touches; careful to make them simultaneous with both hands.

7. Sustain the Damper Pedal through the entire chord of C#. In order to avoid unnecessary finger marks the player should bear in mind that the left hand fingers chords in ascending the same as the right hand in descending. The 4th finger of either hand is used on intervals of 3rds and the 3rd finger of either hand is used upon intervals of 4th. If pupils were only instructed scientifically from the outset, and had brains enough to profit by the instruction, finger marks would not be required. A) Up hand touch making the upper note clear for a bell effect.



First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and fingerings (4, 5, 1, 3, 5, 1, 3, 5, 1). The left hand has a bass line with fingerings (1, 4, 1, 3). Dynamics include *m.s. m.d.* and a circled '8'.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (5, 1, 4, 5, 1, 4, 1, 5). The left hand has a bass line with fingerings (1, 3, 5, 4, 2, 1, 5, 4, 2, 1, 3, 1, 3). Dynamics include *m.s. m.d.* and a handwritten "to here" above the first measure.

Third system of musical notation, measures 9-12. The right hand continues the melodic line with slurs and fingerings (5, 1, 4, 5, 1, 4, 5, 1, 4, 5, 1). The left hand has a bass line with fingerings (2, 1, 4, 2, 1, 2, 5, 4, 2, 1, 2, 1, 4, 2). Dynamics include *m.s. m.d.* and *m.d.*

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with slurs and fingerings (1, 4, 5, 1, 4, 5, 1, 4, 5, 1, 4, 5, 1). The left hand has a bass line with fingerings (5, 4, 2, 1, 3, 2, 1, 4, 2, 1, 2). Dynamics include *m.s. m.d.*, *cresc.*, *m.s. m.d.*, *m.s.*, and *mf*. There are handwritten annotations "2 3" and "1 2 3".

8 The most important principle in fingering is to avoid all unnecessary twisting and turning of the hands. Try to keep as many keys in one position as possible. The above fingering may seem awkward for small hands, but small hands ought to be stretched even more than large ones. There is in these days more piano pounding than legitimate piano playing. The piano can not be made to sing except by correct principle of legato playing. Make the runs soft.

Musical score for piano, consisting of four systems of two staves each. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first system starts with a dynamic marking *p* and a circled 9. The melody in the right hand is marked *m.d.* and the accompaniment in the left hand is marked *m.s.*. The score is divided into four measures per system, with a double bar line at the end of each system. Fingerings are indicated with numbers 1-5. A circled *A)* is placed above the first measure of the first system. The piece concludes with a double bar line and repeat dots.

9 The melody must sing out clearly against a subordinated accompaniment. The Arpeggio, as originally written and played by the Composer, was executed by the left hand alone, and the idea was to bring out the melody more prominently with the right hand; but, as written above, it is practically better adapted to the technical grasp of the majority of Pianists. A) Feel the rhythm strongly at the middle of each measure.



The first system of the musical score consists of two staves. The upper staff contains a melodic line with a long slur over it, marked with *m.d.* (mezzo-dolce) and *m.s.m d.* (mezzo-sostenuto mezzo-dolce). The lower staff provides a harmonic accompaniment. The dynamic marking *p* (piano) is present at the beginning.

The second system is marked **Più mosso.** and *ritard.* (ritardando). It begins with a *dim.* (diminuendo) marking. A circled number 10 is placed above the first measure of the lower staff. The system includes various fingering numbers and dynamic markings like *p*.

The third system is marked **lento.** and *ppp* (pianissimo). It features a *m.d.* marking. The upper staff has a melodic line with a slur, and the lower staff has a complex accompaniment with triplets and other rhythmic patterns.


The fourth system features octaves in both staves, indicated by the number 8. It concludes with a *m.s.* (mezzo-sostenuto) marking. The notation includes various fingering numbers and dynamic markings.

10 This note is frequently repeated by careless players, thereby destroying the vocal effect felt by the Composer. In order that the melody may be heard against the accompaniment it is well to observe the Diminuendo as the chord ascends.



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