

# Compositions de Wl. Rébikow

pour Piano (Série II).

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| Op. 14. Suite de Ballet tirée du conte            | Op. 36. Conte de la Princesse et du                |
| <b>Mia et Noll.</b> . . . . . 1 50                | Roi des grenouilles . . . . .—70                   |
| Séparément: № 1. Danse des sorcières.             | „ 37. Tableaux pour enfants . . . . .—70           |
| „ 2. „ des lotos. . . . .—50                      | „ 38. Une Fête. (Празднество) . . .—75             |
| „ 3. „ des driades. . . . .—50                    | Tristesse. <i>Etude Musical-Psychologique</i> .—40 |
| „ 4. „ des singes. . . . .—50                     | Petite Suite de ballet. . . . .—80                 |
| „ 5. „ des sorciers. . . . .—50                   | Les Feux du Soir. (Вечерние огни) .—80             |
| „ 6. „ des fées. . . . .—60                       | Album de pièces faciles pour la jeunesse—75        |
| „ 7. „ des diables. . . . .—60                    | Mouvements plastiques . . . . . 1—                 |
| „ 8. „ des clochettes)                            | Visions du passé. (Картинки прошлого).—75          |
| Op. 15. Les Rêves. 5 Mélomimiques .—80            | Fleur d'automne. Suite . . . . .—50                |
| №№ 1. Naïade. 2. Les demons s'amuseut.            | <b>Méloplastiques. Мелопластика:</b>               |
| 3. Le faune. 4. La Néréide. 5. Dans la forêt.     | № 1. Le jeu à la balle. Игра въ мячъ.—50           |
| „ 22. Esclavage et liberté. <i>Tableau</i>        | „ 2. Matinée de printemps. Весеннее                |
| <i>Musical-Psychologique.</i> . . . . . 1 50      | утро. . . . .—50                                   |
| „ 23. A la brune. (Въ сумеркахъ) —60              | „ 3. L'éscarpolette. Качели. . . . .—25            |
| „ 24. Chanson du coeur. <i>2-me Tableau</i>       | „ 4. Satan se divertit. Сатана весе-               |
| <i>Musical-Psychologique</i> . . . . . 1 50       | лится. . . . .—25                                  |
| „ 25. Aspirer et atteindre. <i>3-me Tableau</i>   | „ 5. L'ivresse. Опьянение . . . . .—50             |
| <i>Musical-Psychologique</i> . . . . . 1 50       | „ 6 Le Faune et la Nymphe. Фавнъ                   |
| „ 27. Dans leur Pays. (На ихъ ро-                 | и Нимфа . . . . .—50                               |
| динъ) . . . . .—80                                | „ 7. Bataille et Victoire. Сражение и              |
| „ 28. Scènes bucoliques . . . . .—80              | побѣда . . . . .—60                                |
| „ 29. Feuilles d'automne . . . . .—75             | „ 8. Le jeu au colin maillard. Игра въ             |
| „ 31. Silhouettes. <i>Tableaux enfantins.</i> —80 | жмурки . . . . .—40                                |
| „ 33. Trois miniatures . . . . .—40               | „ 9. Les campanules fleurissent. За-               |
| „ 35. Parmi eux (Среди нихъ). . . .—70            | цвѣли колокольчики . . . . .—40                    |

# ВЪ СУМЕРКАХЪ. A LA BRUME.

## 1. Lamentation.

WL. RÉBIKOW. Op. 23.

**Piano.** *Con tristezza.* *mf*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with various intervals and a bass line with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Tempo I.

Third system of musical notation, marked with *mf*. It includes a series of chords in the bass clef. Below the staff, there are markings: *ped.*, *\**, *ped.*, *\**, *ped.*, and *\**.

Fourth system of musical notation, featuring a melodic line in the treble clef and chords in the bass clef. The word *accel* is written above the treble staff. Below the staff, there are markings: *ped.*, *\**, and *ped.*.

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Largo.

Fifth system of musical notation, marked with *rando* and *p*. It features a melodic line in the treble clef and chords in the bass clef. Below the staff, there is a marking: *\**.

### 2. Chant d'hiver.

**Moderato.**

*mf*

This musical score is for a piece titled "Chant d'hiver" in a moderate tempo. It is written for piano in the key of A major (three sharps) and 4/4 time. The score consists of three systems of two staves each. The first system begins with a dynamic marking of *mf* and the tempo instruction "Moderato." The melody in the right hand features a series of eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the third system.

### 3. Persuasion.

*mf*

This musical score is for a piece titled "Persuasion" in a moderate tempo. It is written for piano in the key of B-flat major (two flats) and 2/4 time. The score consists of two systems of two staves each. The melody in the right hand is characterized by eighth-note patterns and rests, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the second system.

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. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand with quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melodic and bass lines.

4. Espérance.

The third system of musical notation begins with a dynamic marking of *mf* (mezzo-forte). It consists of two staves in treble and bass clefs. The key signature changes to three sharps (F#, C#, G#), and the time signature is 4/4. The melody in the right hand is more active, featuring eighth and sixteenth notes.

The fourth system of musical notation continues the piece with two staves. The notation shows the progression of the melody and bass line.

The fifth system of musical notation concludes the piece with two staves. The notation shows the final melodic and bass lines of the section.

# 5. Souvenir.

Con amarezza.

The first system of music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, ending with a piano (*p*) dynamic. The right hand has a more active melodic line with sixteenth-note patterns, and the left hand continues with a steady accompaniment. The system concludes with a double bar line and a repeat sign.

Con tenerezza.

The third system is in 3/4 time and begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, and the left hand has a simple accompaniment of quarter notes. The mood is tender and slow.

The fourth system continues the 3/4 time section. The right hand maintains the eighth-note chordal texture, while the left hand has a more active accompaniment with eighth notes. The dynamics remain piano.

The fifth system concludes the piece. The right hand continues with eighth-note chords, and the left hand has a simple accompaniment. The system ends with a double bar line and a repeat sign.

# 6. Prière.

*Pregando.*

The musical score is written for piano in 2/4 time. It begins with a dynamic marking of *mf*. The piece is characterized by dense, multi-voiced textures in the right hand, often featuring sixteenth-note patterns and complex chords. The left hand provides a steady accompaniment with sustained notes and occasional melodic fragments. The score is divided into six systems, each containing two staves (treble and bass clef). The key signature changes from one flat to two flats, and then to one flat. The tempo marking *Pregando.* suggests a slow, prayerful character. The piece concludes with a final cadence in the right hand.

# 7. Regret.

Con dolore.

The first system of music is in 2/4 time and begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody in the treble clef starts with a half note B-flat, followed by quarter notes A-flat, G, and F, then a half note E-flat. The bass clef accompaniment starts with a half note chord of B-flat and E-flat, followed by quarter notes D-flat, C, and B-flat, then a half note A-flat. A dynamic marking of *mf* is present in the first measure.

The second system continues the piece. The treble clef melody features a half note G, followed by quarter notes F, E-flat, and D, then a half note C. The bass clef accompaniment continues with a half note chord of B-flat and E-flat, followed by quarter notes D-flat, C, and B-flat, then a half note A-flat.

The third system continues the piece. The treble clef melody features a half note B-flat, followed by quarter notes A-flat, G, and F, then a half note E-flat. The bass clef accompaniment continues with a half note chord of B-flat and E-flat, followed by quarter notes D-flat, C, and B-flat, then a half note A-flat.

The fourth system continues the piece. The treble clef melody features a half note G, followed by quarter notes F, E-flat, and D, then a half note C. The bass clef accompaniment continues with a half note chord of B-flat and E-flat, followed by quarter notes D-flat, C, and B-flat, then a half note A-flat.

Lento.

The fifth system concludes the piece. The treble clef melody features a half note B-flat, followed by quarter notes A-flat, G, and F, then a half note E-flat. The bass clef accompaniment continues with a half note chord of B-flat and E-flat, followed by quarter notes D-flat, C, and B-flat, then a half note A-flat.



# 8. Il était une fois...

Andante sostenuto.

*mf*

# 9. Solitude.

Andante.

The musical score is written for piano in 4/4 time, marked 'Andante'. It consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, ties, and dynamic markings: *p* (piano) at the beginning, *f* (forte) in the second system, *mf* (mezzo-forte) in the third system, and *p* again in the third system. The piece concludes with a double bar line and repeat dots.



# Compositions Instrumentales de Wl. Rébikow.

	R. C.		R. C.
Op. 2. Six morceaux pour Piano.		Op. 21. Елка Музыкально-психологическая драма. Der Christ-	
№ 1. Valse. <i>Des-dur</i> . . . . .	—40	baum. Musikal.-psychologisches Drama.	
„ 2. Etude . . . . .	—40	„ „ Suite arr. pour Piano. à 4 mains . . . . .	2 —
„ 3. Danse des odalisques . . . . .	—30	„ „ Walzer pour Piano à 2 mains . . . . .	—30
„ 4. Valse. <i>Es-dur</i> . . . . .	—60	„ „ „ arr. pour Piano à 4 mains . . . . .	—50
„ 5. Danse orientale . . . . .	—20	„ „ „ arr. pour Violon et Piano . . . . .	—40
„ 6. Danse caractéristique . . . . .	—30	„ „ „ arr. pour Flûte et Pian . . . . .	—40
Op. 5. Sept morceaux pour Piano.		„ „ „ pour Orchestre à cordes . . . . .	Partiti.n.—40
№ 1. Marche. <i>D-dur</i> . . . . .	—30	„ „ „ „ Parties . . . . .	—60
„ 2. Mazurka . . . . .	—40	„ „ Zug der Gnomen, pour Piano . . . . .	—30
„ 3. Elégie . . . . .	—20	„ „ Tanz der Bajazzo, pour Piano . . . . .	—30
„ 4. Etude . . . . .	—50	„ „ Tanz der Chinesischen Puppen pour Piano . . . . .	—40
„ 5. Valse . . . . .	—70	Op. 22. Esclavage et liberté. Tableau Musical-Psychologique,	
„ 6. Danse orientale . . . . .	—40	pour Piano . . . . .	1 50
„ 7. Marche. <i>Fis-moll</i> . . . . .	—30	Op. 23. A la brune. (Въ сумеркахъ), pour Piano . . . . .	—60
Op. 6. Quatre morceaux pour Piano.		Op. 24. Chansons du coeur. 2-me Tableau Musical-Psycholo-	
№ 1. Berceuse . . . . .	—30	gique, pour Piano . . . . .	1 50
„ 2. Chanson triste . . . . .	—30	Op. 25. Aspirer et atteindre. 3-me Tableau Musical-Psycholo-	
„ 3. Mazurka . . . . .	—40	gique, pour Piano . . . . .	1 50
„ 4. Valse-Scherzo . . . . .	—50	Op. 26. Cauchemar. 4-me Tableau, pour 2 Pianos à 4 mains. 2 —	
Op. 7. Trois morceaux pour Violon et Piano.		Op. 27. Dans leur Pays, pour Piano . . . . .	—80
№ 1. Berceuse <i>Es-dur</i> . № 2. Mélodie. № 3. Berceuse		Op. 28. Scènes bucoliques, pour Piano . . . . .	—80
As-dur . . . . .	—70	Op. 29. Feuilles d'automne, pour Piano . . . . .	—75
„ № 2. Mélodie. Op. 8. № 1. Chanson triste, arr. pour		Op. 30. Petite suite, pour Piano à 4 mains . . . . .	2 —
Cornet à pistons et Piano . . . . .	—60	Op. 31. Silhouettes. Tableaux enfantins, pour Piano . . . . .	—80
Op. 8. Réveries d'automne. Album de miniatures pour Piano:		Op. 32. Trois mélodeclamations, pour Piano . . . . .	—40
№ 1. Chanson triste. 2. Insouciance. 3. Moment triste 4. Le		Op. 33. Trois miniatures, pour Piano . . . . .	—50
dernier rendez-vous. 5. Souvenir douloureux. 6. Persévérance.		Op. 34. Thea. Musicalisch-psychologisches Drama . . . . .	3 —
7. Journée d'automne. 8. Bouffonnerie. 9. Mazurka. 10. Doux		Op. 35. Parmi eux. (Среди нихъ), pour Piano . . . . .	—70
reproche. 11. Echo rustique. 12. Conseil inutile. 13. A la brune.		Op. 36. Conte de la Princesse et du Roi des grenouilles,	
14. Le repentir. 15. Récit naïf. 16. Berceuse. Chaque № séparé. à	—20	pour Piano . . . . .	—70
№№ 1—16. Complet . . . . .	1 50	Op. 37. Tableaux pour enfants, pour Piano . . . . .	—70
„ № 4, 16, 7, 14, 5, 8, arr. pour Orchestre à cordes.		Op. 38. Une fête. „ „ „	—75
Partition. 1 —		Les immortelles. „ „ „	—30
Parties. 1 —		Le feu du Soir. „ „ „	—80
„ № 3, arr. pour Orchestre militaire . . . . .	—75	d-to, p. Orchestre à cordes. Partition. 80 k. Parties. 1 —	
„ № 1, 3, arr. pour Violon et Piano . . . . .	—50	Album de pièces faciles, pour Piano . . . . .	—75
„ № 2, 5, 7, „ „ „	—70	Mouvements plastiques. „ „ „	1 —
„ № 1, 7, arr. pour Flûte et Piano . . . . .	—50	Visions du passé. „ „ „	—75
„ № 2, arr. pour Clarinette et Piano . . . . .	—30	Fleurs d'automne. „ „ „	—50
„ № 3, arr. pour Cor et Piano . . . . .	—30	A travers les pays slaves. Pièces faciles pour les enfants. —75	
Op. 9. Autour du monde. Album de morceaux pour la jeunesse		Moments d'allégresse . . . . .	—90
pour Piano. Вокругъ свѣта. Альбомъ пьесъ для		Improvisation de Svengali . . . . .	—50
юношества. . . . .	2 —	Meloplastiques.	
„ Les mêmes, séparés: Cah. I, II, III, IV, V. . . . .	—50	№ 1. Le jeu à la balle . . . . .	—50
„ № 16. Hindustani Natch, arr. pour Orchestre à cordes.		„ 2. Matinée de printemps . . . . .	—50
Partition. 25 k. Parties. 40		„ 3. L'escarpolette . . . . .	—25
„ „ 9. La Revue, arr. pour Flûte et Piano . . . . .	—45	„ 4. Satan se divertit . . . . .	—25
„ „ 7. Tarantelle, arr. pour Piano à 4 mains . . . . .	—40	„ 5. L'ivresse . . . . .	—50
Op. 11. Mélomimiques: № 1. Déclaration d'amour. № 2. Une		„ 6. Le faune et la Nymphe . . . . .	—50
lettre . . . . .	—40	„ 7. Bataille et victoire . . . . .	—60
Trois scènes tirées du conte „Mila et Nolli“: № 3.		„ 8. Le jeu au colin maillard . . . . .	—40
La Mort de Mila. № 4. L'enterrement de Mila.		„ 9. Les campanules fleurissent . . . . .	—40
№ 5. „Et Nolli pense“ . . . . .	—40	Op. 39. Schneewittchen. Pantomime. Вѣлоснѣжка. . . . .	5 —
№ 6. Le Génie et la Mort . . . . .	—60	Op. 40. Der Abgrund. Бездна. Musik-psychol. Erzählung. . . . .	1 —
„ № 3, 4, 5, p. Orch. à cordes. . . . .	—60	Op. 41. Женщина съ Кинжаломъ. Musik-psychol. Drama . . . . .	3 —
Op. 14. Suite de Ballet tirée du conte „Mila et Nolli“ . . . . .	1 50	Op. 42. Alpha und Omega. Альфа и Омега. Musik-psychol. Drama 1 —	
Séparément:		Feuillet d'album, pour Violoncelle et Piano . . . . .	—25
№№ 1. Danse des sorcières. 2. Danse des lotos.		Chant sans paroles. „ „ „	—50
3. Danse des dryades. 4. Danse des singes. 5.		d-to, arr. pour Piano . . . . .	—30
Danse des sorcières. 6. Danse des fées . . . . .	à—50	Legende. Morceau caractéristique, pour Orchestre à cordes.	
№ 7. Danse des diables. № 8. Danse des		Partition. 25 k. Parties. 40 k. d-to, arr. pour Piano . . . . .	—20
clochettes . . . . .	à—60	Suite miniature № 1, p. petit Orch. Par. 1 Rb. 50 k. Parties. 3 60	
Op. 15. Les Rêves. 5. Mélomimiques:		Suite miniature № 2, pour petit Orchestre . . . . .	Partition. 1 50
№№ 1. Naïade. 2. Les démons s'amuse. 3. Le faune. 4. La		Petite suite de ballet, pour Piano . . . . .	—80
Néréide. 5. Dans la forêt. . . . .	—80	Tabatière à musique, pour Piano. №№ 1. Valse. 30 k. 2. Polka.—30	
Op. 21. Елка. Музыкально-психологическая драма. Der Christ-		3. Mazurka . . . . .	—20
baum. Musikal.-psychologisches Drama . . . . .	3 —	Tristesse. Etude musical-psychologique, pour Piano . . . . .	—40
„ „ Suite pour Gr. Orchestre. Partition. 4 Rb. Parties. 6 —			