

CHANSONS BLANCHES

БѢЛЫЯ ПѢСНИ

Quatre Morceaux

pour Piano par

W. F. REBIKOW

Op. 48.

Aufführungsrecht vorbehalten.

Prix 75 kop.



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I.

Wladimir RÉBIKOW. Op.48.

Allegretto.

Piano.

The first system of music consists of two staves. The upper staff begins with a first ending bracket over the first four measures, marked with a circled '8'. The music is characterized by a steady eighth-note accompaniment in the left hand and a melody of eighth-note triplets in the right hand.

The second system continues the piece. The right hand melody features a 'rallentando' instruction above the staff in the third measure, indicating a gradual deceleration of the tempo.

Tempo I.

The third system marks the beginning of the main section with the tempo change to 'Tempo I.'. The musical texture remains consistent with the previous systems, featuring eighth-note triplets in the right hand and a steady eighth-note accompaniment in the left hand.

The fourth system continues the main section of the piece, maintaining the rhythmic and melodic patterns established in the previous systems.

The fifth system concludes the piece with a first ending bracket over the final four measures, marked with a circled '8'. The notation returns to the initial eighth-note triplet pattern.

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of eighth-note triplets, with a dashed box above the first six notes. The bass staff contains a sequence of quarter notes, with a *rit.* marking and an asterisk below the first measure.

Second system of musical notation, continuing the sequence of eighth-note triplets in the treble staff and quarter notes in the bass staff. *rit.* markings and asterisks are present below the first and third measures of the bass staff.

Third system of musical notation, continuing the sequence of eighth-note triplets in the treble staff and quarter notes in the bass staff. The word *rallentando* is written in the middle of the system. The bass staff ends with a *f* dynamic marking. *rit.* markings and asterisks are present below the first and third measures of the bass staff.

Tempo I.

Fourth system of musical notation, marked **Tempo I.** and *ff*. The treble staff features a sequence of chords, and the bass staff features a sequence of quarter notes. *rit.* markings are present below the first and third measures of the bass staff.

Fifth system of musical notation, continuing the sequence of chords in the treble staff and quarter notes in the bass staff. An asterisk is present below the final measure of the bass staff.

II.

Lento.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a treble clef, a 4/4 time signature, and the tempo marking 'Lento.' The music consists of a series of chords and melodic lines. The second system introduces triplets in the treble staff. The third system features a complex rhythmic pattern in the bass staff, with notes grouped together. The fourth system continues the melodic and harmonic development. The fifth system concludes the piece with a final melodic flourish in the treble staff and a sustained bass line.

The first system of music consists of two staves. The upper staff is in treble clef and contains three measures of music, each with a slur over a pair of eighth notes. The lower staff is in bass clef and contains five measures of music, each with a slur over a pair of eighth notes. The piece concludes with a final whole note chord in the fifth measure of the lower staff.

III.

Vivo.

The second system is marked 'Vivo.' and 'mf'. It consists of two staves in 2/4 time. The upper staff has a treble clef and contains five measures of music with slurs and accents. The lower staff has a bass clef and contains five measures of music with slurs and accents. There are three 'Ad.' markings in the lower staff, one at the beginning, one in the second measure, and one at the end. An asterisk is placed below the second measure of the lower staff.

The third system continues the piece with two staves. The upper staff has a treble clef and contains five measures of music with slurs and accents. The lower staff has a bass clef and contains five measures of music with slurs and accents. There are three asterisks in the lower staff, one at the beginning, one in the second measure, and one at the end. An 'Ad.' marking is placed below the second measure of the lower staff.

The fourth system continues the piece with two staves. The upper staff has a treble clef and contains five measures of music with slurs and accents. The lower staff has a bass clef and contains five measures of music with slurs and accents.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and eighth-note patterns in both hands.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. A fermata is placed over a note in the bass staff, and an asterisk is located at the end of the system.

Third system of musical notation, continuing the piece. It includes a treble clef and a bass clef. A fermata is placed over a note in the bass staff, and an asterisk is located at the end of the system.

Fourth system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The music features a series of chords and eighth-note patterns in both hands.

Fifth system of musical notation, concluding the piece. It includes a treble clef and a bass clef. The music features a series of chords and eighth-note patterns in both hands, ending with a final chord.

IV.

Allegretto.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *mf*. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes with slurs and accents. The piece concludes with a final cadence in the fifth system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a sequence of eighth and sixteenth notes with rests, creating a rhythmic pattern.


Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation, showing further development of the melodic and harmonic lines.

Fourth system of musical notation, featuring more complex chordal textures and melodic lines. It includes dynamic markings such as *ff.* (fortissimo) and *mf.* (mezzo-forte), and a star symbol (*) indicating a specific performance instruction.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments. It includes dynamic markings like *ff.* and *mf.*, and a star symbol (*).

rallentando **Tempo I.**



Compositions Instrumentales de Wl. Rébikow.

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