

МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'escarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 „
„ 7. Сраженіе и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBİKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

п. серкеев. ш. шибирск.

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.

# Игра въ мячъ. 1. Le jeu à la balle.

Wl. RÉBIKOW.

*Allegretto.*  
Violini.

Piano.

*mf*

*p*

Fl.

Viol.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and dynamic markings.

Second system of musical notation. It includes a section for the Flauto (Flute) starting with the tempo marking **Meno mosso.** and a dynamic marking *p* (piano). The piano accompaniment continues with similar rhythmic motifs.

Third system of musical notation, continuing the piano accompaniment with a series of chords and melodic fragments in both staves.

Fourth system of musical notation, showing further development of the piano accompaniment with sustained chords and moving lines.

Fifth system of musical notation, concluding the piano accompaniment with final chords and melodic resolutions.

Tempo I.

Fl.

The first system of music features a Violin part on the left and a Flute part on the right. The Violin part is marked *mf* and consists of a melodic line with eighth and sixteenth notes, often beamed together. The Flute part is marked *Fl.* and features a more complex melodic line with many beamed notes and slurs. The music is in a minor key, indicated by a flat sign on the key signature.

The second system continues the musical themes from the first system. The Violin part maintains its melodic flow, while the Flute part introduces some chromaticism and more intricate phrasing. The notation includes various articulations like slurs and accents.

The third system shows a continuation of the musical development. The Violin part has some rests, while the Flute part becomes more active with rapid passages. The overall texture is dense due to the overlapping lines.

The fourth system features a return to a more rhythmic and melodic focus for both instruments. The Violin part has a steady eighth-note accompaniment, while the Flute part plays a series of slurred eighth notes.

The fifth system concludes the page with a final melodic flourish for both instruments. The Violin part ends with a series of slurred notes, and the Flute part has a more complex ending with some chromatic movement.

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The music features arpeggiated chords and flowing lines in both hands, with some notes beamed together. The key signature has one flat (B-flat).

Second system of a piano score. It includes two staves for the piano and three staves for woodwinds. The piano part continues with arpeggiated textures. The woodwind staves are labeled: Ob. (Oboe), Fl. (Flute), Cl. (Clarinet), and Corno (Horn). Dynamics include *mf* (mezzo-forte) and *p* (piano). There are markings for *Red.* (Reduction) and an asterisk (\*) below the piano part.

Third system of a piano score. It features two piano staves and three woodwind staves. The piano part has a prominent arpeggiated figure. The woodwind parts are labeled: Harpa (Harp), Ob. (Oboe), Fl. (Flute), and Cl. (Clarinet). Dynamics include *mf* and *p*. There are *Red.* and asterisk (\*) markings below the piano part.

Fourth system of a piano score. It includes two piano staves and three woodwind staves. The piano part continues with arpeggiated patterns. The woodwind parts are labeled: Ob. (Oboe), Fl. (Flute), Cl. (Clarinet), and Viol. e.s. (Violin e.s.). Dynamics include *mf* and *p*.

Fifth system of a piano score. It consists of two staves for the piano. The music continues with arpeggiated textures and flowing lines in both hands.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff contains a rhythmic accompaniment with repeated eighth-note patterns.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff begins with the instruction "Tempo I." and continues with the melodic line. The lower staff begins with the dynamic marking "mf" and continues with the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex texture with many beamed notes and slurs, typical of a piano or organ piece. The key signature has one flat.

Second system of musical notation, consisting of two staves. It includes dynamic markings *mf* and *p*. The notation continues with intricate melodic and harmonic lines.

Third system of musical notation, consisting of two staves. It includes dynamic markings *mf* and *p*. The musical texture remains dense and detailed.

Fourth system of musical notation, consisting of two staves. The notation shows a continuation of the piece's complex structure, with various rhythmic values and articulations.

Fifth system of musical notation, consisting of two staves. This system concludes the page with a final cadence, indicated by a double bar line and repeat dots.



МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'escarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 „
„ 7. Сражение и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBIKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

переводъ Шнырева

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.



# Весеннее утро. 2. Matinée de printemps.

Wl. RĚBIKOW.

**Andante.**

Violini.

Piano. *mf*

Fl.  
Ob.  
Fl.

Cl.  
Corno.

Viol.

Allegretto.

8 *p* *mf cantabile e molto espressivo*

The first system contains measures 1 through 4. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with sustained chords and a few moving lines. Dynamics include *p* and *mf*. The tempo is marked *Allegretto*.

8

The second system contains measures 5 through 8. The right hand continues with eighth-note triplets and slurs. The left hand accompaniment remains consistent with the first system. Dynamics are *mf*.

8 *p* *ff* \*

The third system contains measures 9 through 12. Measure 10 features a prominent sixteenth-note scale in the right hand. Measure 11 has a dynamic marking of *p*. Measure 12 has a dynamic marking of *ff*. A double bar line with a repeat sign is at the end of the system. A star symbol is placed below the system.

*loco* 8

The fourth system contains measures 13 through 16. The right hand begins with a triplet of eighth notes marked *loco*. The left hand accompaniment continues with chords and moving lines. Dynamics include *mf*.

8

The fifth system contains measures 17 through 20. The right hand continues with eighth-note triplets and slurs. The left hand accompaniment remains consistent. Dynamics include *mf*.



The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with sustained notes and some movement.

The second system continues the piece. The upper staff features a melodic line with triplets and concludes with a rapid sixteenth-note run. The lower staff continues the accompaniment.

**Maestoso.**

The third system is marked **Maestoso.** and begins with a dynamic marking of **f** (forte). It features a series of chords in the upper staff and a rhythmic pattern of eighth notes in the lower staff.

The fourth system continues the **Maestoso** section, showing further chordal development in the upper staff and rhythmic accompaniment in the lower staff.

The fifth system concludes the **Maestoso** section, with the upper staff showing sustained chords and the lower staff providing a final rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The music features a complex texture with multiple voices in both staves, including chords, arpeggios, and melodic lines. A fermata is placed over a chord in the treble staff.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The key signature remains two sharps. This system features a triplet of eighth notes in the treble staff and a fermata over a chord.

Third system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The key signature remains two sharps. The music continues with complex textures and melodic lines in both staves.

Fourth system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The key signature remains two sharps. This system features a triplet of eighth notes in the bass staff and a fermata over a chord in the treble staff.

Fifth system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The key signature remains two sharps. The music concludes with a final cadence in both staves.

# Compositions Instrumentales de Wl. Rébikoff.

	R. C.		R. C.
Op. 2. Six morceaux pour Piano.		Op. 14. Suite de Ballet tirée du conte „Mila et Nolli“.	
№ 1. Valse. <i>Des-dur</i> . . . . .	—40	№ 4. Danse des singes. . . . .	} . . . . . —50
„ 2. Etude . . . . .	—40	„ 5. „ des sorciers . . . . .	
„ 3. Danse des odalisques . . . . .	—30	„ 6. „ des fées. . . . .	
„ 4. Valse. <i>Es-dur</i> . . . . .	—60	„ 7. „ des diables . . . . .	
„ 5. Danse orientale . . . . .	—20	„ 8. „ des clochettes . . . . .	—60
„ 6. Danse caractéristique . . . . .	—30	Op. 15. Les Rêves. 5 Mélomimiques: . . . . .	—80
Op. 5. Sept morceaux pour Piano.		№№ 1. Naïade. 2. Les démons s'amuse. 3. Le faune.	
№ 1. Marche. <i>D-dur</i> . . . . .	—30	4. La Néréide. 5. Dans la forêt.	
„ 2. Mazurka . . . . .	—40	Op. 21. Елка. Музыкально-психологическая драма. Der	
„ 3. Elégie . . . . .	—20	Christbaum. Musikal.-psychologisches Drama. 3 —	
„ 4. Etude . . . . .	—50	„ „ Suite pour Gr. Orchestre. . . . .	Partition. 4 —
„ 5. Valse . . . . .	—70	„ „ „ Parties. . . . .	6 —
„ 6. Danse orientale . . . . .	—40	„ „ „ arr. pour Piano à 4 mains . . . . .	2 —
„ 7. Marche. <i>Fis-moll</i> . . . . .	—30	„ „ „ Walzer pour Piano à 2 mains. . . . .	—30
Op. 6. Quatre morceaux pour Piano.		„ „ „ arr. pour Piano à 4 mains. . . . .	—50
№ 1. Berceuse. . . . .	—30	„ „ „ arr. pour Violon et Piano . . . . .	—40
„ 2. Chanson triste. . . . .	—30	„ „ „ arr. pour Flûte et Piano. . . . .	—40
„ 3. Mazurka. . . . .	—40	„ „ „ pour Orchestre à cordes. Partition. . . . .	—40
„ 4. Valse-Scherzo. . . . .	—50	„ „ „ „ Parties. . . . .	—60
Op. 7. Trois morceaux pour Violon et Piano.		„ „ „ arr. pour Orchestre militaire. . . . .	—
№ 1. Berceuse <i>Es-dur</i> . № 2. Mélodie. № 3. Ber-		„ „ Zug der Gnommen pour Piano. . . . .	—30
ceuse <i>As-dur</i> . . . . .	—70	„ „ Tanz der Bajazzo pour Piano . . . . .	—30
„ № 2. Mélodie. Op. 8. № 1. Chanson triste, arr.		„ „ Tanz der Chinesischen Puppen pour Piano. . . . .	—40
pour Cornet à pistons et Piano . . . . .	—60	Op. 22. Esclavage et liberté. Tableau Musical-Psycholo-	
Op. 8. Rêveries d'automne. Album de miniatures pour		gique, pour Piano . . . . .	1 50
Piano:		Op. 23. A la brune. (Въ сумеркахъ), pour Piano. . . . .	—60
№№ 1. Chanson triste. 2. Insouciance. 3. Moment triste.		Op. 24. Chansons du coeur. 2-me Tableau Musical-Psy-	
4. Le dernier rendez-vous. 5. Souvenir douloureux. 6.		chologique, pour Piano. . . . .	1 50
Persévérance. 7. Journée d'automne. 8. Bouffonnerie. 9.		Op. 25. Aspirer et atteindre. 3-me Tableau Musical-Psy-	
Mazurka. 10. Doux reproche. 11. Echo rustique. 12. Con-		chologique, pour Piano . . . . .	1 50
seil inutile. 13. Ala brune. 14. Le repentir. 15. Récit		Op. 26. Chauchemar. 4-me Tableau, pour 2 Pianos à	
naïf. 16. Berceuse. Chaque № séparé . . . . .	à —20	4 mains . . . . .	2 —
№№ 1—16. Complet . . . . .	1 50	„ „ Pour grand Orchestre. . . . .	—
„ № 4, 16, 7, 14, 5, 8, arr. pour Orchestre à cordes.		Op. 27. Dans leur Pays, pour Piano. . . . .	—80
Partition. 1 —		Op. 28. Scènes bucoliques, pour Piano. . . . .	—80
„ Parties. . . . .	1 50	Op. 29. Feuilles d'automne, pour Piano . . . . .	—75
„ № 3, arr. pour Orchestre militaire. . . . .	—75	„ „ Pour Violon et Piano. . . . .	—
„ № 1, 3, arr. pour Violon et Piano. . . . .	—50	Op. 30. Petite suite, pour Piano à 4 mains . . . . .	2 —
„ № 2, 5, 7, „ „ . . . . .	—70	Op. 31. Silhouettes. Tableaux enfantins, pour Piano. . . . .	—80
„ № 1, 7, arr. pour Flûte et Piano. . . . .	—50	Op. 32. Trois mélodeclamations, pour Piano . . . . .	—40
„ № 2, arr. pour Clarinette et Piano. . . . .	—30	Op. 33. Trois miniatures, pour Piano . . . . .	—40
„ № 3, arr. pour Cor et Piano. . . . .	—30	Op. 34. Thea. Musicalisch-psychologisches Drama . . . . .	3 —
Op. 9. Autour du monde. Album de morceaux pour la		Op. 35. Parmi eux. (Среди нихъ), pour Piano . . . . .	—70
jeunesse pour Piano. Вокругъ свѣта. Альбомъ		Op. 36. Conte de la Princesse et du Roi des grenouil-	
пьесъ для юношества. . . . .	2 —	les, pour Piano . . . . .	—70
„ Les mêmes, séparés: Cah. I, II, III, IV, V. . . . .	—50	Op. 37. Tableaux pour enfants, pour Piano. . . . .	—70
„ № 16. Hindustani Natch, arr. pour Orchestre		Feuille d'album, pour Violoncelle et Piano. . . . .	—25
à cordes . . . . .	—25	Chant sans paroles. . . . .	—50
„ Parties. . . . .	—40	d-to, „ arr. pour Piano. . . . .	—30
„ „ 9. La Revue, arr. pour Flute et Piano. . . . .	—45	Legende. Morceau caractéristique, pour Orchestre à cordes.	
„ „ 7. Tarantelle, arr. pour à 4 mains. . . . .	—40	Partition. . . . .	—25
Op. 11. Mélomimiques: № 1. Déclaration d'amour. № 2.		Parties. . . . .	—40
Une lettre . . . . .	—40	d-to, arr. pour Piano . . . . .	—20
Trois scènes tirées du conte „Mila et Nolli“:		Suite miniature № 1, pour petit Orchestre. Partition. 1 50	
№ 3. La Mort de Mila. . . . .	} . . . . . —40	Parties. . . . .	3 60
„ 4. L'enterrement de Mila. . . . .		Suite miniature № 2, pour petit Orchestre Partition. 1 50	
„ 5. „Et Nolli pense“ . . . . .		Petite suite de ballet, pour Piano. . . . .	—80
№ 6. Le Génie et la Mort . . . . .	—60	Tabatière à musique, pour Piano.	
„ № 3, 4, 5, pour Orchestre à cordes. Partition. . . . .	—45	№ 1. Valse . . . . .	—80
Parties. . . . .	—60	„ 2. Polka. . . . .	—30
Op. 14. Suite de Ballet tirée du conte „Mila et Nolli“.	1 50	„ 3. Mazurka . . . . .	—20
Séparément:		Tristesse. Etude musical-psychologique, pour Piano . . . . .	—40
№ 1. Danse des sorcières. . . . .	} . . . . . —50		
„ 2. „ des lotos. . . . .			
„ 3. „ des dryades . . . . .			

МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'escarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nympe</i> . . . . .	50 „
„ 7. Сраженіе и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBNIKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

П. Герке и М. Шмидтъ

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.

# Качели. 3. L'escarpolette.

Wl. RÉBIKOW.

*Andante.*

Piano.

The first system of music is in 6/8 time and B-flat major. It begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line with eighth notes.

The second system continues the piece with similar melodic and harmonic textures. The right hand has more complex chordal structures and slurs, while the left hand maintains its rhythmic pattern.

The third system introduces a piano (*p*) dynamic. The right hand features a series of chords and slurs, with a melodic line that is more active than in the previous systems.

The fourth system continues with a piano (*p*) dynamic. It includes an 8-measure rest in the right hand, indicated by a dashed box and the number '8'. The left hand continues with its rhythmic accompaniment.

*loco*

The fifth system is marked *loco* and features a more rhythmic and active right hand with eighth-note patterns. It also includes an 8-measure rest in the right hand, indicated by a dashed box and the number '8'. The left hand remains consistent with the previous systems.

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, while the bass staff provides a steady accompaniment with eighth notes.

The second system continues the musical piece, maintaining the same instrumental texture and rhythmic flow as the first system.

The third system includes the instruction *ral - len - tan - do* above the treble staff, indicating a change in tempo. The notation shows a gradual deceleration of the music.

The fourth system features the instruction *poco a poco ral - len - tan - do* above the treble staff, suggesting a further and more gradual slowing down of the tempo.

The fifth system concludes the piece with the instruction *morendo* above the treble staff, indicating a final, very gradual deceleration to the end.



МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'escarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 „
„ 7. Сражение и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBIKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.

П. СЕРГЕЕВЪ И КОМПАНИЯ

Сатана веселится.

4.

Satan se divertie.

Moderato.

W. RÉBIKOW.

Piano.

The musical score is written for piano in 2/4 time. It is divided into five systems, each with a treble and bass staff. The first system is marked *Moderato.* and *f pesante*. The second system continues the piece. The third system features a more active bass line with eighth notes. The fourth system continues the piece. The fifth system includes the marking *loco* and *f*, indicating a change in tempo and dynamics. The score concludes with a final cadence in the bass staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including mordents and grace notes, and some triplet markings. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a series of chords and melodic fragments, while the lower staff maintains a steady accompaniment. A first ending bracket with the number '8' is placed above the first measure of this system.

The third system shows further development of the musical themes. The upper staff has more complex chordal textures, and the lower staff continues with its accompaniment. A second ending bracket with the number '8' is placed above the first measure.

The fourth system continues the musical progression. The upper staff has a series of chords, and the lower staff has a melodic line with some slurs. A third ending bracket with the number '8' is placed above the first measure.

The fifth system continues the piece. The upper staff has a series of chords, and the lower staff has a melodic line with some slurs. A fourth ending bracket with the number '8' is placed above the first measure.

The sixth and final system on the page. The upper staff has a series of chords, and the lower staff has a melodic line with some slurs. A fifth ending bracket with the number '8' is placed above the first measure.

# Compositions Instrumentales de Wl. Rébikoff.

	R. C.		R. C.	
Op. 2. Six morceaux pour Piano.		Op. 14. Suite de Ballet tirée du conte „Mila et Nolli“.		
№ 1. Valse. <i>Des-dur</i> . . . . .	—40	№ 4. Danse des singes. . . . .	} . . . . . —50	
„ 2. Etude . . . . .	—40	„ 5. „ des sorciers . . . . .		
„ 3. Danse des odalisques . . . . .	—30	„ 6. „ des fées. . . . .		
„ 4. Valse. <i>Es-dur</i> . . . . .	—60	„ 7. „ des diables . . . . .		
„ 5. Danse orientale . . . . .	—20	„ 8. „ des clochettes . . . . .		
„ 6. Danse caractéristique . . . . .	—80	Op. 15. Les Rêves. 5 Mélomimiques: . . . . .	—80	
Op. 5. Sept morceaux pour Piano.		№№ 1. Naïade. 2. Les démons s'amusent. 3. Le faune.		
№ 1. Marche. <i>D-dur</i> . . . . .	—30	4. La Néréide. 5. Dans la forêt.		
„ 2. Mazurka . . . . .	—40	Op. 21. Елка. Музыкально-психологическая драма. Der		
„ 3. Elégie . . . . .	—20	Christbaum. Musikal.-psychologisches Drama. 3 —		
„ 4. Etude . . . . .	—50	„ Suite pour Gr. Orchestre. . . . .	Partition. 4 —	
„ 5. Valse . . . . .	—70	„ „ „ Parties. . . . .	6 —	
„ 6. Danse orientale . . . . .	—40	„ „ „ arr. pour Piano à 4 mains . . . . .	2 —	
„ 7. Marche. <i>Fis-moll</i> . . . . .	—80	„ „ „ Walzer pour Piano à 2 mains. . . . .	—30	
Op. 6. Quatre morceaux pour Piano.		„ „ „ arr. pour Piano à 4 mains. . . . .	—50	
№ 1. Berceuse. . . . .	—30	„ „ „ arr. pour Violon et Piano . . . . .	—40	
„ 2. Chanson triste. . . . .	—30	„ „ „ arr. pour Flûte et Piano. . . . .	—40	
„ 3. Mazurka. . . . .	—40	„ „ „ pour Orchestre à cordes. Partition. —40		
„ 4. Valse-Scherzo. . . . .	—50	„ „ „ „ Parties . . . . .	—60	
Op. 7. Trois morceaux pour Violon et Piano.		„ „ „ arr. pour Orchestre militaire. . . . .	—	
№ 1. Berceuse <i>Es-dur</i> . № 2. Mélodie. № 3. Ber-		„ „ „ Zug der Gnomon pour Piano. . . . .	—30	
ceuse <i>As-dur</i> . . . . .	—70	„ „ „ Tanz der Bajazzo pour Piano . . . . .	—30	
„ № 2. Mélodie. Op. 8. № 1. Chanson triste, arr.		„ „ „ Tanz der Chinesischen Puppen pour Piano. —40		
pour Cornet à pistons et Piano . . . . .	—60	Op. 22. Esclavage et liberté. Tableau Musical-Psycholo-		
Op. 8. Réveries d'automne. Album de miniatures pour		gique, pour Piano . . . . .	150	
Piano:		Op. 23. A la brune. (Въ сумеркахъ), pour Piano. . . . .	—60	
№№ 1. Chanson triste. 2. Insouciance. 3. Moment triste.		Op. 24. Chansons du coeur. 2-me Tableau Musical-Psy-		
4. Le dernier rendez-vous. 5. Souvenir douloureux. 6.		chologique, pour Piano. . . . .	150	
Persévérance. 7. Journée d'automne. 8. Bouffonnerie. 9.		Op. 25. Aspirer et atteindre. 3-me Tableau Musical-Psy-		
Mazurka. 10. Doux reproche. 11. Echo rustique. 12. Con-		chologique, pour Piano . . . . .	150	
seil inutile. 13. Ala brune. 14. Le repentir. 15. Récit		Op. 26. Chauchemar. 4-me Tableau, pour 2 Pianos à		
naif. 16. Berceuse. Chaque № séparé . . . . .	à —20	4 mains . . . . .	2 —	
№№ 1—16. Complet . . . . .	150	„ Pour grand Orchestre. . . . .	—	
„ № 4, 16, 7, 14, 5, 8, arr. pour Orchestre à cordes.		Op. 27. Dans leur Pays, pour Piano. . . . .	—80	
Partition. 1 —		Op. 28. Scènes bucoliques, pour Piano. . . . .	—80	
Parties. . . . .	150	Op. 29. Feuilles d'automne, pour Piano . . . . .	—75	
„ № 3, arr. pour Orchestre militaire. . . . .	—75	„ Pour Violon et Piano. . . . .	—	
„ № 1, 3, arr. pour Violon et Piano. . . . .	—50	Op. 30. Petite suite, pour Piano à 4 mains . . . . .	2 —	
„ № 2, 5, 7, „ „ . . . . .	—70	Op. 31. Silhouettes. Tableaux enfantins, pour Piano. . . . .	—80	
„ № 1, 7, arr. pour Flûte et Piano. . . . .	—50	Op. 32. Trois mélodeclamations, pour Piano . . . . .	—40	
„ № 2, arr. pour Clarinette et Piano. . . . .	—30	Op. 33. Trois miniatures, pour Piano . . . . .	—40	
„ № 3, arr. pour Cor et Piano. . . . .	—30	Op. 34. Thea. Musicalisch-psychologisches Drama . . . . .	3 —	
Op. 9. Autour du monde. Album de morceaux pour la		Op. 35. Parmi eux. (Среди нихъ), pour Piano . . . . .	—70	
jeunesse pour Piano. Вокругъ свѣта. Альбомъ		Op. 36. Conte de la Princesse et du Roi des grenouil-		
пьесъ для юношества. . . . .	2 —	les, pour Piano . . . . .	—70	
„ Les mêmes, séparés: Cah. I, II, III, IV, V. . . . .	—50	Op. 37. Tableaux pour enfants, pour Piano. . . . .	—70	
„ № 16. Hindustani Natch, arr. pour Orchestre		Feuille d'album, pour Violoncelle et Piano. . . . .	—25	
à cordes . . . . .	—25	Chant sans paroles. . . . .	—50	
„ „ 9. La Revue, arr. pour Flute et Piano. . . . .	—45	d-to, „ arr. pour Piano. . . . .	—30	
„ „ 7. Tarantelle, arr. pour à 4 mains. . . . .	—40	Legende. Morceau caractéristique, pour Orchestre à cordes.		
Op. 11. Mélomimiques: № 1. Déclaration d'amour. № 2.		Partition. —25		
Une lettre . . . . .	—40	Parties. . . . .	—40	
Trois scènes tirées du conte „Mila et Nolli“:		d-to, arr. pour Piano . . . . .	—20	
№ 3. La Mort de Mila. . . . .	} . . . . . —40	Suite miniature № 1, pour petit Orchestre. Partition. 150		
„ 4. L'enterrement de Mila. . . . .		Parties. . . . .	360	
„ 5. „Et Nolli pense“ . . . . .				
№ 6. Le Génie et la Mort . . . . .	—60	Suite miniature № 2, pour petit Orchestre Partition. 150		
„ № 3, 4, 5, pour Orchestre à cordes. Partition. —45		Petite suite de ballet, pour Piano. . . . .	—80	
Parties. . . . .	—60	Tabatière à musique, pour Piano.		
Op. 14. Suite de Ballet tirée du conte „Mila et Nolli“.	150	№ 1. Valse. . . . .	—80	
Séparément:		„ 2. Polka. . . . .	—30	
№ 1. Danse des sorcières. . . . .	} . . . . . —50	„ 3. Mazurka . . . . .	—20	
„ 2. „ des lotos. . . . .			Tristesse. Etude musical-psychologique, pour Piano . . . . .	—40
„ 3. „ des dryades . . . . .				

МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'escarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 „
„ 7. Сражение и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBİKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

Впередъ и т. д.

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.

Опьянение.

5.

L'ivresse.

W. RÉBIKOW.

*Allegretto.*  
Piano. *mf*

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. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a series of chords and melodic lines with slurs and accents.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with complex chordal textures and melodic fragments.

The third 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 changes to D minor, indicated by two flats (F and C). The music features a series of chords and melodic lines with slurs and accents.

The fourth 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 remains D minor. The music continues with complex chordal textures and melodic fragments.

The fifth 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 remains D minor. The music concludes with a series of chords and melodic lines.

Tempo I.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps). The first system begins with a dynamic marking of *mf* and the tempo instruction "Tempo I.". The bass line is a steady eighth-note accompaniment. The treble line features a melodic line with various intervals and rests, often accompanied by chords. The piece concludes with a final cadence in the fifth system.

Più mosso.

*dolce*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a 3/4 time signature. The upper staff contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Più mosso.' and the mood is 'dolce'.

The second system continues the musical piece with similar notation to the first system, maintaining the melodic and harmonic structure.

The third system continues the musical piece with similar notation to the first system, maintaining the melodic and harmonic structure.

The fourth system includes the instruction 'Tempo I.' at the beginning of the system and 'rallentando' in the middle of the system. The notation continues with the same melodic and harmonic elements.

The fifth system continues the musical piece with similar notation to the first system, maintaining the melodic and harmonic structure.

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 sharps (F# and C#). The music features a series of chords and melodic lines, with some notes marked with accents and slurs.

The second 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 sharps (F# and C#). The music continues with complex chordal textures and melodic fragments, including some triplets and slurs.

The third 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 sharps (F# and C#). The music features dense chordal structures and melodic lines, with various articulations like slurs and accents.

The fourth 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 sharps (F# and C#). The music continues with complex chordal textures and melodic fragments, including some triplets and slurs.

The fifth 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 sharps (F# and C#). The music features dense chordal structures and melodic lines, with various articulations like slurs and accents.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords and melodic lines with some slurs and accents.

The second system continues the musical piece with similar notation, including chords and melodic lines across two staves.

The third system continues the musical piece with similar notation, including chords and melodic lines across two staves.

*poco a poco rallentando*

The fourth system includes performance instructions: *poco*, *a*, *poco*, and *rallentando*. The notation continues with two staves.

*poco a poco rallentando*

The fifth system includes performance instructions: *poco*, *a*, *poco*, and *rallentando*. It also features a dynamic marking *p* (piano) at the end of the system. The notation continues with two staves.

# Compositions Instrumentales de Wl. Rébikoff.

	R. C.		R. C.
Op. 2. Six morceaux pour Piano.		Op. 14. Suite de Ballet tirée du conte „Mila et Nollî“.	
№ 1. Valse. <i>Des-dur</i> . . . . .	—40	№ 4. Danse des singes. . . . .	
„ 2. Etude . . . . .	—40	„ 5. „ des sorciers . . . . .	—50
„ 3. Danse des odalisques . . . . .	—30	„ 6. „ des fées. . . . .	
„ 4. Valse. <i>Es-dur</i> . . . . .	—60	„ 7. „ des diables . . . . .	—60
„ 5. Danse orientale . . . . .	—20	„ 8. „ des clochettes . . . . .	
„ 6. Danse caractéristique . . . . .	—30	Op. 15. Les Rêves. 5 Mélomimiques: . . . . .	—80
Op. 5. Sept morceaux pour Piano.		№№ 1. Naïade. 2. Les démons s'amuse. 3. Le faune.	
№ 1. Marche. <i>D-dur</i> . . . . .	—30	4. La Néréide. 5. Dans la forêt.	
„ 2. Mazurka . . . . .	—40	Op. 21. Елка. Музыкально-психологическая драма. Der	
„ 3. Elégie . . . . .	—20	Christbaum. Musikal.-psychologisches Drama. 3 —	
„ 4. Etude . . . . .	—50	„ „ Suite pour Gr. Orchestre. . . . .	Partition. 4 —
„ 5. Valse . . . . .	—70	„ „ „ . . . . .	Parties. . 6 —
„ 6. Danse orientale . . . . .	—40	„ „ „ arr. pour Piano à 4 mains . . . . .	2 —
„ 7. Marche. <i>Fis-moll</i> . . . . .	—30	„ „ „ Walzer pour Piano à 2 mains. . . . .	—30
Op. 6. Quatre morceaux pour Piano.		„ „ „ arr. pour Piano à 4 mains. . . . .	—50
№ 1. Berceuse. . . . .	—30	„ „ „ arr. pour Violon et Piano . . . . .	—40
„ 2. Chanson triste . . . . .	—30	„ „ „ arr. pour Flûte et Piano . . . . .	—40
„ 3. Mazurka. . . . .	—40	„ „ „ pour Orchestre à cordes. Partition. —40	
„ 4. Valse-Scherzo. . . . .	—50	„ „ „ . . . . .	Parties . —60
Op. 7. Trois morceaux pour Violon et Piano.		„ „ „ arr. pour Orchestre militaire. . . . .	—
№ 1. Berceuse <i>Es-dur</i> . № 2. Mélodie. № 3. Ber-		„ „ „ Zug der Gnomen pour Piano . . . . .	—30
ceuse <i>As-dur</i> . . . . .	—70	„ „ „ Tanz der Bajazzo pour Piano . . . . .	—30
„ № 2. Mélodie. Op. 8. № 1. Chanson triste, arr.		„ „ „ Tanz der Chinesischen Puppen pour Piano.—40	
pour Cornet à pistons et Piano . . . . .	—60	Op. 22. Esclavage et liberté. Tableau Musical-Psycholo-	
Op. 8. Rêveries d'automne. Album de miniatures pour		gique, pour Piano . . . . .	1 50
Piano:		Op. 23. A la brune. (Въ сумеркахъ), pour Piano. . . . .	—60
№№ 1. Chanson triste. 2. Insouciance. 3. Moment triste.		Op. 24. Chansons du coeur. 2-me Tableau Musical-Psy-	
4. Le dernier rendez-vous. 5. Souvenir douloureux. 6.		chologique, pour Piano. . . . .	1 50
Persévérance. 7. Journée d'automne. 8. Bouffonnerie. 9.		Op. 25. Aspirer et atteindre. 3-me Tableau Musical-Psy-	
Mazurka. 10. Doux reproche. 11. Echo rustique. 12. Con-		chologique, pour Piano . . . . .	1 50
seil inutile. 13. Ala brune. 14. Le repentir. 15. Récit		Op. 26. Chauchemar. 4-me Tableau, pour 2 Pianos à	
naïf. 16. Berceuse. Chaque № séparé . . . . .	à —20	4 mains . . . . .	2 —
№№ 1—16. Complet . . . . .	1 50	„ „ „ Pour grand Orchestre. . . . .	—
„ № 4, 16, 7, 14, 5, 8, arr. pour Orchestre à cordes.		Op. 27. Dans leur Pays, pour Piano. . . . .	—80
Partition. 1 —		Op. 28. Scènes bucoliques, pour Piano. . . . .	—80
Parties. . 1 50		Op. 29. Feuilles d'automne, pour Piano . . . . .	—75
„ № 3, arr. pour Orchestre militaire. . . . .	—75	„ „ „ Pour Violon et Piano. . . . .	—
„ № 1, 3, arr. pour Violon et Piano. . . . .	—50	Op. 30. Petite suite, pour Piano à 4 mains . . . . .	2 —
„ № 2, 5, 7, „ . . . . .	—70	Op. 31. Silhouettes. Tableaux enfants, pour Piano. . . . .	—80
„ № 1, 7, arr. pour Flûte et Piano. . . . .	—50	Op. 32. Trois mélodeclamations, pour Piano . . . . .	—40
„ № 2, arr. pour Clarinette et Piano. . . . .	—30	Op. 33. Trois miniatures, pour Piano . . . . .	—40
„ № 3, arr. pour Cor et Piano. . . . .	—30	Op. 34. Thea. Musicalisch-psychologisches Drama . . . . .	3 —
Op. 9. Autour du monde. Album de morceaux pour la		Op. 35. Parmi eux. (Среди нихъ), pour Piano . . . . .	—70
jeunesse pour Piano. Вокругъ свѣта. Альбомъ		Op. 36. Conte de la Princesse et du Roi des grenouil-	
песнь для юношества. . . . .	2 —	les, pour Piano . . . . .	—70
„ Les mêmes, séparés: Cah. I, II, III, IV, V. . . . .	—50	Op. 37. Tableaux pour enfants, pour Piano. . . . .	—70
„ № 16. Hindustani Natch, arr. pour Orchestre		Feuille d'album, pour Violoncelle et Piano. . . . .	—25
à cordes . . . . .	—25	Chant sans paroles. . . . .	—50
„ „ „ . . . . .	—40	d-to, arr. pour Piano . . . . .	—30
„ 9. La Revue, arr. pour Flute et Piano. . . . .	—45	Legende. Morceau caractéristique, pour Orchestre à cordes.	
„ 7. Tarantelle, arr. pour à 4 mains. . . . .	—40	Partition.—25	
Op. 11. Mélomimiques: № 1. Déclaration d'amour. № 2.		Parties. . —40	
Une lettre . . . . .	—40	d-to, arr. pour Piano . . . . .	—20
Trois scènes tirées du conte „Mila et Nollî“:		Suite miniature № 1, pour petit Orchestre. Partition. 1 50	
№ 3. La Mort de Mila. . . . .		Parties. . 3 60	
„ 4. L'enterrement de Mila. . . . .	—40	Suite miniature № 2, pour petit Orchestre Partition. 1 50	
„ 5. „Et Nollî pense“ . . . . .		Petite suite de ballet, pour Piano. . . . .	—80
№ 6. Le Génie et la Mort . . . . .	—60	Tabatière à musique, pour Piano.	
„ № 3, 4, 5, pour Orchestre à cordes. Partition.—45		№ 1. Valse. . . . .	—80
Parties. —60		„ 2. Polka. . . . .	—80
Op. 14. Suite de Ballet tirée du conte „Mila et Nollî“.	1 50	„ 3. Mazurka . . . . .	—20
Séparément:		Tristesse. Etude musical-psychologique, pour Piano . . . . .	—40
№ 1. Danse des sorcières. . . . .			
„ 2. „ des lotos. . . . .	—50		
„ 3. „ des dryades . . . . .			

МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'éscarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 „
„ 7. Сражение и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBNIKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

П. ПАРКЕВИЧЪ

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.



# Фавнъ и Нимфа.

# 6.

# Le Faune et la Nymphe.

Фавнъ плясалъ играя на флейтѣ, видитъ Нимфа купаеся въ рѣкѣ; къ ней онъ подкрался и звуками флейты ее соблазнилъ пляскою съ нимъ потѣшаться.

*Un faune, qui dansait en jouant de la flûte, voit une nymphe, qui se baignait; il s'approche d'elle furtivement et l'incite par les sons de son instrument à danser et se divertir avec lui.*

W. RÉBIKOW.

Фавнъ играетъ на флейтѣ.  
Le faune joue de la flûte.

**Allegretto.**

Piano. Фавнъ. *mf*

Фавнъ замѣчаетъ купающуюся Нимфу.  
Le faune voit une nymphe, qui se baigne.

**Moderato.**

Нимфа плещется въ водѣ.  
*La nymphe s'ébat dans l'eau.*

*dolce e molto espressivo*
**Andante.**

Фавнъ ссторожно подкрадывается къ Нимфѣ.  
*Le faune s'approche doucement de la nymphe.*

**Moderato.**

Нимфа продолжаетъ плескаться въ волнахъ не  
*La nymphe continue à s'ébattre dans l'eau et ne*

замѣчая Фавна.  
*remarque pas le faune.*

The first system of musical notation consists of two staves. The upper staff contains a melodic line with a dynamic marking of *p* (piano) above the first measure. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) above the first measure and *dolce* above the final measure. The lower staff continues the accompaniment with a dynamic marking of *p* (piano) below the final measure.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) above the first measure. The lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) above the first measure. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) above the first measure. The lower staff continues the accompaniment with a dynamic marking of *f* (forte) below the first measure.

**Andante.**

Фавнъ начинаетъ плясать и манитъ Нимфу выйти изъ воды.  
*Le faune commence à danser et attire la nymphe hors de l'eau.*

Flauto.

**Vivo.**

Фавнъ въ дикой пляскѣ увлекаетъ Нимфу въ чащу лѣса.  
*En une danse sauvage le faune entraine la nymphe dans les profondeurs de la forêt.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs and accents, including a flat sign. The lower staff is in bass clef and contains a steady accompaniment of eighth notes.

**Presto.**

The second system begins with the tempo marking "Presto." in the upper left. The notation continues with similar rhythmic patterns in both staves, maintaining the accompaniment in the bass and melodic lines in the treble.

The third system continues the musical piece, showing the progression of the melody in the treble and the accompaniment in the bass. The notation includes various note values and rests.

The fourth system includes the lyrics "ac - ce - le - ran - do" written below the treble staff. The melody is more active, with slurs and accents, while the bass accompaniment remains consistent.

The fifth system also includes the lyrics "ac - ce - le - ran - do" and features a dynamic marking of "ff" (fortissimo) in the lower right. The piece concludes with a final cadence in both staves.

Москва 1910. II.



МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
” 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 ”
” 3. Качели. <i>L'escarpolette</i> . . . . .	25 ”
” 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 ”
” 5. Опьянение. <i>L'ivresse</i> . . . . .	50 ”
” 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 ”
” 7. Сражение и побѣда. <i>Bataille et Victoire</i> . . . . .	60 ”
” 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 ”
” 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 ”

Composées par

# W. REBIKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.

С. ПЕТЕРБУРГЪ. И. ШИШКОВЪ.



Сражение и побѣда. 7. Bataille et Victoire.

W. RÉBIKOW.

Andante.

Piano.

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. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs, suggesting a fast or intricate piece.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains D major. The notation is dense with many beamed notes and slurs, maintaining the intricate texture of the first system.

The third system of musical notation consists of two staves in treble and bass clefs. The key signature remains D major. The notation is dense with many beamed notes and slurs, maintaining the intricate texture of the first system.

The fourth system of musical notation consists of two staves in treble and bass clefs. The key signature remains D major. The notation is dense with many beamed notes and slurs, maintaining the intricate texture of the first system.

The fifth system of musical notation consists of two staves in treble and bass clefs. The key signature remains D major. The notation is dense with many beamed notes and slurs, maintaining the intricate texture of the first system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major (two sharps). The upper staff features a complex texture with many beamed sixteenth notes and slurs. The lower staff has a more rhythmic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff has a series of chords and moving lines, while the lower staff provides a steady accompaniment with eighth-note patterns.

The third system shows further development of the musical themes. The upper staff has more intricate melodic lines, and the lower staff continues with its accompaniment.

The fourth system concludes the page. It includes the instruction "Tempo I." in the upper right. The notation continues with similar textures to the previous systems.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a similar complex texture to the first system, while the bass staff continues with its accompaniment.

Third system of musical notation. The treble staff continues with its intricate melodic patterns, and the bass staff maintains the accompaniment.

Fourth system of musical notation. The treble staff continues with its complex texture. The bass staff continues with its accompaniment. The instruction **Più mosso.** is written above the treble staff in the third measure of this system.

Fifth system of musical notation. The treble staff continues with its complex texture. The bass staff continues with its accompaniment.

*a tempo*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music is marked 'a tempo'. The upper staff features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines, including some slurs.

The second system continues the musical piece. The upper staff maintains its intricate, rhythmic texture with frequent slurs and ties. The lower staff continues with its accompaniment, showing some long, flowing lines with slurs.

The third system shows further development of the musical themes. The upper staff's melody remains highly active and rhythmic. The lower staff's accompaniment continues to support the overall texture with harmonic richness.

The fourth system continues the complex rhythmic patterns in the upper staff. The lower staff accompaniment includes some long, sustained notes with slurs, providing a steady harmonic foundation.

The fifth system concludes the page. The upper staff's melody remains highly rhythmic and detailed. The lower staff accompaniment features some final chords and melodic lines, ending with a clear cadence.

Побѣда.—Victoire.

The first system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, including triplet markings. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning.

The second system continues the musical piece, maintaining the same key signature and clefs. It features similar melodic and harmonic patterns with triplet markings in the treble staff.

The third system shows further development of the melody and accompaniment. A dynamic marking of *mf* (mezzo-forte) appears towards the end of the system.

The fourth system introduces a change in the key signature, moving to one sharp (F#) and one flat (C). The notation continues with similar rhythmic and melodic motifs.

The fifth system concludes the piece, featuring a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and accents.

Second system of musical notation, continuing the piece with complex rhythmic figures and triplets in both hands.

Third system of musical notation, featuring more intricate rhythmic patterns and triplets.

Fourth system of musical notation, including vocal-like lyrics "cre" and "scen do" written above the notes in the right hand.

Fifth system of musical notation, featuring a forte dynamic (*f*) and complex rhythmic patterns.

Sixth system of musical notation, concluding the piece with a mezzo-forte (*mf*) dynamic followed by a final forte (*ff*) section.

# Compositions Instrumentales de Wl. Rébikoff.

	R. C.		R. C.
Op. 2. Six morceaux pour Piano.		Op. 14. Suite de Ballet tirée du conte „Mila et Nollî“.	
№ 1. Valse. <i>Des-dur</i> . . . . .	—40	№ 4. Danse des singes. . . . .	} . . . . . —50
„ 2. Etude . . . . .	—40	„ 5. „ des sorciers . . . . .	
„ 3. Danse des odalisques . . . . .	—30	„ 6. „ des fées. . . . .	
„ 4. Valse. <i>Es-dur</i> . . . . .	—60	„ 7. „ des diables . . . . .	
„ 5. Danse orientale . . . . .	—20	„ 8. „ des clochettes . . . . .	—60
„ 6. Danse caractéristique . . . . .	—30	Op. 15. <b>Les Rêves.</b> 5 Mélomimiques: . . . . .	—80
Op. 5. Sept morceaux pour Piano.		№№ 1. Naïade. 2. Les démons s'amusent. 3. Le faune.	
№ 1. Marche. <i>D-dur</i> . . . . .	—30	4. La Néréïde. 5. Dans la forêt.	
„ 2. Mazurka . . . . .	—40	Op. 21. <b>Елка.</b> Музыкально-психологическая драма. <b>Der</b>	
„ 3. Elégie . . . . .	—20	<b>Christbaum.</b> Musikal.-psychologisches Drama. 3 —	
„ 4. Etude . . . . .	—50	„ Suite pour <i>Gr. Orchestre.</i> . . . .	Partition. 4 —
„ 5. Valse . . . . .	—70	„ „ „ „ <i>arr. pour Piano à 4 mains</i> . . . . .	Parties. 6 —
„ 6. Danse orientale . . . . .	—40	„ „ „ „ <i>arr. pour Piano à 4 mains</i> . . . . .	2 —
„ 7. Marche. <i>Fis-moll</i> . . . . .	—30	„ „ „ „ <i>Walzer pour Piano à 2 mains.</i> . . . .	—30
Op. 6. Quatre morceaux pour Piano.		„ „ „ „ <i>arr. pour Piano à 4 mains.</i> . . . .	—50
№ 1. Berceuse. . . . .	—30	„ „ „ „ <i>arr. pour Violon et Piano</i> . . . . .	—40
„ 2. Chanson triste. . . . .	—30	„ „ „ „ <i>arr. pour Flûte et Piano.</i> . . . .	—40
„ 3. Mazurka. . . . .	—40	„ „ „ „ <i>pour Orchestre à cordes. Partition.</i> —40	
„ 4. Valse-Scherzo. . . . .	—50	„ „ „ „ <i>Parties.</i> —60	
Op. 7. Trois morceaux pour Violon et Piano.		„ „ „ „ <i>arr. pour Orchestre militaire.</i> . . . .	—
№ 1. Berceuse <i>Es-dur.</i> № 2. Mélodie. № 3. Ber-		„ „ „ „ <i>Zug der Gnommen pour Piano.</i> . . . .	—30
ceuse <i>As-dur.</i> . . . . .	—70	„ „ „ „ <i>Tanz der Bajazzo pour Piano</i> . . . . .	—30
„ № 2. Mélodie. Op. 8. № 1. Chanson triste, <i>arr.</i>		„ „ „ „ <i>Tanz der Chinesischen Puppen pour Piano.</i> —40	
<i>pour Cornet à pistons et Piano</i> . . . . .	—60	Op. 22. Esclavage et liberté. <i>Tableau Musical-Psycholo-</i>	
Op. 8. <b>Rêveries d'automne.</b> <i>Album de miniatures pour</i>		<i>Piano.</i> . . . . .	1 50
<i>Piano:</i>		Op. 23. A la brune. ( <i>Въ сумеркахъ</i> ), <i>pour Piano.</i> . . . .	—60
№№ 1. Chanson triste. 2. Insouciance. 3. Moment triste.		Op. 24. Chansons du coeur. <i>2-me Tableau Musical-Psy-</i>	
4. Le dernier rendez-vous. 5. Souvenir douloureux. 6.		<i>chologique, pour Piano.</i> . . . . .	1 50
Persévérance. 7. Journée d'automne. 8. Bouffonnerie. 9.		Op. 25. Aspirer et atteindre. <i>3-me Tableau Musical-Psy-</i>	
Mazurka. 10. Doux reproche. 11. Echo rustique. 12. Con-		<i>chologique, pour Piano</i> . . . . .	1 50
seil inutile. 13. Ala brune. 14. Le repentir. 15. Récit		Op. 26. Chauchemar. <i>4-me Tableau, pour 2 Pianos à</i>	
naïf. 16. Berceuse. Chaque № séparé . . . . . à	—20	<i>4 mains</i> . . . . .	2 —
№№ 1—16. Complet . . . . .	1 50	„ „ „ <i>Pour grand Orchestre.</i> . . . .	—
„ № 4, 16, 7, 14, 5, 8, <i>arr. pour Orchestre à cordes.</i>		Op. 27. Dans leur Pays, <i>pour Piano.</i> . . . . .	—80
<i>Partition.</i> 1 —		Op. 28. Scènes bucoliques, <i>pour Piano.</i> . . . . .	—80
„ <i>Parties.</i> 1 50		Op. 29. Feuilles d'automne, <i>pour Piano.</i> . . . . .	—75
„ № 3, <i>arr. pour Orchestre militaire.</i> . . . .	—75	„ „ „ <i>Pour Violon et Piano.</i> . . . . .	—
„ № 1, 3, <i>arr. pour Violon et Piano.</i> . . . .	—50	Op. 30. Petite suite, <i>pour Piano à 4 mains</i> . . . . .	2 —
„ № 2, 5, 7, „ „ „ . . . . .	—70	Op. 31. Silhouettes. Tableaux enfantins, <i>pour Piano.</i> . . . .	—80
„ № 1, 7, <i>arr. pour Flûte et Piano.</i> . . . .	—50	Op. 32. Trois mélodeclamations, <i>pour Piano</i> . . . . .	—40
„ № 2, <i>arr. pour Clarinette et Piano.</i> . . . .	—30	Op. 33. Trois miniatures, <i>pour Piano</i> . . . . .	—40
„ № 3, <i>arr. pour Cor et Piano.</i> . . . .	—30	Op. 34. <b>Thea.</b> Musicalisch-psychologisches Drama . . . . .	3 —
Op. 9. <b>Autour du monde.</b> <i>Album de morceaux pour la</i>		Op. 35. Parmi eux. ( <i>Среди нихъ</i> ), <i>pour Piano</i> . . . . .	—70
<i>jeunesse pour Piano. Вокругъ свѣта. Альбомъ</i>		Op. 36. Conte de la Princesse et du Roi des grenouil-	
<i>пьесъ для юношества.</i> . . . . .	2 —	<i>les, pour Piano</i> . . . . .	—70
„ Les mêmes, séparés: Cah. I, II, III, IV, V. . . . .	—50	Op. 37. Tableaux pour enfants, <i>pour Piano.</i> . . . . .	—70
„ № 16. Hindustani Natch, <i>arr. pour Orchestre</i>		<i>Feuille d'album, pour Violoncelle et Piano.</i> . . . . .	—25
<i>à cordes</i> . . . . .	—25	Chant sans paroles. . . . .	—50
„ <i>Parties.</i> —40		d-to, <i>arr. pour Piano.</i> . . . . .	—30
„ 9. La Revue, <i>arr. pour Flûte et Piano.</i> . . . .	—45	Legende. Morceau caractéristique, <i>pour Orchestre à cordes.</i>	
„ 7. Tarantelle, <i>arr. pour à 4 mains.</i> . . . .	—40	<i>Partition.</i> —25	
Op. 11. <b>Mélomimiques:</b> № 1. Déclaration d'amour. № 2.		„ <i>Parties.</i> —40	
Une lettre . . . . .	—40	d-to, <i>arr. pour Piano</i> . . . . .	—20
<i>Trois scènes tirées du conte „Mila et Nollî“:</i>		Suite miniature № 1, <i>pour petit Orchestre. Partition.</i> 1 50	
№ 3. La Mort de Mila. . . . .	} . . . . . —40	„ <i>Parties.</i> 3 60	
„ 4. L'enterrement de Mila. . . . .			
„ 5. „Et Nollî pense“ . . . . .			
№ 6. Le Génie et la Mort . . . . .	—60	Suite miniature № 2, <i>pour petit Orchestre Partition.</i> 1 50	
„ № 3, 4, 5, <i>pour Orchestre à cordes. Partition.</i> —45		Petite suite de ballet, <i>pour Piano.</i> . . . . .	—80
„ <i>Parties.</i> —60		Tabatière à musique, <i>pour Piano.</i>	
Op. 14. Suite de Ballet tirée du conte „Mila et Nollî“. 1 50		№ 1. Valse. . . . .	—80
Séparément:		„ 2. Polka. . . . .	—80
№ 1. Danse des sorcières. . . . .	} . . . . . —50	„ 3. Mazurka . . . . .	—20
„ 2. „ des lotos. . . . .			
„ 3. „ des dryades . . . . .			
		Tristesse. Etude musical-psychologique, <i>pour Piano</i> . . . . .	—40

МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'escarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 „
„ 7. Сражение и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBVKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

ПЕРЛЕ-И. ШИШКОВЪ

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.



Игра въ жмурки. 8. Le jeu au cache-cache.

Wl. RÉBIKOW.

**Allegretto.**

Piano.

**Più mosso.**

*a tempo*

First system of musical notation, measures 1-4. The right hand features a rhythmic pattern of eighth notes with slurs and accents. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. The right hand continues the eighth-note pattern. The left hand accompaniment includes a prominent bass line in the lower register.

**Più vivo.**

*mf*

Third system of musical notation, measures 9-12. The tempo is marked **Più vivo.** and the dynamic is *mf*. The right hand continues with eighth notes, while the left hand features a more active bass line with some sixteenth-note passages.

Fourth system of musical notation, measures 13-16. The right hand maintains the eighth-note pattern. The left hand accompaniment continues with chords and a steady bass line.

Fifth system of musical notation, measures 17-20. The right hand continues the eighth-note pattern. The left hand accompaniment concludes with a final chord and a double bar line.

Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line of eighth notes with slurs. The lower staff is in bass clef with the same key signature and time signature, starting with a mezzo-forte (*mf*) dynamic and providing a harmonic accompaniment of chords and eighth notes.

Più mosso.

The second system continues the piece with the same two-staff format. The tempo is marked *Più mosso*. The melodic line in the upper staff maintains its eighth-note pattern, while the accompaniment in the lower staff continues with chords and rhythmic support.

The third system shows the continuation of the musical piece. The upper staff features a melodic line with slurs and eighth notes, and the lower staff provides a consistent harmonic accompaniment.

Allegretto.

The fourth system is marked *Allegretto*. The tempo is noticeably faster than the previous sections. The melodic line in the upper staff and the accompaniment in the lower staff continue their respective parts.

*poco a poco* accele - ran - do

The fifth and final system on the page is marked *poco a poco accele - ran - do*, indicating a gradual increase in tempo. The piece concludes with a forte (*f*) dynamic. The melodic line in the upper staff and the accompaniment in the lower staff reach their final notes.



МЕЛОПЛАСТИКА

# MÉLOPLASTIQUES.



№ 1. Игра въ мячъ. <i>Le jeu à la balle</i> . . . . .	50 к.
„ 2. Весеннее утро. <i>Matinée de printemps</i> . . . . .	50 „
„ 3. Качели. <i>L'escarpolette</i> . . . . .	25 „
„ 4. Сатана веселится. <i>Satan se divertie</i> . . . . .	25 „
„ 5. Опьянение. <i>L'ivresse</i> . . . . .	50 „
„ 6. Фавнъ и Нимфа. <i>Le Faune et la Nymphe</i> . . . . .	50 „
„ 7. Сражение и побѣда. <i>Bataille et Victoire</i> . . . . .	60 „
„ 8. Игра въ жмурки. <i>Le jeu au cache-cache</i> . . . . .	40 „
„ 9. Зацвѣли колокольчики. <i>Les campanules fleurissent</i> . . . . .	40 „

Composées par

# W. REBIKOW.

Propriété de l'éditeur

Moscou. P. JURGENSON. Leipzig.

Imprimerie de musique P. Jurgenson à Moscou.

Оркестровыя партитуры всѣхъ №№ имѣются въ спискахъ.

Л. Герке и Шмидтъ



# Зацвѣли колокольчики. 9. Les campanules fleurissent.

Allegretto.

W. RÉBIKOW.

Piano.

The first system of musical notation consists of two staves joined by a brace on the left. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first measure is marked with an '8' above it. The melody in the right hand features eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. The system contains five measures.

The second system continues the piece with five measures. It maintains the same musical characteristics as the first system, including the piano dynamic and triplet patterns in both hands.

The third system continues the piece with five measures. The musical notation remains consistent with the previous systems, featuring piano dynamics and triplet figures.

The fourth system continues the piece with five measures. The musical notation remains consistent with the previous systems, featuring piano dynamics and triplet figures.

The fifth system continues the piece with five measures. The musical notation remains consistent with the previous systems, featuring piano dynamics and triplet figures.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in the key of D major. The music features a series of eighth-note triplets in the right hand, with corresponding chords in the left hand. A dynamic marking of *p* is present at the beginning.

Second system of musical notation, continuing the piece. It features similar triplet patterns in both hands, with some chords in the right hand becoming more complex. The dynamic marking *p* is maintained.

Third system of musical notation. The right hand continues with eighth-note triplets, while the left hand provides harmonic support with chords. The dynamic marking *p* is still present.

Fourth system of musical notation. The piece continues with consistent triplet rhythms. The dynamic marking *p* is visible at the start of the system.

Fifth system of musical notation, the final system on the page. It includes the tempo instruction **Tempo I.** in the center. The music concludes with a final chord in the right hand and a sustained chord in the left hand. The dynamic marking *p* is present.

System 1 of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The music consists of six measures. The treble staff contains eighth-note patterns with slurs and accents, while the bass staff features triplet eighth-note patterns. A circled '8' is positioned above the first measure.

System 2 of musical notation, continuing the piece with six measures. The notation is similar to the first system, with eighth-note patterns and triplets in both staves. A circled '8' is positioned above the first measure.

System 3 of musical notation, continuing the piece with six measures. The notation is similar to the first system, with eighth-note patterns and triplets in both staves. A circled '8' is positioned above the first measure.

System 4 of musical notation, continuing the piece with six measures. The notation is similar to the first system, with eighth-note patterns and triplets in both staves. A circled '8' is positioned above the first measure.

System 5 of musical notation, continuing the piece with six measures. The notation is similar to the first system, with eighth-note patterns and triplets in both staves. A circled '8' is positioned above the first measure.

# Compositions Instrumentales de Wl. Rébikoff.

	R. C.		R. C.
Op. 2. Six morceaux pour Piano.		Op. 14. Suite de Ballet tirée du conte „Mila et Nollî“.	
№ 1. Valse. <i>Des-dur</i> . . . . .	—40	№ 4. Danse des singes. . . . .	} . . . . . —50
„ 2. Etude . . . . .	—40	„ 5. „ des sorciers . . . . .	
„ 3. Danse des odalisques . . . . .	—30	„ 6. „ des fées. . . . .	
„ 4. Valse. <i>Es-dur</i> . . . . .	—60	„ 7. „ des diables . . . . .	
„ 5. Danse orientale . . . . .	—20	„ 8. „ des clochettes . . . . .	—60
„ 6. Danse caractéristique . . . . .	—30	Op. 15. <b>Les Rêves.</b> 5 Mélomimiques: . . . . .	—80
Op. 5. Sept morceaux pour Piano.		№№ 1. Naiade. 2. Les démons s'amusent. 3. Le faune.	
№ 1. Marche. <i>D-dur</i> . . . . .	—30	4. La Néréide. 5. Dans la forêt.	
„ 2. Mazurka . . . . .	—40	Op. 21. <b>Елка.</b> Музыкально-психологическая драма. <b>Der</b>	
„ 3. Elégie . . . . .	—20	<b>Christbaum.</b> Musikal.-psychologisches Drama. 3 —	
„ 4. Etude . . . . .	—50	„ „ Suite pour Gr. Orchestre. . . . .	Partition. 4 —
„ 5. Valse . . . . .	—70	„ „ „ . . . . .	Parties. 6 —
„ 6. Danse orientale . . . . .	—40	„ „ „ arr. pour Piano à 4 mains . . . . .	2 —
„ 7. Marche. <i>Fis-moll</i> . . . . .	—30	„ „ „ Walzer pour Piano à 2 mains. . . . .	—30
Op. 6. Quatre morceaux pour Piano.		„ „ „ arr. pour Piano à 4 mains. . . . .	—50
№ 1. Berceuse. . . . .	—30	„ „ „ arr. pour Violon et Piano . . . . .	—40
„ 2. Chanson triste. . . . .	—30	„ „ „ arr. pour Flûte et Piano. . . . .	—40
„ 3. Mazurka. . . . .	—40	„ „ „ pour Orchestre à cordes. <i>Partition.</i>	—40
„ 4. Valse-Scherzo. . . . .	—50	„ „ „ . . . . .	Parties. —60
Op. 7. Trois morceaux pour Violon et Piano.		„ „ „ arr. pour Orchestre militaire. . . . .	—
№ 1. Berceuse <i>Es-dur.</i> № 2. Mélodie. № 3. Ber-		„ „ Zug der Gnomen pour Piano. . . . .	—30
ceuse <i>As-dur.</i> . . . . .	—70	„ „ Tanz der Bajazzo pour Piano . . . . .	—30
„ № 2. Mélodie. Op. 8. № 1. Chanson triste, <i>arr.</i>		„ „ Tanz der Chinesischen Puppen pour Piano. —40	
pour Cornet à pistons et Piano . . . . .	—60	Op. 22. Esclavage et liberté. <i>Tableau Musical-Psycholo-</i>	
Op. 8. <b>Rêveries d'automne.</b> <i>Album de miniatures pour</i>		<i>gique, pour Piano.</i> . . . . .	1 50
<i>Piano:</i>		Op. 23. A la brune. (Въ сумеркахъ), pour Piano. . . . .	—60
№№ 1. Chanson triste. 2. Insouciance. 3. Moment triste.		Op. 24. Chansons du coeur. <i>2-me Tableau Musical-Psy-</i>	
4. Le dernier rendez-vous. 5. Souvenir douloureux. 6.		<i>chologique, pour Piano.</i> . . . . .	1 50
Persévérance. 7. Journée d'automne. 8. Bouffonnerie. 9.		Op. 25. Aspirer et atteindre. <i>3-me Tableau Musical-Psy-</i>	
Mazurka. 10. Doux reproche. 11. Echo rustique. 12. Con-		<i>chologique, pour Piano.</i> . . . . .	1 50
seil inutile. 13. Ala brune. 14. Le repentir. 15. Récit		Op. 26. Chauchemar. <i>4-me Tableau, pour 2 Pianos à</i>	
naïf. 16. Berceuse. Chaque № séparé . . . . . à	—20	<i>4 mains.</i> . . . . .	2 —
№№ 1—16. Complet . . . . .	1 50	„ „ „ Pour grand Orchestre. . . . .	—
„ № 4, 16, 7, 14, 5, 8, <i>arr. pour Orchestre à cordes.</i>		Op. 27. Dans leur Pays, pour Piano. . . . .	—80
<i>Partition.</i> 1 —		Op. 28. Scènes bucoliques, pour Piano. . . . .	—80
„ <i>Parties.</i> 1 50		Op. 29. Feuilles d'automne, pour Piano . . . . .	—75
„ № 3, <i>arr. pour Orchestre militaire.</i> . . . . .	—75	„ „ „ Pour Violon et Piano. . . . .	—
„ № 1, 3, <i>arr. pour Violon et Piano.</i> . . . . .	—50	Op. 30. Petite suite, pour Piano à 4 mains . . . . .	2 —
„ № 2, 5, 7, „ . . . . .	—70	Op. 31. Silhouettes. Tableaux enfantins, pour Piano. . . . .	—80
„ № 1, 7, <i>arr. pour Flûte et Piano.</i> . . . . .	—50	Op. 32. Trois mélodeclamations, pour Piano . . . . .	—40
„ № 2, <i>arr. pour Clarinette et Piano.</i> . . . . .	—30	Op. 33. Trois miniatures, pour Piano . . . . .	—40
„ № 3, <i>arr. pour Cor et Piano.</i> . . . . .	—30	Op. 34. <b>Thea.</b> Musicalisch-psychologisches Drama . . . . .	3 —
Op. 9. <b>Autour du monde.</b> <i>Album de morceaux pour la</i>		Op. 35. Parmi eux. (Среди нихъ), pour Piano . . . . .	—70
<i>jeunesse pour Piano.</i> <b>Вокругъ свѣта.</b> Альбомъ		Op. 36. Conte de la Princesse et du Roi des grenouil-	
<i>пьесъ для юношества.</i> . . . . .	2 —	<i>les, pour Piano.</i> . . . . .	—70
„ Les mêmes, séparés: Cah. I, II, III, IV, V. . . . .	—50	Op. 37. Tableaux pour enfants, pour Piano. . . . .	—70
„ № 16. Hindustani Natch, <i>arr. pour Orchestre</i>		Feuillet d'album, pour Violoncelle et Piano. . . . .	—25
<i>à cordes.</i> . . . . .	—25	Chant sans paroles.	—50
„ <i>Parties.</i> —40		d-to, <i>arr. pour Piano.</i> . . . . .	—30
„ 9. La Revue, <i>arr. pour Flute et Piano.</i> . . . . .	—45	Legende. Morceau caractéristique, pour Orchestre à cordes.	
„ 7. Tarantelle, <i>arr. pour à 4 mains.</i> . . . . .	—40	<i>Partition.</i> —25	
Op. 11. <b>Mélomimiques:</b> № 1. Déclaration d'amour. № 2.		<i>Parties.</i> —40	
Une lettre . . . . .	—40	d-to, <i>arr. pour Piano.</i> . . . . .	—20
<i>Trois scènes tirées du conte „Mila et Nollî“:</i>		Suite miniature № 1, pour petit Orchestre. <i>Partition.</i> 1 50	
№ 3. La Mort de Mila. . . . .	} . . . . . —40	<i>Parties.</i> 3 60	
„ 4. L'enterrement de Mila. . . . .		Suite miniature № 2, pour petit Orchestre <i>Partition.</i> 1 50	
„ 5. „Et Nollî pense“ . . . . .		Petite suite de ballet, pour Piano. . . . .	—80
№ 6. Le Génie et la Mort . . . . .	—60	Tabatière à musique, pour Piano.	
„ № 3, 4, 5, pour Orchestre à cordes. <i>Partition.</i> —45		№ 1. Valse. . . . .	—80
<i>Parties.</i> —60		„ 2. Polka. . . . .	—80
Op. 14. Suite de Ballet tirée du conte „Mila et Nollî“.	1 50	„ 3. Mazurka . . . . .	—20
Séparément:		Tristesse. Etude musical-psychologique, pour Piano . . . . .	—40
№ 1. Danse des sorcières. . . . .	} . . . . . —50		
„ 2. „ des lotos. . . . .			
„ 3. „ des dryades . . . . .			

Moscou. P. JURGENSON. Leipzig.