

Edition A. SEYWANG.

**TONDICHTUNGEN**

**W. RABIKOFF.**

Op. 13.

R. 100 c.

Propriété de l'éditeur  
MOSCOU A. SEYWANG.

Lith W. Grosse, Moscou





Op. 13.

# TONDICHTUNGEN

## W. REBIKOW.

N <sup>o</sup> 1 <sup>re</sup> Schicksal. .... 30.	N <sup>o</sup> 6 <sup>re</sup> Tanz. .... 30.
Судба.	Танецъ.
N <sup>o</sup> 2 <sup>re</sup> Am Kaukasus. .... 20.	N <sup>o</sup> 7 <sup>re</sup> Träumerei. .... 20.
На Кавказъ.	Грезы.
N <sup>o</sup> 3 <sup>re</sup> Wunsch. .... 20.	N <sup>o</sup> 8 <sup>re</sup> Ruf. .... 20.
Желаніе.	Призывъ.
N <sup>o</sup> 4 <sup>re</sup> Bedrückte Stimmung. .... 20.	N <sup>o</sup> 9 <sup>re</sup> Lyrische Stimmung. .... 20.
Уныніе.	Лирическое настроеніе.
N <sup>o</sup> 5 <sup>re</sup> An der Wiege. .... 20.	N <sup>o</sup> 10 <sup>re</sup> Zweifel. .... 20.
У колыбели.	Сомнѣніе.

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À Mr N. Terestchenko.

# Судьба. Fatalité. Schicksal.

„Нѣтъ, муза, не зови“.....

Слова С. Надсона.

W. RÉBIKOFF, Op. 13. N°1.

Andante sostenuto.

PIANO.

*mf*

*p*

*p*

*poco a poco crescen-do*

*poco a poco crescen-do*

*f* *ff* *p*  
*ral.*  
*p*

*len - tan - do* *ral - len - tan - do* *mf*

**Tempo I.**

*p*

*pp ral - len - tan - do*

À M<sup>r</sup> K. Woskressensky.

# На Кавказъ. Au Caucase. Am Kaukasus.

Да, хороши кавказскія вершины,.....  
 Въ тотъ тихій часъ, когда слабѣющимъ лучемъ  
 Заря чуть золотитъ ихъ гордыя сѣдины  
 И ночь склоняется къ нимъ дѣвственнымъ челомъ  
 .....  
 И звуки музыки надъ шумною Курою.....

С. Надсонъ.

W. RÉBIKOFF, Op. 13. № 2.

**Lento.** (Какъ бы издали)

**PIANO.** *pp* (wie aus der Ferne) (De loin)

**Più vivo.**

**Lento.**

*rallentando* *ppp*

*ppp*

# Желаніе.

À Mr E. Rib.

# Desir.

# Wunsch.

Изнемогаетъ грудь въ безплодномъ ожиданьи  
Отбою нѣтъ отъ думъ, и скорби и тревогъ,  
О, въ этотъ мигъ я весь живу въ одномъ желаньи  
Я весь безумный вопль: приди, приди пророкъ.

С. Нидсовъ.

W. RÉBIKOFF, Op. 13. № 3.

Moderato.

PIANO. *p*

Andante. *mf*

Più mosso. *f*

# Уныніе. Abatement. Bedrückte Stimmung.

И безъ того душа уныніемъ полна  
 А день такъ сумраченъ! Съ утра не умолкая  
 Стучитъ холодный дождь о переплетъ окна  
 И гдухо рошчетъ садъ въ туманѣ утопая.

С. Надсонъ.

W. RÉBIKOFF, Op.13. N°4.

Andante.

PIANO. *p*

Meno mosso.

*ppp*

*ppp*



À Mr. E. Klose.

7

**У колыбели.      Au berceau.      An der Wiege.**

Спи моя птичка. Суровое время  
Быстро летитъ — не щадитъ и не ждетъ  
Жизнь — это часто тяжелое бремя  
Свѣтлое дѣтство какъ праздникъ мелькнетъ.

W. RÉBIKOFF, Op. 13. № 5.

С. Надсонъ.

**Andante.**

PIANO.

The musical score is written for piano in 2/4 time, key of D major. It consists of six systems of two staves each. The first system starts with a piano (p) dynamic. The second and third systems have an 8-measure repeat sign. The fourth system has a mezzo-piano (mp) dynamic. The fifth system has a piano (p) dynamic. The sixth system has a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Танецъ.

Danse.

Tanz.

Allegretto.

W. RÉBIKOFF Op. 13 N<sup>o</sup> 6.

PIANO.

*mf*

*p*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with dotted rhythms and chords.

Second system of musical notation. The treble clef part includes a triplet of eighth notes and a dynamic marking of *mf*. The bass clef part continues with a similar rhythmic pattern.

Third system of musical notation, continuing the piece with a triplet of eighth notes in the treble clef.

Fourth system of musical notation, featuring dynamic markings of *p*, *mf*, and *f* across the measures. The treble clef part has a melodic line with slurs, while the bass clef part has a more rhythmic accompaniment.

Fifth system of musical notation, concluding the page with dynamic markings of *p* and *mf*. The piece ends with a final chord in the bass clef.

À Mr A. Svoboda.

Грѣзы.

Reveries.

Träumerei.

Снова лунная ночь, только лунная ночь на чужбинѣ,  
Весь облитъ серебромъ, потонувшій въ туманѣ заливъ.

и т. д. (слова С. Надеина.)

W. RÉBIKOFF, Op. 13. № 7.

Moderato.

PIANO. *p*

Più vivo.

Andante sostenuto.

*mf*

Tempo I.

*p*

À Mr B. Sokoloff.

Призывъ.

Appel.

Ruf.

W. RÉBIKOFF, Op. 13. N° 8.

Andante.

PIANO. *p*

*più mosso.*

*mf*

Tempo I.

*p* *mf* *pp*

# Лирическое настроение. Morceau Lyrique. Lyrische Stimmung.

Moderato assai.

W. RÉBIKOFF, Op. 13. No 9.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The melody in the upper staff features eighth and sixteenth notes, often beamed together, with some notes marked with a fermata. The bass line provides a harmonic accompaniment with sustained notes and some rhythmic movement.

The second system continues the piece with similar melodic and harmonic patterns. The upper staff continues with flowing eighth and sixteenth notes, while the bass line maintains a steady accompaniment. The dynamics remain consistent with the previous system.

The third system shows further development of the musical themes. The upper staff features more complex rhythmic patterns, including some triplets and beamed notes. The bass line continues to support the melody with sustained chords and moving lines.

Tempo I.

The fourth system is marked *Tempo I.* and begins with a piano (*p*) dynamic. The tempo is noticeably faster than the previous sections. The melodic lines in both staves are more active, with frequent eighth and sixteenth notes. The bass line provides a rhythmic foundation with sustained notes and some harmonic changes.

The fifth system concludes the piece with a *rallentando* marking, indicated by the text *p ral - len - tando pp* written across the staves. The tempo slows down significantly, and the dynamics decrease from piano (*p*) to pianissimo (*pp*). The melodic lines become more spacious and sustained, with longer note values and some fermatas. The bass line also slows down, with sustained chords and fewer rhythmic figures.

À Mr. A. Kastalsky.

## Сомнѣніе.

## Doute.

## Zweifel.

Напрасно человекъ въ смятеніи и тоскѣ  
Грядущіе вѣка пытливо вопрошаетъ,  
Кто понялъ этотъ свѣтъ, блеснувшій вдалекѣ  
Заря ли такъ зажглась, зарница ли мерцаетъ.

С. Надеонъ.

W. RÉBIKOFF, Op. 13. № 10.

**Moderato.**

**PIANO.** *mf*

*poco a poco cre - - scen - do*

**Largo.** *ff* *p*

# EDVARD GRIEG'S WERKE.

KLAVIER ZU 2 HÄNDEN.

## BAND I.

	pag.
Op. 1. Vier Stücke.- Quatre morceaux. . . . .	2.
„ 3. Poetische Tonbilder.- Tableaux poétiques. . . . .	12.
„ 6. Humoresken.-Humoreskes. . . . .	20.
„ 7. Sonate E moll.-Sonate Mi mineur. . . . .	28.
„ 12. Lyrische Stücke, Heft I.-Morceaux lyriques, Vol. I. . . . .	46.
„ 16. Concert A moll.-Concert en la mineur. . . . .	54.

## BAND II.

Op. 17. Tänze und Volksweisen.- Danses populaires. . . . .	86.
„ 19. Aus dem Volksleben.- Scènes populaires. . . . .	100.
„ 24. Ballade. . . . .	115.
„ 28. Albumblätter.- Feuilles d'Album. . . . .	128.
„ 29. Improvisata.-Improvisations. . . . .	135.
„ 34. Elegische Melodien. Mélodies élégiaques. . . . .	142.

## BAND III.

Op. 35. Norwegische Tänze.- Danses norwégiennes. . . . .	147.
„ 37. Walzer-Capricen.-Valses Caprices. . . . .	165.
„ 38. Lyrische Stücke, Heft II.-Morceaux lyriques, Vol. II. . . . .	174.
„ 40. Holberg-Suite. . . . .	186.
„ 41. Stücke nach eignen Liedern. Heft I.-Romances sans paroles, Vol. I. . . . .	198.
„ 41. Stücke nach eignen Liedern. Heft II.-Romances sans paroles, Vol. II. . . . .	204.

## BAND IV.

Op. 43. Lyrische Stücke, Heft III.-Morceaux lyriques, Vol. III. . . . .	211.
„ 46. Peer Gynt-Suite. . . . .	223.
„ 47. Lyrische Stücke, Heft IV.-Morceaux lyriques, Vol. IV. . . . .	233.
„ 50. Gebet und Tempeltanz. . . . .	249.
„ 52. Klavierstücke nach eignen Liedern. Heft I. . . . .	256.
„ 52. Klavierstücke nach eignen Liedern. Heft II. . . . .	264.
„ Trauermarsch.-Marche funèbre. . . . .	271.

## BAND V.

Op. 53. Zwei Melodien. Deux mélodies. . . . .	274.
„ 54. Lyrische Stücke. Heft V.-Morceaux lyriques, Vol. V. . . . .	278.
„ 55. Suite „Peer-Gynt“ II. . . . .	294.
„ 56. Sigurd Jorsalfar. . . . .	310.
„ 57. Lyrische Stücke Heft VI.-Morceaux lyriques, Vol. VI. . . . .	322.
„ 62. Lyrische Stücke Heft VII.-Morceaux lyriques, Vol. VII. . . . .	342.

KLAVIER ZU 4 HÄNDEN.

## BAND I.

	pag.
Op. 11. Concert-Ouverture.- Ouverture de Concert. . . . .	2.
„ 14. Symphonische Stücke.-Pièces symphoniques. . . . .	24.
„ 22. Sigurd Jorsalfar. . . . .	40.
„ 31. Elegische Melodien.-Mélodies élégiaques. . . . .	50.
„ 46. Peer Gynt-Suite. . . . .	56.

## BAND II.

Op. 35. Norwegische Tänze. Danses norwégiennes. . . . .	70.
„ 37. Walzer-Capricen. Valses Caprices. . . . .	102.
„ 40. Holberg-Suite. . . . .	118.