

QUATRE MORCEAUX

pour le

PIANO

par

W. Rébikow.

Op. 6 N ^o 1. Berceuse.....	30 cop.
... 2. Chanson triste.....	30 .
... 3. Mazurka.....	40 .
... 4. Valse Scherzo.....	50 .

Propriété de l'éditeur.

MOSCOU chez P. JURGENSON.

St.-Pétersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

CHANSON TRISTE.

W. RÉBIKOFF. Op.6. N° 2.

Andante cantabile.

Piano.

The first system of the score 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 4/4. The music begins with a piano (*p*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar melodic and harmonic patterns. The right hand continues its melodic line with various rhythmic values, while the left hand maintains the accompaniment. The tempo and dynamics remain consistent with the first system.

The third system shows further development of the musical themes. The melodic lines in both hands are more active, with some longer phrases in the right hand. The accompaniment in the left hand continues to support the overall mood of the piece.

Più animato.

The fourth system is marked *Più animato*, indicating a change in tempo. The music becomes more rhythmic and energetic. The right hand features more complex melodic patterns, including some sixteenth-note runs. The left hand also becomes more active, with more frequent chord changes and rhythmic accompaniment. The piece concludes with a final cadence.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth notes and rests. The key signature has two flats, and the time signature is 7/8.

The second system continues the piece. It includes dynamic markings: a piano (*p*) marking in the upper staff and a mezzo-forte (*mf*) marking in the lower staff. The word *marcato* is written above the lower staff, indicating a more pronounced, accented style. The notation includes various note values and rests.

The third system shows further development of the musical themes. The upper staff continues with intricate melodic patterns, while the lower staff provides a steady accompaniment. The notation is dense with notes and rests, maintaining the 7/8 time signature.

The fourth system features the word *crescen-do* written across the staves, indicating a crescendo. The notation includes various note values and rests, with the upper staff showing more complex rhythmic figures. The dynamic continues to build.

The fifth system concludes the page with a forte (*f*) dynamic marking. The notation is highly rhythmic and complex, with many beamed notes in both staves. The piece ends with a final chord in the upper staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with a slur over the first two measures. The lower staff is in bass clef and contains a similar rhythmic pattern. The key signature has one flat. The system concludes with a measure containing a whole rest.

The second system of music consists of two staves. The upper staff begins with the instruction *rallentando* and contains a melodic line with slurs. The lower staff contains a bass line. The system concludes with the instruction *Tempo I.* and a dynamic marking *p* (piano). The key signature has one flat.

The third system of music consists of two staves. The upper staff features a complex rhythmic pattern with many sixteenth and thirty-second notes, some beamed together. The lower staff contains a bass line with slurs. The key signature has one flat.

The fourth system of music consists of two staves. The upper staff continues the intricate melodic line with many sixteenth and thirty-second notes. The lower staff contains a bass line with slurs. The key signature has one flat.

The fifth system of music consists of two staves. The upper staff continues the intricate melodic line with many sixteenth and thirty-second notes. The lower staff contains a bass line with slurs. The key signature has one flat.

cres - cen - do

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, some marked with accents (>). The lower staff is in bass clef and contains a series of quarter notes with slurs.

The second system continues the musical piece. It features similar notation to the first system. A *rallentando* marking is placed above the right-hand staff in the second measure of this system.

The third system includes a *rit.* (ritardando) marking above the right-hand staff in the first measure, followed by an *a tempo* marking above the right-hand staff in the second measure.

The fourth system features a *p* (piano) dynamic marking below the right-hand staff in the second measure.

The fifth system includes a *ral - len - tan - do* marking below the left-hand staff in the first measure, and a *pp* (pianissimo) dynamic marking below the right-hand staff in the second measure.

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A Mademoiselle la comtesse E. Simonitch.

MAZURKA.

W. Rébikoff, Op. 6. N° 3.

PIANO. *Allegretto.*

The first system of the musical score is for piano. It begins with the tempo marking 'Allegretto.' and the dynamic 'p'. The music is in 3/4 time and consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The key signature has three sharps (F#, C#, G#).

The second system continues the musical piece. It features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The dynamics remain piano.

The third system includes dynamic and tempo changes. It features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The dynamics are piano. The tempo changes from 'Allegretto' to 'rall.' (rallentando) and then back to 'a tempo'.

The fourth system continues the musical piece. It features a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The dynamics change from 'mf' (mezzo-forte) to 'ff' (fortissimo).

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic. The right hand contains complex chordal textures and melodic lines, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It features similar complex textures in both hands, with a forte (*f*) dynamic marking.

Third system of musical notation, marked *a tempo*. It includes dynamic markings of forte (*f*) and piano (*p*). The right hand has a prominent melodic line with a crescendo, while the left hand has a steady accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development in both hands.

Fifth system of musical notation, concluding the page with a *riten.* (ritardando) marking. The music features a final melodic flourish in the right hand and a sustained accompaniment in the left.

Più mosso.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music begins with a piano introduction in the bass staff, marked *mf*. The treble staff features a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment.

The second system continues the musical piece. The treble staff shows a melodic line with various intervals and slurs. The bass staff continues with a steady accompaniment, including some chords and single notes.

The third system features a more complex melodic line in the treble staff, with many beamed notes and slurs. The bass staff accompaniment remains consistent with the previous systems.

The fourth system includes vocal lyrics: "cre - scen - do". The treble staff has a melodic line with slurs, and the bass staff has a corresponding accompaniment. The lyrics are placed below the treble staff.

The fifth system continues the musical notation. The treble staff has a melodic line with many beamed notes and slurs. The bass staff accompaniment is consistent with the previous systems.

di - mi - nu - en - do

Tempo I

p

f

f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. A dynamic marking of *f* (forte) is present in the final measure of the system.

Second system of musical notation, continuing the piece. It includes dynamic markings of *ff* (fortissimo) and *p* (piano) across the measures.

Third system of musical notation, featuring a tempo marking of *a tempo* above the staff. Dynamic markings of *p* (piano) are used throughout the system.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines with various articulations and phrasing.

Fifth system of musical notation, concluding the page with sustained chords and melodic fragments.

The first system of music 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 music features a series of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. There are several rests in both staves.

The second system continues the musical notation. It includes the lyrics "cre - scen - do" written below the notes in the upper staff. A forte dynamic marking "f" is placed below the first measure of the second system. The notation includes various note values and rests, with some notes beamed together.

The third system of music shows more complex rhythmic patterns, including sixteenth and thirty-second notes. There are several rests in both staves, and the notation includes various note values and rests, with some notes beamed together.

The fourth system concludes the piece. It features a double bar line at the end of the first staff. The notation includes various note values and rests, with some notes beamed together.

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A monsieur R. Feldau.



VALSE-SCHERZO

pour le



par

W. Rébikow.

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Propriété de l'éditeur.

Moscou chez P. Jurgenson.

St.-Pétersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

Imprimerie de musique P. Jurgenson à Moscou.



A MI R. FELDAU.

WALSE SCHERZO.

W. RÉBIKOW, Op. 6. N° 4.

Allegro vivo.

Piano.

The musical score consists of five systems of piano notation. Each system has a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamics: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando). The tempo marking *Allegro vivo.* is at the top, and *meno mosso* appears in the fifth system. The notation includes chords, arpeggios, and melodic lines with slurs and ties. A fingering '5' is indicated in the fourth system.

First system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking and a *f* dynamic marking. The bass clef staff contains a bass line with a *p.* dynamic marking. The key signature has two flats.

Second system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking. The bass clef staff contains a bass line with a *p.* dynamic marking. The key signature has two flats.

Third system of musical notation. The treble clef staff contains a melodic line with a *p.* dynamic marking. The bass clef staff contains a bass line with a *p.* dynamic marking. The key signature has two flats.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *p.* dynamic marking. The bass clef staff contains a bass line with a *p.* dynamic marking. The key signature has two flats. The lyrics "ere - scen - do" are written below the treble staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with a *f* dynamic marking and a *a tempo* marking. The bass clef staff contains a bass line with a *p.* dynamic marking. The key signature has two flats.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking in the right hand towards the end of the system.

Third system of musical notation, showing further development of the musical themes with intricate harmonic structures.

Meno mosso.

Fourth system of musical notation, beginning with the tempo change *Meno mosso.* and dynamic markings *f*, *mf espresso*, and *p*.

Fifth system of musical notation, concluding the page with dynamic markings *mf*, *p*, and *mf*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It consists of several measures of chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the final measure.

Second system of musical notation, continuing the piece with similar chordal and melodic textures. The dynamics are consistent with the previous system.

Third system of musical notation, marked **Tempo I.** and *ff*. The music features more complex chordal structures and melodic movement. The *ff* dynamic is clearly indicated.

Fourth system of musical notation, marked *mf* (mezzo-forte). The texture remains dense with overlapping lines in both hands.

Fifth system of musical notation, marked *f* (forte). The music concludes with powerful, sustained chords and melodic fragments.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. The music consists of chords and melodic lines with various articulations and slurs.

Second system of musical notation. It includes dynamic markings *f*, *ff*, and *mp*. The notation shows complex chordal textures and melodic passages.

Third system of musical notation. It includes dynamic markings *mf* and *f*. The music features flowing melodic lines and dense harmonic accompaniment.

Fourth system of musical notation. It includes dynamic markings *mf* and *f*. The notation is characterized by wide intervals and complex chordal structures.

Fifth system of musical notation. It includes a dynamic marking *mf*. The system concludes with a final cadence and a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with large slurs encompassing the entire system.

Second system of musical notation, continuing the sixteenth-note passages from the first system. The notation includes various accidentals and slurs.

Third system of musical notation, including dynamic markings: *poco*, *a*, *poco*, and *cresc.* The music continues with intricate sixteenth-note patterns.

Fourth system of musical notation, featuring the dynamic marking *ff* and the tempo marking *a tempo*. The music shows a change in texture with some chords and rests.

Fifth system of musical notation, concluding the page with complex chordal textures and sixteenth-note accompaniment.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music features a series of chords and melodic lines with various articulations, including slurs and accents. The bass line has a steady rhythmic pattern.

The second system continues the musical piece with similar chordal textures and melodic development. It includes dynamic markings such as *mf* and *f*, and features a variety of note values and rests.

The third system shows a change in texture with more active melodic lines in both hands. A time signature change to 2/4 is visible in the middle of the system. The music is characterized by rhythmic patterns and chordal accompaniment.

The fourth system continues the piece with a focus on melodic movement and harmonic support. It includes a variety of note values and rests, maintaining the overall mood of the composition.

The fifth system concludes the piece with a final cadence. It features a *ff* dynamic marking and a variety of note values and rests, leading to a clear ending.

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