

# Украинская пѣсня

## ДЕРЕВЪ ТА СТОГНѢ

## ДНИПРЪ ШЫРОКЫИ

Слова Тараса Шевченка музыка Д. КРЫЖАНОВСКАГО.

для

### ФОРТЕПИАНО

АРАНЖИРОВАЛЪ

# В. Заремба.

Цѣна 50 Коп.



Собственность издателя.

КІЕВЪ,  
Крещатикъ № 29.

Леонъ Идзиковскій

ВАРШАВА,  
Маршалковская № 119

Комиссіонеръ Кіевскаго Отдѣленія ИМПЕРАТОРСКАГО Русск. Музык. Общества и Кіевской Консерваторіи.  
Поставщикъ Варшавскаго Музыкальнаго Института.

МОСКВА, у А. Гутхейля.	МОСКВА, у П. Юргенсона.	ОДЕССА, у Ф. Островскаго.	ПЕТРОГРАДЪ, у А. Гогансена.	РОСТОВЪ н.Д., у Л. Адлера.	МОСКВА, Лембергъ, Лекае и К-о.
ЕКАТЕРИНОСЛАВЪ, у Г. Кригера.		ВЛАДИВОСТОКЪ, у С. Краевской.	ВИЛЬНО, у Г. Завадскаго.		

# Украинская пѣсня

## ДѢВѢ ТА СТОГНѢ

# ДНИПРЪ ШЫРОКЫЙ

Слова Тараса Шевченка музыка Д. КРЫЖАНОВСКАГО.

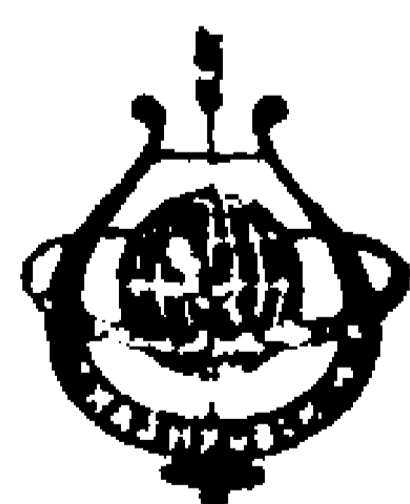
для

ФОРТЕПИАНО

АРАНЖИРОВАЛЪ

# В. Заремба.

Цѣна 50 Коп.



Собственность издателя.

КІЕВЪ,  
Крещатикъ № 29.

Леонъ Идзиковскій

ВАРШАВА,  
Маршалковская № 119

Композіонеръ Кіевскаго Отдѣленія ИМПЕРАТОРСКАГО Русск. Музык. Общества и Кіевской Консерваторіи.  
Поставщикъ Варшавскаго Музыкальнаго Института.

МОСКВА, у А. Гутцвейля.	МОСКВА, у П. Юргенсона.	ОДЕССА, у Ф. Остроумова.	ПЕТРОГРАДЪ, у А. Гоголеня.	РОСТОВЪ н.Д., у Л. Алтера.	МОСКВА, Лембергъ, Лекае и К-о.
ЕКАТЕРИНОСЛАВЪ, у Г. Кригера.		ВЛАДИВОСТОКЪ, у С. Краевской.		ВИЛЬНО, у І. Завалекаго.	

# РЕВЕ ТА СТОГНЕ ДНИПРЪ ШЫРОКЫЙ.

Украинская пьсьня.

Влад. Заремба.

**Piano.** *Andante.*

The musical score is written for piano and consists of several systems of staves. The first system includes a treble clef staff with a whole rest and a bass clef staff with a *pp* dynamic marking. The second system features a grand staff with a *pp* dynamic marking and a fingering of 10. The third system continues the grand staff with various rhythmic patterns. The fourth system shows a grand staff with a *ppp* dynamic marking and a fingering of 10. The fifth system includes a treble clef staff with a *ff* dynamic marking and a *inpetuoso* instruction, along with a bass clef staff with a *fp* dynamic marking. The score concludes with a *red.* (ritardando) marking.

*p* *rit.* *fp* *pp* *p* *trem.*

*pp*

*calando* *ri - te - nu - to* *pp* **Grave.**

*pp* *ppp* *trem.*

*fac - ce - le - ran - do*

*a tempo*

**Andante.**  
*cantabile*

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a time signature of 3/4. It features a series of chords and a melodic line with a slur and a fermata. The lower staff begins with a bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *f*, *fp*, *rit.*, *fp*, and *p*. A measure rest is indicated by a dotted line with the number 8 above it. A section marker 'A' is placed above the first measure of the second half of the system.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with slurs and fermatas. The lower staff continues the rhythmic accompaniment. Dynamic markings include *p* and *pp*.

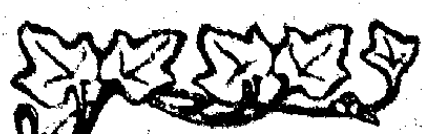
Third system of musical notation. It consists of two staves. The upper staff features a melodic line with slurs and fermatas, including a tremolo marking (*trem.*). The lower staff continues the rhythmic accompaniment. Dynamic markings include *fp*, *p*, and *pp*. A 6/8 time signature change is indicated at the end of the system.

Fourth system of musical notation. It consists of two staves. The upper staff features a melodic line with slurs and fermatas, including a tremolo marking (*trem.*). The lower staff continues the rhythmic accompaniment with triplets. Dynamic markings include *pp* and *ritenuto*.

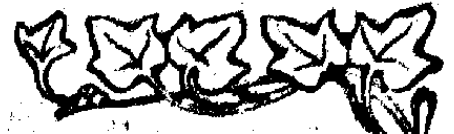
Fifth system of musical notation. It consists of two staves. The upper staff continues the melodic line with slurs and fermatas. The lower staff continues the rhythmic accompaniment with triplets. Dynamic markings include *pp*.

Sixth system of musical notation. It consists of two staves. The upper staff continues the melodic line with slurs and fermatas. The lower staff continues the rhythmic accompaniment with triplets. Dynamic markings include *p* and *trem.*

220 — P/3 —



ЛЮБИМЫЯ СОЧИНЕНІЯ



**А. ОВЕНБЕРГА.**

- 248. Op. 1. ВЪ РАЗДУМЬИ. (Méditation) Пѣснь безъ словъ . . . . . —40
- 5430. Op. 2. ВСЕ БЫЛО СНОМЪ... Rêverie . . . . . —40
- 5431. Op. 3. СКАЗКА ЛЮБВИ. (Conte d'amour) Romance —40
- 5434. Op. 4. ПѢСНЯ УМИРАЮЩАГО ЛЕБЕДЯ. Mélodie —50
- 5435. Op. 5. ВЕСНА ИДЕТЪ, ЛЮБОВЬ НЕСЕТЪ. Pièce de salon . . . . . —50
- 5436. Op. 6. ДѢВУШКА и РОЗЫ. (Le fillette et les roses) —40
- 5450. Op. 7. БАБУШКИНА СКАЗКА. Conte de la grand'mère —50
- 5451. Op. 8. ПАДАЮТЪ ЛИСТЬЯ. Feuillages tombants. Elégie . . . . . —50
- 5462. Op. 9. ВЪ МИНУТУ ГРУСТИ. Melodie. . . . . —40
- 5463. Op. 10. КРОТКІЯ ЗВѢЗДЫ СІЯЛИ... Romance . . . . . —50
- 5464. Op. 11. ПОСЛѢ РАЗДУМЬЯ. Mélodie . . . . . —50
- 5465. Op. 12. НОЧНАЯ СЕРЕНАДА. (Sérénade de nuit) . . . —40
- 5498. Op. 13. УМИРАЛИ РОЗЫ. Romance . . . . . —40
- 5505. Op. 14. СТЕНЬКА РАЗИНЪ. Приволжская пѣсня. . . —40
- 5506. Op. 15. СОНЪ ГЕНЕРАЛА. Rêverie . . . . . —60
- 5507. Op. 16. ВЪ НОЧНОЙ ТИШИНѢ. Серенада . . . . . —40
- 5518. Op. 17. ПѢСНЬ ЛЮБВИ. (Chanson d'amour) Mélodie —50
- 5519. Op. 18. ПОСЛѢ БАЛА. (Après le bal) Pièce de salon —60
- 5520. Op. 19. ПО МОСКОВСКИ. Вальсъ . . . . . —50

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ.



Кіевъ,  
Крещатикъ № 29.

**Леонъ Идзиковскій**

Варшава,  
Маршалковская № 119.

Комисіонеръ Кіевского Отдѣленія ИМПЕРАТОРСКАГО Русск. Музикальн. Общества  
и Кіевской Консерваторіи.  
Поставщикъ Варшавскаго Музикальнаго Института.