

A Madame
Marie Jurgenson.



PRIX: 80 C.



Propriété de l'éditeur.

Moscou. P. Jurgenson. Leipzig.

St. Pétersbourg, chez P. Jurgenson — Varsovie, chez E. Wende & C^o
Paris, chez E. Doreux & C^o

ВЕЧЕРНИЕ ОГНИ.

LES FEUX DU SOIR.

I.

Wl. RÉBIKOFF.

Lento.

Piano. *mp*

cre - scen do

rall. *a tempo*

Più mosso.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, some grouped in threes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a treble staff with eighth notes and a bass staff with chords. Dynamic markings include *accel.* (accelerando) and *rallent.* (rallentando).

The third system shows a treble staff with eighth notes and a bass staff with chords. A dynamic marking of *accel.* is present. A fermata-like symbol '8' is placed over the end of the system.

The fourth system includes a treble staff with eighth notes and a bass staff with chords. Dynamic markings include *rallent.*, *f* (forte), and *p* (piano). The instruction *Tempo I.* is written above the staff.

The fifth system consists of two staves with a treble and bass clef. The treble staff has chords and single notes, while the bass staff has a steady accompaniment.

The sixth system features a treble staff with chords and a bass staff with chords. A dynamic marking of *rall.* (rallentando) is present.

II.

Lento.

The first system of music consists of two staves. The treble staff begins with a whole note chord, followed by a series of eighth and sixteenth notes with slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is placed below the first measure.

The second system continues the musical piece with similar melodic and harmonic development in both staves.

The third system shows further progression of the melody and accompaniment.

The fourth system concludes the piece with a final melodic phrase and accompaniment.

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 flats (B-flat, E-flat, A-flat). The music begins with a piano introduction. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A *crescendo* marking is placed above the upper staff in the second measure.

The second system continues the piano introduction from the first system. It features similar melodic and harmonic textures in both staves, maintaining the three-flat key signature.

The third system shows a change in tempo and dynamics. The upper staff begins with a *rallentando* marking. The lower staff continues with a melodic line. A *mf* (mezzo-forte) dynamic marking is present in the second measure. The system concludes with a double bar line.

The fourth system is marked **Tempo I.** and begins with a *mf* dynamic. The upper staff features a more active melodic line with eighth notes and slurs. The lower staff provides a steady accompaniment. The system ends with a double bar line.

The fifth system concludes the piece. It features a final melodic flourish in the upper staff and a resolving accompaniment in the lower staff. The system ends with a double bar line.

III.

Andante sostenuto.
Cantabile e molto espressivo

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with several triplet figures and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece, maintaining the 4/4 time and two-sharp key signature. It features more triplet figures and slurs in the right hand, and a steady accompaniment in the left hand.

Più mosso.

The third system is marked *Più mosso* and changes to a 3/4 time signature. The right hand has a more active melodic line with frequent triplet figures. The left hand continues with a rhythmic accompaniment. A forte (*f*) dynamic is introduced in the second measure of this system.

Largo.

The fourth system is marked *Largo* and changes to a 3/4 time signature. The right hand features a complex texture with many triplet figures and slurs. The left hand has a more active accompaniment with slurs and ties. The piece concludes with a final chord in the right hand.

3 3
accel. *f*

p *rallentando* *p*

Tempo I.

mp

cresc. *f*

f

IV.

Andante.

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' and the dynamic is 'mf'. The score consists of five systems of two staves each (treble and bass clef). The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. A dynamic marking 'mf' is placed above the first measure. The score is divided into repeated sections, each marked with 'Ped.' (pedal) and an asterisk (*). The first system has two repeated sections. The second system has three repeated sections. The third system has two repeated sections. The fourth system has three repeated sections. The fifth system has three repeated sections. The notation includes various note values, rests, and phrasing slurs.

Più mosso.

mf

Tempo I.

mf

Rit. *

Rit. *

Rit. *

V.

Moderato.
cantabile e espressivo

The musical score consists of five systems of two staves each. The first system begins with a dynamic marking of *mf*. The music is in 2/4 time and features a melodic line in the right hand with various ornaments and a supporting bass line in the left hand. Fingerings are indicated with numbers 3, 5, and 3. The score concludes with a fermata over the final notes of both hands.

dolce

cresc. *f*

Lento.

p *mf*

Più mosso.

accel. *f* *ff*

1904. XI. Théodosie. Crimée.

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