

N^o 24568.

COMPOSITIONS

pour Violon
avec accompagnement de Piano
par

M. ANTZEFF.

N ^o 1. Berceuse.	Pr. $\frac{45 \text{ cop.}}{\text{Mk. 1.}}$
, 2. Mazurka. N ^o 1	$\frac{45 \text{ cop.}}{\text{Mk. 1.}}$
, 3. Arietta.	$\frac{45 \text{ cop.}}{\text{Mk. 1.}}$
, 4. Mazurka. 2.	$\frac{45 \text{ cop.}}{\text{Mk. 1.}}$



Propriété de l'éditeur.

P. JURGENSON.

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du Conservatoire de Moscou.

MOSCOU,
Neglinny pr. 14.



LEIPZIG,
Thalstrasse 19.

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

Imprimerie P. Jurgenson à Moscou.

MAZURKA

N^o 1.

Vivace.

VIOLON.

pizz.

Vivace.

Piano.

The musical score is arranged in three systems. Each system consists of a Violon staff and a Piano grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivace.' and the dynamics are primarily 'f' (forte). The Violon part begins with a rest, followed by a series of chords and a melodic line starting with a 'pizz.' (pizzicato) instruction. The Piano part provides a rhythmic accompaniment with chords and some melodic fragments. The score includes various musical notations such as accents, slurs, and dynamic markings.

First system of musical notation. The upper staff (treble clef) begins with a melodic line in D major, marked *mf*. The lower staff (bass clef) provides harmonic support with chords and a bass line, marked *p*. The system concludes with a double bar line and repeat dots.

Second system of musical notation. The upper staff features a melodic line with a triplet and a wavy hairpin, marked *f*. The lower staff continues the harmonic accompaniment, also marked *f*. The system ends with a double bar line and repeat dots.

Third system of musical notation. The upper staff shows a melodic line with triplets and accents, marked *fz*. The lower staff provides a steady harmonic accompaniment, marked *f*. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The upper staff features a melodic line with accents, marked *fz*. The lower staff provides a harmonic accompaniment, marked *fz*. The system concludes with a double bar line and repeat dots.

Più lento.

p con melancolia

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It begins with a rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment is in two staves (treble and bass clefs) and starts with a piano (*p*) dynamic. It features sustained chords in the right hand and a bass line in the left hand.

Più lento.

4 Corde

The second system continues the vocal and piano parts. The vocal line features a triplet of eighth notes. The piano accompaniment includes a section labeled "4 Corde" (four strings), which is a common instruction for string instruments. The piano part continues with sustained chords and a bass line.

The third system shows the vocal line with a triplet of eighth notes and the piano accompaniment with sustained chords and a bass line.

di - mi - nu - en - do

pp

The fourth system features the vocal line with the lyrics "di - mi - nu - en - do" and the piano accompaniment. The piano part includes a triplet of eighth notes and ends with a piano (*pp*) dynamic. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand.

Tempo I.

First system of the musical score. The upper staff (treble clef) begins with a whole rest, followed by a series of chords and a melodic line starting with a forte (*fz*) dynamic. The lower staff (bass clef) features a rhythmic accompaniment of chords, with a forte (*f*) dynamic marking.

Tempo I.

Second system of the musical score. The upper staff continues the melodic line with various ornaments and dynamics, including *fz*. The lower staff maintains the chordal accompaniment with *fz* dynamics.

Third system of the musical score. The upper staff features a melodic line with *fz* dynamics. The lower staff continues the accompaniment with *f* and *fz* dynamics.

Fourth system of the musical score. The upper staff includes markings for *accel.*, *ff*, and *lunga*. The lower staff includes markings for *ff accel.* and *lunga fff*.

Collection de Pièces

POUR LE VIOLON

avec accompagnement de Piano.

SUITE II.

	R. C.		R. C.
Шубертъ, В. Op. 32. Ландышки. <i>Rêverie russe.</i>	— 50	Tschaïkowsky, P. Romance de Pauline. de l'op. <i>La dame de Pique</i> , arr. par <i>A. Kleinecke</i>	— 40
Simon, A. Op. 17. № 1. Presto humoristique.	— 70	" Solo de Violon du ballet. <i>Le lac des cygnes</i> , arr. par <i>A. Kleinecke</i>	— 75
" " " 2. 2-me Berceuse.	— 50	Vieuxtemps, H. Op. 24. Six divertissements d'amateurs. <i>Complet T. 31</i>	— 2—
" " " 3. Valse. <i>Edition de Salon</i>	— 70	" Op. 24. № 1. Отгадай, моя родная.	— 1—
" " " 3. Valse. <i>Edition de Concert</i>	— 80	" " " 2. Соловей.	— 1—
" Op. 28. Berceuse célèbre	— 50	" " " 3. Шестнадцать лѣтъ	— 1—
Stern, S Il lamento. <i>Romance</i>	— 40	" " " 4. Вывало.	— 1—
Tschaïkowsky, P. Op. 2. № 3. Chant sans paroles. <i>Transcr.</i> par <i>N. de Swett</i>	— 40	" " " 5. Тройка	— 1—
" " " 2. " 3. d-to <i>Transcr. par T. Nachèz.</i>	— 50	" " " 6. Не бѣлы снѣги и Во полѣ береза.	— 1—
" Op. 5. Romance. <i>Transcr. par N. de Swett.</i>	— 50	Vieuxtemps, & Rubinstein, A. Grand duo sur l'opéra. <i>Le Prophète</i>	— 150
" 9. № 1. <i>Rêverie</i> "	— 70	Wienlowsky, H. Souvenir de Pose: 1-re <i>Mazurka</i>	— 75
" 10. Humoresque, arr. par l'auteur.	— 50	" " Kujawiak. 2-e <i>Mazurka</i>	— 50
" 11. Andante cantabile du 1-r Quatuor, arr. par <i>F. Laub.</i>	— 50	" Op. 4. Polonaise de Concert en ré	— 1—
" 19. № 4. Nocturne, arrangée par <i>E. Sauret</i>	— 60	" 5. Adagio élégiaque.	— 80
" 19. " 4. d-to " " <i>Hrimaly</i>	— 60	" 6. Souvenir de Moscou.	— 80
" 19. " 5. Capriccioso. " "	— 60	" 23. Gigue	— 75
" 26. Sérénade mélancolique	— 75	" 24. Fantaisie Orientale	— 75
" 27. № 4. Le soir	— 40	Wilhelmi, A. Air de J. S. Bach, pour Violon et Piano ou Harmonium.	— 70
" 30. Andante du 3-me Quatuor, arr. par l'auteur.	— 80	" d-to pour Violon sur la 4-e corde et Piano	— 70
" 34. Valse-Scherzo.	— 170	" Chant du soir de R. Schumann	— 70
" 35. Concerto	— 450	" Larghetto de W. A. Mozart	— 70
" 37bis № 6. Barcarolle, arr. par <i>N. de Swett</i>	— 70	" Nocturne de F. Chopin. Op. 9. № 2.	— 60
" 37bis № 6. d-to " " <i>E. Sauret</i>	— 60	" Nocturne de F. Chopin. Op. 27	— 80
" 37bis № 11. En traîneau " "	— 50	" Paraphrase de la romance du Concerto en Mi-mineur de F. Chopin.	— 90
" 40. № 2. Chanson triste " " <i>T. Nachèz.</i>	— 50	" Romance	— 70
" 42. Trois pièces. № 1. Méditation. 90 c. № 2. Scherzo. 1 rb. № 3. Mélodie. 50 c. <i>Complet.</i>	— 220	Ysaye, E. Deux Mazurkas de Salon	— 90
" 48. Valse, tirée de la Sérénade, arr. par <i>L. Auer.</i>	— 85		
" 66. La beille au bois dormant. Valse, arr. p. <i>Hofmann.</i>	— 80		
" 66. " " " Entr'acte " <i>A. Kleinecke</i>	— 70		
" Elégie pour orchestre à cordes, arr. p. <i>A. Kleinecke</i>	— 80		



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