

# Compositions

pour Violon  
avec accompagnement de Piano  
par

**M. ANTZEFF.**

N <sup>o</sup> 1. Berceuse . . .	45 c. Mk. 1	N <sup>o</sup> 5. Romance . . .	45 c. Mk. 1
„ 2. Mazurka, N <sup>o</sup> 1 . . .	45 c. Mk. 1	„ 6. Gavotte. . . .	45 c. Mk. 1
„ 3. Arietta . . . .	45 c. Mk. 1	„ 7. Gondoliera. . . .	45 c. Mk. 1
„ 4. Mazurka, N <sup>o</sup> 2 . . .	45 c. Mk. 1	„ 8. Mazurka, N <sup>o</sup> 3 . . .	45 c. Mk. 1
<u>N<sup>o</sup> 9. Barcarolle . . .</u>		45 c. Mk. 1	



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MOSCOU,  
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LEIPZIG,  
Thalstrasse 19.

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



# Nº 9. Barcarolle.

M. ANTZEFF.

**Violino.** Moderato assai.

**PIANO.** Moderato assai.

*p legato*

**III Corde**

*mf* *p*

*mf* *p*

**VI Corde**

*mf* *p*

*mf* *p*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a triplet of eighth notes, followed by a series of eighth notes with slurs. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Both parts are marked with a *crescendo* and reach a fortissimo (*f*) dynamic.

Second system of the musical score. The vocal line includes fingerings for the second and third strings (*II Corde III Corde*) and a *poco riten.* marking. The piano accompaniment also features a *poco riten.* marking. The system concludes with the instruction *Un poco più animato.* and a mezzo-forte (*mf*) dynamic.

Third system of the musical score. The vocal line has fingerings for the second string (*II Corde*) and a fortissimo (*f*) dynamic. The piano accompaniment consists of a series of arpeggiated chords in the right hand and a bass line in the left hand, also marked with a fortissimo (*f*) dynamic.

Fourth system of the musical score. The vocal line includes fingerings for the third string (*III Corde*) and markings for *p*, *riten.*, *a tempo*, and *crescendo*. The piano accompaniment starts with a *dim.* marking, followed by *p*, *rit.*, *a tempo*, and *crescendo* markings.

4. *cresc.* *ff* *tranquillo*

*f* *dolciss.*

*mf*

*dimin.* *p<sup>2</sup>* *dimin.* *IV Corde* *pp*

Tempo I. *con sordino*

*p*

Tempo I. >

II Corde

*p*

*mf*

*mf*

*f*

*f*

III Corde

First system of musical notation. The top staff is a single treble clef line with notes and rests, including dynamic markings *p* and *pp*. The bottom part consists of two staves (treble and bass clefs) with piano accompaniment, including dynamic markings *p* and *pp*.

Second system of musical notation. The top staff continues the melodic line with dynamic markings *p* and *pp*. The piano accompaniment in the bottom two staves includes dynamic markings *p* and *pp*.

Third system of musical notation. The top staff features dynamic markings *p rit.* and *pp*, and includes the instruction *a tempo*. The piano accompaniment in the bottom two staves includes dynamic markings *p rit.* and *pp*, and also includes the instruction *a tempo*.

Fourth system of musical notation. The top staff includes dynamic markings *p* and *pp*, and instructions *ritardando* and *perdendosi*. The piano accompaniment in the bottom two staves includes dynamic markings *pp ritardando* and *perdendosi*.



# Collection de Pièces

## POUR LE VIOLON

avec accompagnement de Piano.

### SUITE II.

	R. C.		R. C.
<b>Шубертъ, В.</b> Op. 32. Ландышки. <i>Rêverie russe.</i> . . . . .	— 50	<b>Tschaïkowsky, P.</b> Romance de Pauline, de l'op. <b>La dame</b>	
<b>Simon, A.</b> Op 17. № 1. Presto humoristique. . . . .	— 70	de Pique, <i>arr. par A. Kleinecke</i> . . . . .	— 40
" " " 2. 2-me Berceuse. . . . .	— 50	" Solo de Violon du ballet. <b>Le lac des cygnes,</b>	
" " " 3. Valse. <i>Edition de Salon</i> . . . . .	— 70	<i>arr. par A. Kleinecke</i> . . . . .	— 75
" " " 3. Valse. <i>Edition de Concert</i> . . . . .	— 80	<b>Vieuxtemps, W.</b> Op. 24. Six divertissements d'amateurs.	
" Op. 28. Berceuse célèbre . . . . .	— 50	<i>Complet T. 31</i> . . . . .	2 —
<b>Stern, S</b> Il lamento. <i>Romance</i> . . . . .	— 40	" Op. 24. № 1. Отгадай, моя родная. . . . .	1 —
<b>Tschaïkowsky, P.</b> Op. 2. № 3. Chant sans paroles. <i>Transcr.</i>		" " " 2. Соловей. . . . .	1 —
par <i>N. de Swett</i> . . . . .	— 40	" " " 3. Шестнадцать лѣтъ . . . . .	1 —
" " " 2. " 3. d-to <i>Transcr. par T. Nachèz.</i> . . . .	— 50	" " " 4. Бывало. . . . .	1 —
" Op. 5. Romance. <i>Transcr. par N. de Swett.</i> . . . .	— 50	" " " 5. Тройка . . . . .	1 —
" " 9. № 1. <i>Rêverie</i> " . . . . .	— 70	" " " 6. Не бѣлы снѣги и Во полѣ береза. 1 —	
" " 10. Humoresque, <i>arr. par l'auteur.</i> . . . .	— 50	<b>Vieuxtemps, &amp; Rubinstein, A.</b> Grand duo sur l'opéra.	
" " 11. Andante cantabile du 1-r Quatuor, <i>arr. par</i>		<b>Le Prophète</b> . . . . .	150
<i>F. Laub.</i> . . . . .	— 50	<b>Wienlawsky, H.</b> Souvenir de Posen. 1-re <i>Mazurka.</i> . . . .	— 75
" " 19. № 4. Nocturne, <i>arrangée par E. Sauret</i> . . . . .	— 60	" " Kujawiak. 2-e <i>Mazurka</i> . . . . .	— 50
" " 19. " 4. d-to " <i>Hrimaly</i> . . . . .	— 60	" Op. 4. Polonaise de Concert en ré . . . . .	1 —
" " 19. " 5. Capriccioso. " " . . . . .	— 60	" " 5. Adagio élégiaque. . . . .	— 80
" " 26. Sérénade mélancolique . . . . .	— 75	" " 6. Souvenir de Moscou. . . . .	— 80
" " 27. № 4. Le soir . . . . .	— 40	" " 23. Gigue . . . . .	— 75
" " 30. Andante du 3-me Quatuor, <i>arr. par l'auteur.</i> . . . .	— 80	" " 24. Fantaisie Orientale . . . . .	— 75
" " 34. Valse-Scherzo. . . . .	1 70	<b>Wilhelmi, A.</b> Air de J. S. Bach, <i>pour Violon et Piano</i>	
" " 35. Concerto . . . . .	4 50	ou <i>Harmonium.</i> . . . . .	— 70
" " 37bis № 6. Barcarolle, <i>arr. par N. de Swett</i> . . . . .	— 70	" d-to <i>pour Violon sur la 4-e corde et</i>	
" " 37bis № 6. d-to " <i>E. Sauret</i> . . . . .	— 60	<i>Piano</i> . . . . .	— 70
" " 37bis № 11. En traîneau " " . . . . .	— 50	" Chant du soir de R. Schumann . . . . .	— 40
" " 40. № 2. Chanson triste " <i>T. Nachèz.</i> . . . .	— 50	" Larghetto de W. A. Mozart . . . . .	— 70
" " 42. Trois pièces. № 1. Méditation. 90 c. № 2.		" Nocturne de F. Chopin. Op. 9. № 2. . . . .	— 60
Scherzo. 1 rb. № 3. Mélodie. 50 c. <i>Complet.</i> 2 20		" Nocturne de F. Chopin. Op. 27 . . . . .	— 80
" " 48. Valse, tirée de la Sérénade. <i>arr. par L. Auer.</i> . . . .	— 85	" Paraphrase de la romance du Concerto en	
" " 66. <b>La belle au bois dormant.</b> Valse, <i>arr. p. Hofmann.</i> . . . .	— 80	Mi-mineur de F. Chopin. . . . .	— 90
" " 66. " " Entr'acte " <i>A. Kleinecke</i> . . . . .	— 70	" Romance . . . . .	— 70
" " 66. " " " " " <i>A. Kleinecke</i> . . . . .	— 70	<b>Ysaye, E.</b> Deux Mazurkas de Salon . . . . .	— 90
" " 66. " " " " " <i>A. Kleinecke</i> . . . . .	— 80		



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