

N^o 24671.

Compositions

pour Violon

avec accompagnement de Piano

par

M. ANTZEFF.

N ^o 1. Berceuse . . .	45 c. Mk. 1	N ^o 5. Romance . . .	45 c. Mk. 1
„ 2. Mazurka, N ^o 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 ^o 2 . . .	45 c. Mk. 1	„ 8. Mazurka, N ^o 3 . . .	45 c. Mk. 1
		N ^o 9. Barcarolle . . .	45 c. 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.-Petersbourg, J. Jurgenson. | Varsovie, G. Sennewald.

Imprimerie de musique P. Jurgenson à Moscou.

Nº 6. Gavotte.

M. ANTZEFF.

Allegro moderato.

Violino.

Musical notation for the Violino part, starting with a forte (*f*) dynamic and moving to piano (*p*).

Allegro moderato.

PIANO.

Musical notation for the Piano part, starting with a forte (*f*) dynamic and moving to piano (*p*).

II Cord.

Second system of musical notation for Violino and Piano, including dynamics *f* and *p*.

f con brio

Third system of musical notation for Violino and Piano, including dynamic *f*.

First system of musical notation. The top staff is a single melodic line starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with the dynamic marking *p leggier.* and contains several measures of eighth and sixteenth notes, some with slurs and fingering numbers (1, 2). The bottom part of the system consists of two staves (treble and bass clefs) for piano accompaniment, starting with a *p* dynamic. The piano part features chords and moving lines in both hands.

Second system of musical notation. The top staff continues the melodic line with dynamics *f* and *p*, and includes fingering numbers (1, 2). The piano accompaniment in the bottom two staves features a *f* dynamic in the right hand and *dim.* and *p* dynamics in the left hand.

Tempo I.

Third system of musical notation, marked *Tempo I.* The top staff begins with a *f* dynamic and includes a *p²* dynamic marking. The piano accompaniment in the bottom two staves starts with *dim.* and *pp* dynamics, followed by *f* and *p* dynamics.

II C.

Fourth system of musical notation, marked *II C.* The top staff includes first and second endings, with dynamics *f* and *p*. The piano accompaniment in the bottom two staves also features *f* and *p* dynamics. The first ending in the top staff is marked with a first ending bracket and a fermata, leading to a double bar line. The second ending is marked with a second ending bracket and a fermata, leading to a repeat sign.

V A V

mf tranquillo *f*

V A

p *f*

p *f* *p*

p *f* *p*

III. IV C.

f *ff* *p*

Poco meno mosso.

poco riten. **Tempo I.**

pp 1 3 0 *p*

Tempo I.

f *p grazioso*

mf dolce

p *p*

p

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a rest, and then continues with a series of notes. The piano accompaniment features chords and moving lines in both hands. Dynamics include *ff*, *p*, and *fz*. The system concludes with the word *Fine.*

Più allegro.

Second system of the musical score. The vocal line begins with a melodic phrase marked *f* *dolciss.*, followed by a rest and then continues. The piano accompaniment features chords and moving lines in both hands. Dynamics include *f* and *p*. The system concludes with the word *Fine.*

Più allegro

Third system of the musical score. The vocal line begins with a melodic phrase marked *f*, followed by a rest and then continues. The piano accompaniment features chords and moving lines in both hands. Dynamics include *f* and *p*. The system concludes with the word *Fine.*

Fourth system of the musical score. The vocal line begins with a melodic phrase marked *p*, followed by a rest and then continues. The piano accompaniment features chords and moving lines in both hands. Dynamics include *p* and *fz*. The system concludes with the word *Fine.*

pp sf

ff

f

p poco a poco dimin. pp f

D. C. al Fine.

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</i>	
Simon, A. Op. 17. № 1. Presto humoristique.	— 70	de Pique, arr. par A. Kleinecke	— 40
" " " 2. 2-me Berceuse.	— 50	" Solo de Violon du ballet. <i>Le lac des cygnes,</i>	
" " " 3. Valse. <i>Edition de Salon</i>	— 70	arr. par A. Kleinecke	— 75
" " " 3. Valse. <i>Edition de Concert</i>	— 80	Vieuxtemps, W. Op. 24. Six divertissements d'amateurs.	
" Op. 28. Berceuse célèbre	— 50	Complet T. 31	2 —
Stern, S Il lamento. <i>Romance</i>	— 40	" Op. 24. № 1. Отгадай, моя родная.	1 —
Tschaïkowsky, P. Op. 2. № 3. Chant sans paroles. <i>Transcr.</i>		" " " 2. Соловей.	1 —
par N. de Swett	— 40	" " " 3. Шестнадцать лѣтъ	1 —
" " " 2. " 3. d-to <i>Transcr. par T. Nachèz.</i> — 50	— 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 —	— 1
" " 10. Humoresque. arr. par l'auteur.	— 50	Vieuxtemps, & Rubinstein, A. Grand duo sur l'opéra.	
" " 11. Andante cantabile du 1-r Quatuor, arr. par		<i>Le Prophète</i>	1 50
F. Laub.	— 50	Wieniawsky, H. Souvenir de Posen. <i>1-re Mazurka.</i>	— 75
" " 19. № 4. Nocturne, arrangée par E. Sauret	— 60	" " Kujawiak. <i>2-e 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, arr. par l'auteur. — 80	— 80	" " 24. Fantaisie Orientale	— 75
" " 34. Valse-Scherzo.	1 70	Wilhelmi, A. Air de J. S. Bach, pour Violon et Piano	
" " 35. Concerto	4 50	ou Harmonium.	— 70
" " 37bis № 6. Barcarolle, arr. par N. de Swett	— 70	" d-to pour Violon sur la 4-e corde et	
" " 37bis № 6. d-to " " E. Sauret	— 60	Piano	— 70
" " 37bis № 11. En traîneau " "	— 50	" Chant du soir de R. Schumann	— 40
" " 40. № 2. Chanson triste " " T. Nachèz. — 50	— 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	2 20	" Nocturne de F. Chopin. Op. 27	— 80
" " 48. Valse, tirée de la Sérénade. arr. par L. Auer. — 85	— 85	" Paraphrase de la romance du Concerto en	
" " 66. La belle au bois dormant. Valse, arr. p. Hofmann. — 80	— 80	Mi-mineur de F. Chopin.	— 90
" " 66. " " Entr'acte " A. Kleinecke — 70	— 70	" Romance	— 70
" Elégie pour orchestre à cordes, arr. p. A. Kleinecke — 80	— 80	Ysaye, E. Deux Mazurkas de Salon	— 90



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