

N<sup>o</sup> 24568.

# COMPOSITIONS

pour Violon  
avec accompagnement de Piano  
par

## M. ANTZEFF.

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

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Propriété de l'éditeur.

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MOSCOU,  
Neglinny pr. 14.



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

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# MAZURKA

## N° 1.

Vivace.

VIOLON.

pizz.

Piano.

Vivace.

III

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 repeat sign.

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 repeat sign.

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

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 repeat sign.

Più lento.

*p con melancolia*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. It begins with a rest, followed by a melodic line with a triplet of eighth notes. The piano accompaniment is in a grand staff (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 players to play a specific chord with all four strings. 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 section labeled "pp" (pianissimo). The vocal line has a triplet of eighth notes. The piano accompaniment consists of sustained chords and a bass line.

Tempo I.

First system of musical notation. The upper staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a rest and then features a series of chords and eighth notes, ending with a forte (*fz*) dynamic. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It starts with a forte (*f*) dynamic and consists of a rhythmic accompaniment of chords and eighth notes.

Tempo I.

Second system of musical notation. The upper staff continues the melodic line with various dynamics including *fz* and *f*. It includes a triplet of eighth notes and a fermata. The lower staff continues the accompaniment with chords and eighth notes, marked with *fz* and *f* dynamics.

Third system of musical notation. The upper staff features a melodic line with *fz* dynamics and a fermata. The lower staff continues the accompaniment with chords and eighth notes, marked with *f* and *fz* dynamics.

Fourth system of musical notation. The upper staff includes the instruction *accel.* and *lunga*, with dynamics *ff* and *fff*. The lower staff includes *ff accel.* and *lunga fff*. The system concludes with a double bar line.

# 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. <i>La dame de Pique</i> , arr. par <i>A. Kleinecke</i> . . . . .	— 40
<b>Simon, A.</b> 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	<b>Vieuxtemps, H.</b> 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—
<b>Stern, S</b> Il lamento. <i>Romance</i> . . . . .	— 40	" " " 4. Вывало. . . . .	— 1—
<b>Tschaïkowsky, P.</b> Op. 2. № 3. Chant sans paroles. <i>Transcr. par 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	<b>Vieuxtemps, &amp; Rubinstein, A.</b> Grand duo sur l'opéra. <i>Le Prophète</i> . . . . .	— 150
" 9. № 1. Rêverie " . . . . .	— 70	<b>Wieniawsky, H.</b> Souvenir de Pose: <i>1-re Mazurka</i> . . . . .	— 75
" 10. Humoresque, arr. par l'auteur. . . . .	— 50	" " Kujawiak. <i>2-e 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	<b>Wilhelmi, A.</b> 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	<b>Ysaye, E.</b> 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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