



# TROIS MORCEAUX

pour Violon et Piano.

N <sup>o</sup> 1. Cantabile. . . . .	40 cop.
„ 2. Valse. . . . .	50 „
„ 3. Danse. . . . .	75 „

P A R

**Th. Akimenko.**

Op. 31.



Propriété de l'éditeur ✂ ✂ ✂  
**P. Jurgenson** ✂ ✂ ✂ ✂  
à Moscou et Leipzig. ✂  
St.-Petersbourg, chez J. Jurgenson.  
Varsovie, chez E. Wende & C<sup>o</sup>. ✂  
Kiew, chez L. Idzikowski. ✂ ✂



## Cantabile.

Th. AKIMENKO. Op. 31, № 1.

Violon. *Lento.* ♩ = 54  
*p espressivo* *cresc. poco a*

Piano. *Lento.* ♩ = 54  
*p* *cresc. poco*

*poco* *f* *dim.*

*a poco* *f* *dim.*

*p* *sul D*

*p*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first staff contains a melodic line with dynamics *mf*, *pp*, *f*, and *dim.*. The grand staff contains a piano accompaniment with similar dynamics.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The first staff has dynamics *p* and *f*. The grand staff continues the accompaniment with dynamics *p* and *f*.

Third system of musical notation. The first staff includes dynamics *cresc.*, *f*, and *dim.*. The grand staff includes dynamics *cresc.*, *f*, and *dim.*. The piano part features a prominent melodic line in the right hand.

Fourth system of musical notation. The first staff includes the instruction *sul G* above the staff and a dynamic *p*. The grand staff continues with dynamics *p* and *f*. The piano part features a melodic line in the right hand.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with dynamics *mf*, *pp*, and *f*. The grand staff contains a piano accompaniment with dynamics *mf* and *pp*.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with dynamics *dim.* and *p*. The grand staff contains a piano accompaniment with dynamics *dim.* and *p*.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line. The grand staff contains a piano accompaniment.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff contains a melodic line with dynamics *pp*. The grand staff contains a piano accompaniment with dynamics *f*, *p*, and *pp*. The system concludes with a double bar line and a fermata over the final notes.

# Compositions Russes pour Violon et Piano.

	R. K.
Aloiz, L. Op. 8 № 1. Cantabile . . . . .	— 60
"  "  "  "  2. Perpetuum mobile. . . . .	— 80
"  "  "  "  9. Romance. . . . .	— 90
Alpheraky, A. Op. 29. Impromptu . . . . .	— 60
Antzeff, M. Op. 9. Dix morceaux lyriques de salon: № 1. Danse rustique. 2. Au berceau. 3. La chasse. 4. Danse orientale. 5. Elégie. 6. Sou- venir de tristesse. 7. Alla Zingara. 8. Idylle. 9. Danse polonaise 10. Illusion. <i>Chaque № à</i>	— 45
Compositions: № 1. Berceuse. 2. Mazurka I. 3. Arietta. 4. Mazurka II. 5. Romance 6. Gavotte. 7. Gondo- liera. 8. Mazurka. 9. Barcarola. <i>Chaque № à</i>	— 45
Arensky, A. Op. 30 № 1. Prélude. C-moll. . . . .	— 80
"  "  "  "  2. Sérénade. G-dur. . . . .	— 50
"  "  "  "  3. Berceuse. E-dur. . . . .	— 60
"  "  "  "  4. Scherzo. E-moll . . . . .	— 80
Op. 54. Concerto. A-moll . . . . .	2 50
"  "  72. Quatre morceaux . . . . .	— —
Ars, N. Polonaise . . . . .	1 —
Besekirsky, W. Op. 21. Rhapsodie finlandaise . . . . .	1 —
Bleichmann, J. Op. 6. Berceuse. . . . .	— 60
"  "  "  15. Sonate . . . . .	3 50
Bukke, E. Romance. Cis-moll . . . . .	— 60
Catoire, G. Op. 15. Sonate . . . . .	4 —
Conus, G. Op. 2 № 1. Elégie . . . . .	— 70
"  "  "  15. Deux mélodies. . . . .	1 —
Conus, J. Concerto. E-moll. . . . .	2 25
Danilewsky, M. Inspiration . . . . .	— 75
Douloff, G. Op. 4. Allegro de concert. D-dur. . . . .	1 75
"  "  "  Romance . . . . .	— 70
Goedicke, A. Op. 10. Sonate. A-dur. . . . .	2 70
Gretschaninoff, A. Op. 14. Méditation. . . . .	— 60
Grodzki, B. Op. 34. Elégie . . . . .	— 75
Hoth, G. Op. 3. Nocturne. . . . .	— 75
Ilynsky, A. Op. 6 № 1. Mazurka. . . . .	— 80
Kapry, J. Op. 30. Dans les steppes. Rêverie . . . . .	— 75
Köhler, M. Op. 28 № 1. Souvenir . . . . .	— 60
"  "  "  2. La capricieuse . . . . .	— 60
"  "  "  3. Nocturne . . . . .	— 60
"  "  "  4. Chanson villageoise. . . . .	— 40
"  "  "  5. Barcarolle. . . . .	— 60
"  "  "  6. Mazurka. . . . .	— 50
Kosloff, H. Mélodie tartare. . . . .	— 45
"  "  "  Chant sans paroles. . . . .	— 45
Kleffel, A. № 1. Scherzo. . . . .	— 50
"  "  "  2. Légende. . . . .	— 50
"  "  "  3. Rimprovero. . . . .	— 50
"  "  "  4. Folletti . . . . .	— 70
"  "  "  5. Cavatina. . . . .	— 40
"  "  "  6. Rimembranza. . . . .	— 50
Krein, D. Mélodie . . . . .	— 70
Ladoukhine, N. Romance . . . . .	— 50
"  "  "  Mélodie. . . . .	— 40
"  "  "  Op. 9. Petite Suite. . . . .	1 25
Malaschkine, L. Op. 7. Romance. . . . .	— 60
Malkoff, Mazurka. . . . .	— 30
"  "  "  Adieu. Mazurka. . . . .	— 50
Marsicani, M. Op. 35. Souvenir du Volga. Fantaisie russe . . . . .	1 —
Maurer, W. Les adieux. Impromptu. . . . .	— 40
Messer, N. Barcarolle. . . . .	— 80
Minkus, L. Op. 10 № 1. Chant d'été. . . . .	— 50
"  "  "  2. Schlummerlied. . . . .	— 40
Naprawnik, E. Op. 52. Sonate. . . . .	4 50
"  "  "  Op. 64 № 1. Nocturne. . . . .	— 60
"  "  "  "  2. Valse-Caprice. . . . .	— 75
"  "  "  "  3. Mélodie russe. . . . .	— 60
"  "  "  "  4. Scherzo espagnol . . . . .	— 75
"  "  "  "  №№ 1—4. Complet. . . . .	2 —
Némérowsky, A. Op. 8. Méditation. . . . .	— 50
"  "  "  11. Pensée musicale . . . . .	— 30

	R. K.
Pabst, P. Mélodie . . . . .	— 60
Pantschenko, S. Op. 4. Sonnet. . . . .	— 50
"  "  "  "  13 № 1. Notturmo. G-dur. . . . .	— 60
"  "  "  "  2. Sonnet. A-moll. . . . .	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинушка“ . . . . .	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens . . . . .	— 50
"  "  "  Andante cantabile. . . . .	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur . . . . .	— 70
Rutkowsky, A. Op. 4. Nocturne . . . . .	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte . . . . .	1 —
Schubert, G. Op. 32. Mugnets. Rêverie russe . . . . .	— 50
Seldeneck, J. Op. 5. Nocturne . . . . .	— 60
"  "  "  8. Romance . . . . .	— 60
"  "  "  9 № 1. Méditation. . . . .	— 40
"  "  "  "  2. Elégie. . . . .	— 60
"  "  "  "  3. Scherzo . . . . .	— 80
"  "  "  "  10. Barcarolle. . . . .	— 80
Simon, A. Op. 17 № 1. Presto humoristique. . . . .	— 70
"  "  "  "  2. 2-me Berceuse . . . . .	— 50
"  "  "  "  3. Valse. <i>Edition de salon.</i> . . . .	— 70
"  "  "  "  4. Valse. <i>Edition de concert.</i> . . . .	— 80
"  "  "  Op. 28. Berceuse célèbre. . . . .	— 50
"  "  "  "  d <sup>to</sup> , <i>révisée par W. Besekirsky</i> . . . . .	— 50
Slonow, M. Romance . . . . .	— 50
"  "  "  Berceuse . . . . .	— 50
Sokolowsky, N. Op. 3. 24 pièces (1-re position): Cah. I. № 1. Romance. 2. Sérénade. 3. Chan- son sans paroles. 4. Question. . . . .	— 75
Cah. II. № 5. Valse miniature. 6. Mélodie. 7. Scherzo. 8. Menuetto. . . . .	— 75
Cah. III. № 9—12. Quatre danses hongroises . . . . .	— 75
Cah. IV. № 13. Danse champêtre. 14. Mazourka. 15. Mélodie. 16. Canzonetta. . . . .	— 75
Cah. V. № 17. Andantino. 18. Etude. 19. Danse espagnole. 20. Danse espagnole. . . . .	— 75
Cah. VI. № 21. Polonaise. 22. Scherzo. 23. Valse. 24. Tarantelle . . . . .	— 75
Taborowsky, S. 6 Rhapsodies nationales . . . . .	1 50
"  "  "  d <sup>to</sup> № 1. Rhapsodie russe. . . . .	— 60
"  "  "  "  2. "  italienne. . . . .	— 60
"  "  "  "  3. "  russe . . . . .	— 60
"  "  "  "  4. "  bohème . . . . .	— 60
"  "  "  "  5. "  allemande . . . . .	— 60
"  "  "  "  6. "  hebraïque . . . . .	— 60
Terestschenko, N. Op. 27. Expansion. . . . .	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique. . . . .	— 75
"  "  "  "  34. Valse Scherzo . . . . .	1 70
"  "  "  "  35. Concerto. . . . .	4 50
"  "  "  Op. 35 d <sup>to</sup> , la partie du Violon-solo révisée par L. Auer. . . . .	1 50
"  "  "  Op. 35. Canzonetta, tirée du Concerto . . . . .	— 60
"  "  "  "  La même, revue par J. Conus . . . . .	— 60
"  "  "  Op. 42 № 1. Méditation . . . . .	— 90
"  "  "  "  2. Scherzo . . . . .	1 —
"  "  "  "  3. Mélodie . . . . .	— 50
"  "  "  "  №№ 1—3. Complet. . . . .	2 20
Villoing, G. Op. 8. Pastorale. . . . .	— 80
"  "  "  "  9. Chant-Fantaisie . . . . .	1 —
Warlich, H. Rêverie. . . . .	— 50
Wieniawski, H. Op. 3. Souvenir de Posen. 1-re Mazurka. . . . .	— 50
"  "  "  "  Op. 4. Polonaise de concert . . . . .	1 —
"  "  "  "  "  5. Adagio élégiaque. . . . .	— 80
"  "  "  "  "  6. Souvenir de Moscou . . . . .	— 80
"  "  "  "  "  17. Légende . . . . .	— 70
"  "  "  "  "  23. Gigue. . . . .	— 75
"  "  "  "  "  24. Fantaisie orientale. . . . .	— 70
"  "  "  "  "  Kujawiak. 2-e Mazurka. . . . .	— 50
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie. . . . .	— 60
"  "  "  "  2. Intermezzo. . . . .	1 —