



Deuxième Romance

pour Violon
avec accompagnement de Piano
par

TH. AKIMENKO.

Op. 29.

Pr. 60 c.

1900. Exposition univers.
de Paris.



„Grand prix“
et Médaille d'or.

Propriété de l'éditeur

P. Jurgenson,

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

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Deuxième Romance.

Th. AKIMENKO, Op. 29.

VIOLON. *Andante.*
p dolce

Piano. *Andante.*
p *dim.*

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- System 1:** Vocal line starts with *dim.* and *pp*. Piano accompaniment also starts with *dim.* and *pp*. There are triplet markings (3) in both parts.
- System 2:** Vocal line has *f con passione*. Piano accompaniment has *mf*.
- System 3:** Vocal line has *rit.* and *a tempo*. Dynamics range from *ff* to *p* and *pp*. Piano accompaniment has *f* and *dim.*.
- System 4:** Vocal line has *f con passione*. Piano accompaniment has *mf*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line begins with a trill and is marked *p dolce*. The piano accompaniment starts with a forte (*f*) dynamic and includes markings for *p* and *dolce*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The vocal line continues with a melodic line marked *p*. The piano accompaniment features chords and arpeggiated figures, with markings for *p* and *dolce*.

Third system of musical notation. The vocal line includes a trill and is marked with *p*, *pp*, *p*, *pp*, and *mf*. The piano accompaniment has a series of chords, with markings for *p*, *pp*, *p*, *pp*, and *mf*.

Fourth system of musical notation. It begins with a section labeled "Cadenza" for the vocal line, marked *mf a piacere* and *ff*, ending with a *dim.* marking. The piano accompaniment continues with a melodic line marked *p* and a bass line with chords marked *p*.

First system of musical notation. The upper staff features a melodic line with trills and triplets, marked with a piano (*p*) dynamic. The lower staff consists of a piano accompaniment with chords and eighth-note patterns.

Second system of musical notation. The upper staff continues the melodic line, marked with a forte *f con passione* dynamic. The lower staff accompaniment includes a mezzo-forte (*mf*) section.

Third system of musical notation. The upper staff shows dynamics of *f*, *p*, and *pp*, with tempo markings for *rit.* and *a tempo*. The lower staff accompaniment includes *p*, *rit.*, and *pp* dynamics.

Fourth system of musical notation. The upper staff features a melodic line marked with a forte *f con passione* dynamic. The lower staff accompaniment includes a mezzo-forte (*mf*) section.

8. *ff* *mf* *p dolce*

p

pp *pp*

8. *p* *mf* *ff* *p* *p*

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. |
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| 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 ^{to} , rédigée par W. Besekirsky | — 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 ^{to} № 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 ^{to} , la partie du Violon-solo rédigée 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 — |