

Trois Morceaux

pour Violon

avec accompagnement de Piano.

- N^o 1. Méditation 60
„ 2. Le rêve. 60
„ 3. Scherzo 60

par

Th. Akimenko.

Op. 38.



Propriété de l'éditeur

P. Jurgenson à Moscou,

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

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Scherzo.

Th. AKIMENKO. Op. 38, № 3.

Allegro vivace. $\text{♩} = 126$

Violino.

PIANO.

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 top staff contains a melodic line with eighth-note patterns and slurs. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking *p* is present in the first measure of the top staff.

Più mosso. $\text{♩} = 152$

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two sharps. The top staff contains a melodic line with eighth-note patterns and slurs. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking *p* is present in the first measure of the top staff. The tempo marking "Più mosso." and the tempo indicator "♩ = 152" are placed above the first measure.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two sharps. The top staff contains a melodic line with eighth-note patterns and slurs. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings *f* and *p* are present in the first and fourth measures of the top staff, respectively.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two sharps. The top staff contains a melodic line with eighth-note patterns and slurs. The grand staff contains a piano accompaniment with chords and moving lines.

The musical score is arranged in four systems, each with three staves. The top staff is for the violin, and the bottom two staves are for the piano. The key signature is D major (two sharps) and the time signature is 4/4. The score begins with a piano (*f*) dynamic. The violin part features a melodic line with accents and dynamic markings of *f* and *ff*. The piano accompaniment consists of a steady bass line with chords and a treble line with chords and some melodic fragments. The second system continues the piano accompaniment with a *f* dynamic. The third system introduces a *p* dynamic in the violin part and a *simili* marking in the piano accompaniment. The fourth system concludes with a *p* dynamic in the piano accompaniment.

Tempo I. $\text{♩} = 126$

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth-note patterns and slurs. The middle and bottom staves are in bass clef, with the middle staff containing a bass line and the bottom staff containing a piano accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle staff.

The second system continues the musical piece. The top staff shows a melodic line with eighth-note patterns. The middle and bottom staves provide a bass line and piano accompaniment. Dynamic markings of *p* (piano) are visible in both the middle and bottom staves.

The third system of the score features a melodic line in the top staff and a bass line with piano accompaniment in the middle and bottom staves. A dynamic marking of *f* (forte) is present in the bottom staff.

The fourth and final system on the page shows the continuation of the melodic and bass lines. The top staff has a melodic line with eighth-note patterns, while the middle and bottom staves provide the bass line and piano accompaniment.

First system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and slurs, starting with a piano (*p*) dynamic. The grand staff below contains a bass line with eighth notes and slurs, also starting with a piano (*p*) dynamic. The key signature has two sharps (F# and C#).

Più mosso. $\text{♩} = 152$

Più mosso.

Second system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and slurs, starting with a piano (*p*) dynamic. The grand staff below contains a bass line with eighth notes and slurs, also starting with a piano (*p*) dynamic. The key signature has two sharps (F# and C#).

Third system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and slurs, starting with a piano (*p*) dynamic. The grand staff below contains a bass line with eighth notes and slurs, also starting with a piano (*p*) dynamic. The key signature has two sharps (F# and C#).

Fourth system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and slurs, starting with a piano (*p*) dynamic. The grand staff below contains a bass line with eighth notes and slurs, also starting with a piano (*p*) dynamic. The key signature has two sharps (F# and C#).

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *p*. The lower staff (bass clef) also begins with a dynamic marking of *p*. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Second system of musical notation. The upper staff begins with a *cresc.* marking, followed by a *f* dynamic. The lower staff also begins with a *cresc.* marking, followed by a *f* dynamic. The melodic line continues with more complex rhythmic patterns.

Third system of musical notation. The upper staff begins with a *dim.* marking. The lower staff also begins with a *dim.* marking. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The upper staff is marked *Meno mosso.* and contains dynamics *f*, *ff*, *p*, *mf*, and *p*. The lower staff is marked *colla parte.* and contains dynamics *sf*, *p*, and *mf*. The system ends with a *pizz* marking in the upper staff and a double bar line.

Paris 1905.

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
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-лучинуска"	—	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} , <i>rédigée 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 ^{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 <i>L. Auer</i>	1	50
" " " " " Op. 35. Canzonetta, tirée du Concerto	—	60
" " " " " " La même, revue par <i>J. Conus</i>	—	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	—