



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 *ff*, *p*, and *pp*. Piano accompaniment has *f* and *dim.*. There are triplet markings (3) in the vocal line.
- System 4:** Vocal line has *rit.* and *a tempo*. Piano accompaniment has *pp*. There are triplet markings (3) in the vocal line.
- System 5:** Vocal line has *f con passione*. Piano accompaniment has *mf*. There are triplet markings (3) in the vocal line.

First system of musical notation. The upper staff features a melodic line with a trill and a fermata, marked *p dolce*. The piano accompaniment consists of chords and arpeggiated figures, marked *f* and *p*, with the word *dolce* written above the right hand.

Second system of musical notation. The upper staff continues the melodic line with a *p* dynamic marking. The piano accompaniment features a steady rhythmic pattern of chords, marked *p* and *dolce*.

Third system of musical notation. The upper staff includes a trill and dynamic markings *p*, *pp*, *p*, *pp*, and *mf*. The piano accompaniment features a series of chords, with dynamics *p*, *pp*, *p*, *pp*, and *mf* indicated below the notes.

Fourth system of musical notation. The upper staff begins with a trill and is labeled *Cadenza*. It includes dynamic markings *mf a piacere*, *ff*, and *dim.*. The piano accompaniment consists of chords and arpeggiated figures, 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 *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*

f *mf* *p dolce*

This system contains the first system of music. The upper staff begins with a dynamic of *ff*, followed by *mf* and *p dolce*. The piano accompaniment starts with *f*, then *mf*, and *p dolce*. A first ending bracket is shown above the first few measures of the upper staff.

p *p*

This system contains the second system of music. The upper staff has a dynamic of *p*. The piano accompaniment also has a dynamic of *p*. The piano part features a steady accompaniment with some chordal textures.

pp *pp*

p *pp* *p* *pp*

This system contains the third system of music. The upper staff has dynamics of *pp*. The piano accompaniment has dynamics of *p* and *pp*. The piano part includes some complex chordal patterns and rests.

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

mf *p* *mf* *f* *pp* *pp*

This system contains the fourth system of music. The upper staff has dynamics of *p*, *mf*, *ff*, *p*, and *p*. The piano accompaniment has dynamics of *mf*, *p*, *mf*, *f*, *pp*, and *pp*. A first ending bracket is shown above the first few measures of the upper staff.

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 ^{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 —