

MM

22. Scherzetto.

César Cui, Kaléidoscope.

Violine. *mf* Allegro. $\text{♩} = 66.$

Pianoforte. *p* Allegro. $\text{♩} = 66.$

The first system of music consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The melodic line begins with a piano (*p*) dynamic and features a series of eighth notes with accents. It concludes with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and single notes.

The second system continues the musical piece with two melodic lines in the upper staves and piano accompaniment in the lower staff. The upper staves contain eighth-note passages with accents. The piano accompaniment provides harmonic support with chords and moving lines.

The third system features two melodic lines in the upper staves and piano accompaniment in the lower staff. The melodic lines continue with eighth-note patterns and accents. The piano accompaniment includes a piano (*p*) dynamic marking and various chordal textures.

The fourth system contains two melodic lines in the upper staves and piano accompaniment in the lower staff. The melodic lines are marked with a piano (*p*) dynamic. The instruction *Sempre legato* is written above the piano accompaniment. The system concludes with a change in key signature and time signature.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a series of eighth and sixteenth notes, some with slurs. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. It includes a vocal line and piano accompaniment. Dynamics markings include *p* (piano) at the beginning, *cresc.* (crescendo) in the middle, and *decresc.* (decrescendo) towards the end. The piano accompaniment maintains its rhythmic structure.

The third system contains a vocal line and piano accompaniment. It features tempo markings: *molto riten.* (molto ritardando), *a tempo*, and *molto riten.* followed by *a tempo*. There are also performance markings such as *en do* (likely 'endo') and *p* (piano). The piano accompaniment includes some rests and dynamic accents.

The fourth system shows the final part of the page. It includes a vocal line and piano accompaniment. The vocal line has a melodic line with slurs and accents. The piano accompaniment features chords and rhythmic patterns. Dynamics markings include *mf* (mezzo-forte) and *p* (piano).

First system of musical notation. The upper staff (treble clef) contains a melodic line with accents and dynamic markings *mf*, *f*, and *p*. The lower staff (grand staff) contains accompaniment with dynamic markings *mf* and *pp*.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with accents and dynamic markings *mf*. The lower staff (grand staff) contains accompaniment with dynamic marking *mf*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with accents, dynamic markings *f*, *p*, and *mf*, and a first ending bracket labeled "1 restez" with a "4" below it. The lower staff (grand staff) contains accompaniment with dynamic markings *p* and *mf*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with accents, dynamic marking *pizz.*, and the tempo instruction *meno mosso ad libitum*. The lower staff (grand staff) contains accompaniment with the tempo instruction *meno mosso ad libitum*.

Kateidoscope.

24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par
César Puig

Op. 50

N ^o 1. Moment intime.....	Prix Mk 1.-	N ^o 13. Badinage.....	Prix Mk 1.-
N ^o 2. Dans la brume.....	" " 1.-	N ^o 14. Appassionato.....	" " 1.-
N ^o 3. Musette.....	" " 1.-	N ^o 15. Danse rustique.....	" " 1.-
N ^o 4. Simple Chanson.....	" " 1.-	N ^o 16. Barcarola.....	" " 1.-
N ^o 5. Berceuse.....	" " 1.-	N ^o 17. Prélude.....	" " 1.-
N ^o 6. Notturino.....	" " 1.-	N ^o 18. Mazurka.....	" " 1.50
N ^o 7. Intermezzo.....	" " 1.-	N ^o 19. Valse.....	" " 1.-
N ^o 8. Cantabile.....	" " 1.-	N ^o 20. Novellette.....	" " 1.-
N ^o 9. Orientale.....	" " 1.-	N ^o 21. Lettre d'amour.....	" " 1.-
N ^o 10. Questions et réponses.....	" " 1.-	N ^o 22. Scherzetto.....	" " 1.-
N ^o 11. Arioso.....	" " 1.-	N ^o 23. Petit Caprice.....	" " 1.-
N ^o 12. Perpetuum mobile.....	" " 1.-	N ^o 24. Allegro scherzoso.....	" " 1.50

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22. Scherzetto.

Violine.

César Cui, Kaléidoscope.

Allegro. $\text{♩} = 66.$

The musical score is written for a single violin. It begins with a treble clef and a 3/8 time signature. The tempo is marked 'Allegro' with a quarter note equal to 66 beats per minute. The music is in the key of B-flat major. The score consists of ten staves of music. The first staff starts with a dynamic of *mf* and includes a violin bowing mark. The second staff continues with *mf* dynamics. The third staff features a dynamic shift from *f* to *p*. The fourth staff has *mf* dynamics and includes a triplet. The fifth staff starts with *p* dynamics and includes a triplet. The sixth staff has *mf* dynamics and includes a first ending bracket. The seventh staff continues with *mf* dynamics. The eighth staff has *p* dynamics. The ninth staff continues with *p* dynamics. The tenth staff concludes the piece with *p* dynamics.

Violine.

The sheet music consists of ten staves of musical notation for a violin. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *riten. molto* (ritardando molto) and *meno mosso ad libitum* (less motion, at the performer's discretion). There are also markings for *a tempo* and *pizz.* (pizzicato). The first staff begins with a dynamic of *p*. The second and third staves also feature *p*. The fourth staff starts with *a tempo* and *p*, followed by *mf*. The fifth and sixth staves continue with *mf* and *f*. The seventh and eighth staves feature *mf* and *f*. The ninth staff begins with *p* and includes the instruction "1 restez" followed by a measure rest and the number "4". The tenth staff concludes with *meno mosso ad libitum* and *pizz.*

Neue Compositionen für Violine mit Begleitung des Pianoforte.

Bohm, Carl, Bagatellen. 12 kleine Stücke:
No. 1. Larghetto. — No. 2. Scherzoso. — No. 3. Intermezzo. — No. 4. Serenade. — No. 5. Zigeuner-Weise. — No. 6. Polonaise. — No. 7. Fugato. — No. 8. Siciliano. — No. 9. Berceuse. — No. 10. Gigue. — No. 11. Menuett. — No. 12. Walzer (in canonischer Form) à
— **Bunte Reihe.** 6 leichte Stücke: No. 1. Arioso. — No. 2. Menuetto. — No. 3. à la Polka. — No. 4. Märchen. — No. 5. à la Valse. — No. 6. Ländler à
— **Miniatur-Bilder.** 6 Melodien: No. 1. Liebeslied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne à
— **Serenata Española.** Spanisches Ständchen 1—
— **Sechs Vorspiel-Stücke** (erste Position): No. 1. Præludium. — No. 2. Canzonetta. — No. 3. Italienische Romanze. — No. 4. Gondellied. — No. 5. Intermezzo. — No. 6. Ländler à
— **Albumblätter.** 12 melodische Vortragsstücke:
No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sarabande. — No. 4. Italienische Weise. — No. 5. Courante. — No. 6. Mazurka. — No. 7. Spiccato. — No. 8. Ländler. — No. 9. Bolero. — No. 10. Spinnlied. — No. 11. Adagietto religioso. — No. 12. Span. Ständchen à
— **Kleine Suite:** No. 1. Intrada. — No. 2. Loure. — No. 3. Aria. — No. 4. Gavotte. — No. 5. Intermezzo. — No. 6. Perpetuo mobile à
— **Abendlied** 1—
— **Arabesken.** 12 leichte Vorspielstücke: No. 1. Staccato-Étude. — No. 2. Steyerischer Ländler. — No. 3. Nocturne. — No. 4. Kujawiak à

— Op. 113. **Zitherständchen** à 1—
— Op. 151. **Wiegenlied** 1—
— Op. 179. **Malinconia.** Moment musical 2—
— Op. 314 No. 1. **Canzona.** Romanze 150
— Op. 314 No. 2. **Cavatina** 150
— Op. 314 No. 3. **Gavotte** (No. 1) 150
— Op. 314 No. 4. **Papillon.** Capriccio 250
— Op. 314 No. 5. **Barcarola** 2—
— Op. 314 No. 6. **Caprice de Concert** en forme de Variations 3—
— Op. 314 No. 7. **Legende.** Morceau de Concert 2—
— Op. 314 No. 8. **Gavotte** (No. 2) 2—
— Op. 314 No. 9. **Air mélodieux.** Morceau facile 150
— Op. 314 No. 10. **Mazourka-Caprice** 2—
— Op. 314 No. 11. **Ballade** 250
— Op. 314 No. 12. **Romanze** 2—
— Op. 314 No. 13. **Tarantelle** 250
— Op. 314 No. 14. **Schlummerlied** (Berceuse) 150
— Op. 314 No. 15. **Novellette** (No. 1, D moll) 150
— Op. 314 No. 16. **Novellette** (No. 2, F dur) 150
— Op. 314 No. 17. **Bourrée** 2—
— Op. 314 No. 18. **Aria** 1—
— Op. 314 No. 19. **Dritte Gavotte** 150
— Op. 314 No. 20. **Zweite Ballade** 2—
— Op. 314 No. 21. **Zweite Romanze** 2—

Brahms, Johannes, Ungarische Tänze, bearbeitet von *Joseph Joachim.* 4 Hefte à 5—
— **Ungarische Tänze,** bearbeitet von *Friedrich Hermann* (leicht). 4 Hefte à 3—
— **Wiegenlied** (Op. 49 No. 4) 130
— Op. 52. **Liebeslieder** 450
— Op. 77. **Violin-Concert** (D dur) 10—
— Op. 78. **Sonate** (G dur) 750
— Op. 100. **Zweite Sonate** (A dur) 8—
— Op. 108. **Dritte Sonate** (D moll) 8—
— Op. 115. **Quintett als Sonate** 8—
— aus Op. 116 No. 4. **Intermezzo** 150
— aus Op. 117 No. 1. **Intermezzo** 150

Bruch, Max, Op. 42. Romanze (A moll) 4—
— Op. 44. **Zweites Violin-Concert** (D moll) 8—
— Op. 46. **Schottisches Concert** 9—
— Op. 47. **Kol Nidrei.** Adagio 3—
— Op. 56. **Adagio** nach Keltischen Melodien 3—
— Op. 57. **Adagio appassionato** 3—
— Op. 58. **Drittes Violin-Concert** (D moll) 12—
— Op. 61. **Ave Maria.** Concertstück 3—
— Op. 63. **Schwedische Tänze.** 2 Hefte à 450
— Op. 65. **In Memoriam.** Adagio 4—

Cooper, Henry, „Da Capo“, 12 leichte Stücke (erste Position): No. 1. Tambourin. — No. 2. Walzer. — No. 3. Sonatine. — No. 4. Masurek. — No. 5. Studie. — No. 6. Elegie. — No. 7. Scherzando. — No. 8. Gavotte. — No. 9. Arietta. — No. 10. Réverie. — No. 11. Rondo. — No. 12. Tarantelle à 1—

Cui, César, Op. 50. Kaléidoscope. 24 Morceaux: No. 1. Moment intime. — No. 2. Dans la brume. — No. 3. Musette. — No. 4. Simple chanson. — No. 5. Berceuse. — No. 6. Notturmo. — No. 7. Intermezzo. — No. 8. Cantabile. — No. 9. Orientale. — No. 10. Questions et réponses. — No. 11. Arioso. — No. 12. Perpetuum mobile. — No. 13. Badinage. — No. 14. Appassionato. — No. 15. Danse rustique. — No. 16. Barcarole. — No. 17. Prélude. — No. 18. Mazurka. — No. 19. Valse. — No. 20. Novellette. — No. 21. Lettre d'amour. — No. 22. Scherzetto. — No. 23. Petit Caprice. — No. 24. Allegro scherzoso.

David, Ferdinand, Lieder ohne Worte von *Mendelssohn-Bartholdy*, für Violine bearb. Sieben Hefte à 3 bis 5 Mark.

Dvorák, Anton, Op. 11. Romanze (F moll) 3—
— Op. 46. **Slavische Tänze.** (Erste Serie.) 2 Hefte à 5—
— Op. 49. **Mazurek** (E moll) 3—
— Op. 53. **Violin-Concert** (A moll) 10—
— Op. 57. **Sonate** (F dur) 750
— Op. 72. **Slavische Tänze.** (Zweite Serie.) 2 Hefte à 6—
— Op. 75. **Romantische Stücke.** 450

Godard, Benjamin, Op. 145. En plein Air. Suite de cinq morceaux. No. 1. à l'ombre. — No. 2. Sous la charmille. — No. 3. En regardant le ciel. — No. 4. Danse rustique. — No. 5. La fée du Hallier. No. 1 und 3 à Mark 1,50, No. 2, 4, 5 à 2—
Goldmark, Carl, zweite Suite (Es dur). n. 9—

Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte 4—
— Op. 4 No. 1. **Ballade** 120
— Op. 4 No. 2. **Polonaise** 3—
— Op. 5. **Legende** 2—
— Op. 6. **Rondeau burlesque** 2—

Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte à 4—
Gernsheim, Fr., Op. 33. Fantasiestück 3—
Hegar, Friedrich, Op. 14. Walzer. 2 Hefte à 5—
Joachim, Joseph, Op. 12. Notturmo 3—
Kiel, Friedrich, Op. 35. Zwei Sonaten (No. 1. D moll. — No. 2. F dur) à 450
— Op. 51. **Sonate** (E moll) 8—
— Op. 54. **Deutsche Reigen.** 2 Hefte à 450

Kirchner, Theodor, Op. 90. 12 Phantasiestücke. 2 Hefte à 450
Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert (E moll) rev. und bezeichnet von *Joseph Joachim* n. 2—
Ondříček, Franz, Op. 3. Danses Bohèmes No. 1. 3—
— Op. 9. **Fantasie** über Motive von *Smetana* („Die verkaufte Braut“) 450
— Op. 10. **Barcarole** 2—
— Op. 12. **Romance** 150
Reissiger, C. G., Ouverture zur Oper „Die Felsenmühle“ 2—
Ritter, Hermann, Op. 7 No. 1. Idylle 1—
— Op. 7 No. 2. **Elfengesang** 1—
— Op. 9. **Schlummerlied** 130
— Op. 17. **Jagdstück** 1—

Sarasate, Pablo de, Op. 21. Spanische Tänze. Heft 1 450
— Op. 22. **Spanische Tänze.** Heft 2 450
— Op. 23. **Spanische Tänze.** Heft 3 450
— Op. 28. **Spanische Tänze.** Heft 4 450
— Op. 28. **Sérénade andalouse** (Heft 5 der Spanischen Tänze) 450
— Op. 29. **Le Chant du Rossignol** (Heft 6 der Spanischen Tänze) 450
— Op. 30. **Bolero** (Heft 7 der Spanischen Tänze) 450
— Op. 33. **Navarra,** für zwei Violinen mit Pfte. 6—
— Op. 34. **Airs écossais** 450

Schumann, Robert, Op. 97. Dritte Symphonie (Es dur) arr. n. 130
— **Kleine Soldaten,** Marsch nach dem Soldatenliede: „Ein scheckiges Pferd, ein blankes Gewehr“ 1—

Zarzycki, Alex., Op. 35. Introduction et Cracovienne 4—