

# 15. Danse rustique.

César Cui, Kaléidoscope.

Moderato non troppo. ♩ = 104.

Violine.

Moderato non troppo. ♩ = 104.

Pianoforte.

*p*

*mf*

*f*

*poco rit. a tempo*

*p*

*p*

*mf*

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *f*.

Second system of musical notation. The vocal line begins with the tempo marking *poco riten. a tempo* and a dynamic marking of *p*. The piano accompaniment includes markings for *poco rit.*, *a tempo*, and *mf*.

Third system of musical notation, continuing the vocal and piano parts. The piano part features a dynamic marking of *f*.

Fourth system of musical notation, concluding the page. The piano part includes a dynamic marking of *mf*.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *mf* and features a melodic line with several slurs. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

The second system continues the musical piece. The vocal line includes a dynamic marking of *p* (piano) and features a melodic line with slurs and a dotted line indicating an octave shift. The piano accompaniment also includes a dynamic marking of *p* and features a complex texture with slurs and a dotted line indicating an octave shift. Fingering numbers (1, 2, 3, 4) are visible above some notes in both parts.

The third system continues the musical piece. The vocal line includes a dynamic marking of *p* and features a melodic line with slurs and a dotted line indicating an octave shift. The piano accompaniment also includes a dynamic marking of *p* and features a complex texture with slurs and a dotted line indicating an octave shift. Fingering numbers (1, 2, 3, 4) are visible above some notes in both parts.

The fourth system continues the musical piece. The vocal line includes a dynamic marking of *p* and features a melodic line with slurs and a dotted line indicating an octave shift. The piano accompaniment also includes a dynamic marking of *p* and features a complex texture with slurs and a dotted line indicating an octave shift. Fingering numbers (1, 2, 3, 4) are visible above some notes in both parts.

*poco rit.*  
*p*

*poco rit.*  
*mf*  
*p*

*f*  
*f*

*mf*  
*p*  
*mf*

*ff*  
*f*

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# Kaleidoscope.

## 24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par  
**César Puig**

Op. 50

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

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Inst. lith. de G. G. Röder, Leipzig

# 15. Danse rustique.

Violine.

César Cui, Kaléidoscope.

Moderato non troppo. ♩ = 104.

The musical score is written for a single violin. It begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is marked 'Moderato non troppo' with a quarter note equal to 104 beats per minute. The first staff starts with a dynamic of *mf* and a first ending bracket. The second staff continues with *mf* dynamics and includes a second ending bracket. The third staff features a dynamic of *f* and includes fingerings (1, 2) and accents. The fourth staff has dynamics of *poco rit.* and *a tempo*, with a dynamic of *p*. The fifth staff continues with *p* dynamics and includes a first ending bracket. The sixth staff has a dynamic of *f* and includes fingerings (1, 2) and accents. The seventh staff continues with *f* dynamics and includes fingerings (1, 2, 4) and accents. The eighth staff has dynamics of *poco riten. a tempo* and *p*. The ninth staff continues with *p* dynamics. The tenth and final staff concludes with a dynamic of *f*.

Violine.

Violin score for page 3, measures 1-12. The music is in G major (one sharp) and 3/4 time. The score consists of ten staves of music. Dynamics include *f*, *mf*, *p*, *poco rit.*, and *ff*. Fingerings are indicated with numbers 1-4. A double bar line is present at the end of the first staff.

# 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  
— **Miniatür-Bilder.** 6 Melodien: No. 1. Liebes- lied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne . . . . . à  
— **Serenata Española.** Spanisches Ständchen . . . . . à  
— **Sechs Vorspiel-Stücke** (erste Position): No. 1. Praeludium. — 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. Spinn- lied. — 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** . . . . . à  
— **Arabesken.** 12 leichte Vorspielstücke: No. 1. Staccato-Etüde. — No. 2. Steyerischer Ländler. — No. 3. Nocturne. — No. 4. Kujawiak . . . . . à

— Op. 113. **Zitherständchen** . . . . . à  
— 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. **Mazurka-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. Mazurek. — 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'ombra. — 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 . . . . . à 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. **Romanze** . . . . . 150

**Reissiger, C. G., Ouvertüre** 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. 26. **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 Soldaten- liede: „Ein scheekiges Pferd, ein blankes Ge- wehr“ . . . . . 1—

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