

III

MINIATURES.

19

MORCEAUX

pour
VIOLON ET PIANO
par

CÉSAR CUI.

Op. 20 et 39^a (Troisième cahier des miniatures)

Cah. I - 2r. — cop
Cah. II - 1. 75 "
Cah. III - 2. 50 "

op 39

Propriété des éditeurs.

ST PETERSBOURG



chez B. BESSEL & C^o

Fournisseurs de la Cour IMPERIALE.

MINIATURES

pour
VIOLON ET PIANO
par

CÉSAR CUI.

Cahier I Prix 2 r.		Cahier III Prix 2 r. 50c	
1 Expansion naive.....	40	13 Marionettes espagnoles	50
2 Aveu timide.....	30	14 Romanzetta.....	50
3 Petite Valse.....	60	15 En partant.....	50
4 A la Schumann.....	50	16 Arabesque.....	50
5 Cantabile.....	50	17 Au berceau.....	50
6 Souvenir douloureux.....	40	18 Feuille d'album.....	50
7 Mosaïque.....	50	19 Petite marche.....	75

Cahier II Prix 1 r. 75	
8 Berceuse.....	50
9 Canzonetta.....	50
10 Petite Marche.....	50
11 Mazurka.....	50
12 Scherzo rustique.....	50

Propriété des éditeurs pour tous pays.

ST PETERSBOURG  chez B. BESSEL & C^{ie}
FOURNISSEURS DE LA COUR IMPERIALE,
MOSCOU, Petrowka, maison Matweeff N^o 12.

COMPOSITIONS

POUR

VIOLON ET PIANO.

Afanassieff, N. „Le souvenir“ quatre morceaux: P. K.	Galkine, N. Trois transcriptions: № 1, P. K.
№ 1. Allegro agitato — 60	Nocturne de Chopin; № 2 Rondo
» 2. Variations russes. 1 25	de Ph. E. Bach; № 3 Träumerei de
» 3. Invitations à la danse (Valse). 1 40	R. Schumann. Compl. 1 15
» 4. Adagio religioso — 50	Godard, B. Op. 35. Canzonetta , tirée du Con-
Bachmeteff, N. Op. 19. Les adieux du	certo romantique. — 50
guerrier. Pièce militaire. 2 —	Hauser, M. Chants sans paroles:
— Adagio de la sonate Op. 27, № 2.	№ 1. Pressentiment. — 60
(Quasi una fantasia) de L. van	» 2. Fable — 50
Beethoven — 50	» 3. Solitude. — 50
Cui, C. Op. 20 „Miniatures“ Douze morceaux:	» 4. Piété. — 50
№ 1. Expansion naïve — 40	Kadletz, C. Fantaisie sur des motifs de l'opé-
» 2. Aveu timide. — 40	ra „Otello“ de Verdi. — —
» 3. Petite valse. — 60	Ries, Fr. Op. 34 № 4 Gondolière — —
» 4. A la Schumann — 50	Rubinstein, A. Op. 11. Neuf morceaux:
» 5. Cantabile — 50	Cah. I. № 1. Allegro appassionato,
» 6. Souvenir douloureux — 40	№ 2. Andante, № 3 Allegro . . . 2 75
» 7. Mosaïque — 50	Cah. II. № 4. Andante quasi adagio,
(№ 1—7 réunis) 2 —	№ 5. Allegro con moto, № 6.
№ 8. Berceuse — 50	Allegro risoluto 2 50
» 9. Canzonetta — 50	Cah. III № 7. Moderato con moto,
» 10. Petite marche. — 50	№ 8. Allegro con moto, № 9.
» 11. Mazurka. — 50	Allegretto 2 50
» 12. Scherzo rustique — 50	— Op. 86. Romance et caprice (dé-
(8—12 réunis). 1 75	diés à A. Wilhelmi). 3 —
Davidoff, Ch. Petite romance, tirée de la	Tschaikowsky, P. Op. 16 № 5. Romance
Suite d'orchestre Op. 37, réduite	(„О спой-же ты цѣсню“) réduite
par l'auteur — 50	par l'auteur. — 60
Wieniawsky, H. Obertas Mazurka — 50	Vieuxtemps, H. Scène et romance de
	l'opéra Halka (arrangée pour
	Alto par H. Weickmann) 1 25

(PROPRIÉTÉ DES ÉDITEURS.)



W. BESSEL & Co.

EDITEURS DE MUSIQUE, FOURNISSEURS DE LA COUR IMPÉRIALE.

St. Pétersbourg.

Perspective de Nevsky, maison № 54.

Moscou.

Petrowka, maison Matweeff, № 12.

MARIONETTES ESPAGNOLES.

1.

Violon.

C. CUI, Op. 39.

Allegro.
pizz.

mf **1**

p **mf**

A arco
p

1 B p **mf** **p** **mf**

p **mf** **p** **mf** **p** **mf**

p **mf** **mf** **p** **pizz.**

mf arco **pizz.** **arco** **mf pizz.** **f**

ROMANZETTA.

2.

C. CUI, Op. 39.

Violon.

Allegretto.

sempre cantabile

8 *p*

p

p

pp

p *f*

mf **B**

f

mf **C**

p **D**

mf *p* *sul A.* 1 3 3 1 4

EN PARTANT.

3.

Violon.

C. CUI, Op. 39.

Andantino con moto.
Con suono

The first system of music consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is 'Andantino con moto' and the instruction is 'Con suono'. The first measure is marked *mf*. The melody consists of quarter and eighth notes, with some slurs and ties.

Poco appassionato.

The second system of music consists of two staves. The tempo is 'Poco appassionato'. The first measure is marked *mf*. The melody continues with quarter and eighth notes, featuring some slurs and ties. The second measure of the second staff is marked *f*.

The third system of music consists of one staff. The melody continues with quarter and eighth notes, featuring slurs and ties.

The fourth system of music consists of one staff. It begins with a *pp* dynamic marking. The melody continues with quarter and eighth notes. A triplet of eighth notes is marked with a '3' and a 'B' above it. The first measure of the triplet is marked *mf*.

The fifth system of music consists of one staff. The melody continues with quarter and eighth notes. The first measure of the system is marked *p*.

The sixth system of music consists of one staff. It begins with a *f* dynamic marking. The tempo is 'poco marcato'. The melody continues with quarter and eighth notes.

The seventh system of music consists of one staff. The melody continues with quarter and eighth notes.

The eighth system of music consists of one staff. It contains the lyrics: "po - co a po - co ral - len - tan - do". The melody continues with quarter and eighth notes. The first measure is marked *mf*.

ARABESQUE.

4.

Violon.

C. CUI, Op. 39.

Alliegretto poco capriccioso.

p

p

a tempo
riten. *p*

a tempo
riten. *p*

mf

f *p* *ac* *cel* *le* *ran* *do*

riten. *a tempo* *p*

AU BERCEAU.

5.

Violon.

C. CUI. Op. 39.

Allegretto.

sempre delicatamente

The score is written for a single violin in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked *Allegretto* and the performance style is *sempre delicatamente*. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include *riten.* (ritardando), *a tempo*, and *a piacere* (ad libitum). The piece concludes with a final *mf* dynamic.

FEUILLE D'ALBUM.

6.

Andantino.

Violon.

C. CUI, Op. 39.

Con sordino

p

pp

con anima

p *mf*

mf 3 3

f 4 3 *restez.* 1 3 2 1 1 *pp* *sul A.*

poco riten. *a tempo* *p*

pp

p *mf* *f* 3 2

riten. 2 2 *a tempo* *p* *pp* *ppp*

1 1

PETITE MARCHE.

7.

Violon.

C. CUI, Op. 39.

Allegro.

The musical score is written for Violon (Violin) and consists of eight staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked *Allegro.* The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final cadence in G major.

