

Kateidoscope.

24 MORCEAUX pour VIOLON
avec accompagnement de Piano

par *César Cui.*

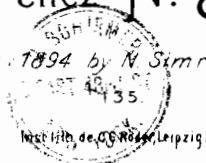
Op. 50

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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7. Intermezzo.

César Cui, Kaléidoscope.

Violine. *Allegro non troppo.* ♩ = 144.
mf

Pianoforte. *Allegro non troppo.* ♩ = 144.
p

mf

p

f

pesante

mf

mf

First system of musical notation. The top staff is a single melodic line starting with a piano (*p*) dynamic. The bottom two staves are a piano accompaniment, with the left hand starting at mezzo-forte (*mf*) and the right hand at piano (*p*).

Second system of musical notation. The top staff includes markings for *pizz.* (pizzicato) and *arco* (arco). Dynamics include *mf* and *p*. The piano accompaniment continues in the bottom two staves.

Third system of musical notation. The top staff shows dynamic changes from *p* to *f*. The piano accompaniment in the bottom two staves includes markings for *mf* and *f*.

Fourth system of musical notation. The top staff is marked *poco meno mosso* and *p*. The piano accompaniment in the bottom two staves is also marked *poco meno mosso* and *p*.

Fifth system of musical notation. The top staff is marked *a tempo* and *mf*. The piano accompaniment in the bottom two staves is also marked *a tempo* and *mf*. The system concludes with a final cadence.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a *mf* dynamic. The piano accompaniment starts with a *p* dynamic and features a rhythmic pattern of eighth notes.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment includes a *Rit.* (ritardando) marking.

Third system of musical notation. The vocal line is marked *marcato* and *f*. The piano accompaniment includes a *f* dynamic marking.

Fourth system of musical notation. The vocal line has a *p* dynamic marking. The piano accompaniment includes *sf* and *p* dynamic markings.

Fifth system of musical notation. The piano accompaniment includes a *pizz.* (pizzicato) marking. The system concludes with a double bar line.

7. Intermezzo.

Violine.

César Cui, Kaléidoscope.

Allegro non troppo. ♩ = 144.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro non troppo' with a metronome marking of ♩ = 144. The score is divided into several sections by tempo and dynamic changes. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from mezzo-forte (mf) to fortissimo (f), with some passages marked piano (p). Articulations include pizzicato (pizz.) and arco. A section is marked 'poco meno mosso' and another 'a tempo'. The piece concludes with a 'f marcato' section and a final pizzicato flourish. Fingerings are indicated with numbers 0-4.

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 1—

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 150—

Miniatur-Bilder. 6 Melodien: No. 1. Liebeslied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne à 1—

Serenata Española. Spanisches Ständchen à 1—

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 1—

Albumblätter. 12 melodische Vortragsstücke:
No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sarabande. — No. 4. Italienische Weise. — No. 5. Courante. — No. 6. Mazourka. — No. 7. Spiccato. — No. 8. Ländler. — No. 9. Bolero. — No. 10. Spinnlied. — No. 11. Adagietto religioso. — No. 12. Span. Ständchen à 1—

Kleine Suite: No. 1. Intrada. — No. 2. Loure. — No. 3. Aria. — No. 4. Gavotte. — No. 5. Intermezzo. — No. 6. Perpetuo mobile à 1—

Abendlied à 1—

Arabesken. 12 leichte Vorspielstücke: No. 1. Staccato-Etüde. — No. 2. Steyerischer Ländler. — No. 3. Nocturna. — No. 4. Kujawiak. —

— Op. 113. **Zitherstündchen** 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 Nidrel.** 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'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 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* 2—

Ondříček, Franz, Op. 3. Danses Bohèmes No. 1. 3—

— Op. 9. **Fantasia** 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. 180

— **Kleine Soldaten,** Marsch nach dem Soldatenliede: „Ein scheekiges Pferd, ein blankes Gewehr“ 1—

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