

I

MENDELSSOHN.

12

MORCEAUX

pour
VIOLON ET PIANO
par

CÉSAR CUI.

Op. 20.

Cah. I - 2 r. - cop.
Cah. II - 1. 75 "

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MINIATURES.

pour
VIOLON ET PIANO
par
CÉSAR CUI.

Cahier I Prix 2 r.		Cahier III Prix 2 r. 50c.	
1 Expansion naïve	40	13 Marionettes espagnoles	50
2 Aven timide	30	14 Romauzetta	50
3 Petite Valse	60	15 En partant	50
4 A la Schumana	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. 75c.	
8 Berceuse	50
9 Canzonetta	50
10 Petite Marche	50
11 Mazurka	50
12 Scherzo rustique	50

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COMPOSITIONS

POUR

VIOLON ET PIANO.

* 1. Afanassieff, N. «Le Souvenir», quatre morceaux: N ^o 1. Allegro agitato.	— 60	*31. Galkine, N. Sérénade.	— 75
* 2. » » 2. Variations russes.	1 25	*32. » Trois Transcriptions. Compl.	1 15
* 3. » » 3. Invitation à la danse. (Valse).	1 40	*33. » N ^o 1. Nocturne de Chopin.	— 60
* 4. » » 4. Adagio religioso.	— 50	*34. » » 2. Rondo de Ph. E. Bach.	— 50
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier. Pièce militaire (avec Violoncelle ad. lib.).	2 —	*35. » » 3. Träumerei de Schumann.	— 40
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, N ^o 2).	— 50	*36. Glazounow, A. Mélodie arabe.	— 60
* 7. Borodine—Walter, W. Rêverie et Nocturne tirés de la «Petite Suite».	— 75	*37. Godard, B. Op. 35. Canzonetta.	— 50
* 8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl.	2 —	*38. » Berceuse de l'opéra «Jocelyn».	— 30
* 9. » N ^o 1. Expansion naïve.	— 40	*39. Hauser, M. Op. 37. N ^o 1. Pressentiment.	— 60
*10. » » 2. Aveu timide.	— 40	*40. » » 2. Conte.	— 50
*11. » » 3. Petite Valse.	— 60	*41. » » 3. Solitude.	— 50
*12. » » 4. A la Schumann.	— 50	*42. » » 4. Piété.	— 50
*13. » » 5. Cantabile.	— 50	*43. Hunke, I. Elégie (pour Violon ou Alto et Piano).	1 —
*14. » » 6. Souvenir douloureux.	— 40	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello».	1 50
*15. » » 7. Mosaïque.	— 50	*45. Korestchenko, A. Mélodie.	— 60
*16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl.	1 75	*46. Renard. Berceuse.	— 30
*17. » N ^o 8. Berceuse.	— 50	*47. Ries, F. Op. 34. N ^o 4. Gondolière.	— 50
*18. » » 9. Canzonetta.	— 50	*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon. En trois cahiers.	à 2 75
*19. » » 10. Petite Marche.	— 50	*51. » Op. 16. N ^o 3. Sérénade espagnole.	1 —
*20. » » 11. Mazurka.	— 50	*52. » Op. 86. Romance et Caprice. Compl.	3 —
*21. » » 12. Scherzo rustique.	— 50	*53. » Op. 86. N ^o 1. Romance.	— 85
*22. » Op. 39a «Miniatures», 7 Morceaux. Cah. III. Compl.	2 50	*54. » » N ^o 2. Caprice.	2 25
*23. » N ^o 13. Marionnettes espagnoles.	— 50	*55. Saint-Saëns, C. Le Cygne. Mélodie.	— 30
*24. » » 14. Romanzetta.	— 50	*56. Solovieff-Galkine, N. Romance de l'op. «Cordélia».	— 50
*25. » » 15. En partant.	— 50	*57. Thomé, Fr. Op. 25. Simple aveu. Romance.	— 40
*26. » » 16. Arabesque.	— 50	*58. » Op. 29. Sous la feuillée.	— 40
*27. » » 17. Au berceau.	— 50	*59. Tchaikowsky, P. Op. 16 N ^o 4. Romance (arrangée par l'auteur).	— 60
*28. » » 18. Feuille d'album.	— 50	*60. Vieuxtemps, N. Scène et Romance de l'op. «Halka» de Moniuszko (pour Violon ou Alto et Piano).	1 25
*29. » » 19. Petite Marche.	— 75	*61. Wienlawsky, H. Op. 19. N ^o 1. Obertas. Mazurka.	— 60
*30. Davidoff, Ch. Petite romance. (Op. 37).	— 50	*62. Massenet, I. Meditation.	— 30

*Propriété des éditeurs.



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Moscou.

Petrowka, maison Matweeff, N^o 12.

VIOLON.

EXPANSION NAIVE.

1.

C. Cui, Op. 20.

Allegro semplice.

II Corde

1822

Detailed description: This musical score is for the first movement, 'Expansion Naive', in G major, 2/4 time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The second staff includes a first ending marked 'A' and a triplet of eighth notes. The third staff has a 'riten.' (ritardando) marking and a second ending marked 'B' with the tempo marking 'a tempo'. The fourth staff continues the melodic line with another 'riten.' marking. The fifth staff concludes the piece with a pianissimo (*pp*) dynamic.

AVEU TIMIDE.

2.

Poco allegretto.

1823

Detailed description: This musical score is for the second movement, 'Aveu Timide', in G major, 3/4 time. It consists of seven staves of music. The first staff starts with a piano (*p*) dynamic. The second staff includes a 'poco rit.' (poco ritardando) marking and a first ending marked 'A'. The third staff has an 'a tempo' marking and a 'poco rit.' marking. The fourth staff features a fortissimo (*f*) dynamic, a 'poco rit.' marking, and a second ending marked 'B'. The fifth staff continues with a 'poco rit.' marking and an 'a tempo' marking. The sixth staff has a mezzo-forte (*mf*) dynamic and a 'poco rit.' marking. The seventh staff concludes the piece with a 'rit.' (ritardando) marking and a pianissimo (*pp*) dynamic.

VIOLON.

PETITE VALSE.

3.

Allegro. *v*

Tranquillo. *II Corde*

poco rit. *a tempo*

rit. *a tempo*

f *p*

p

1 A 1

VIOLON.

The score consists of ten staves of music. The first two staves are in G major and feature a melody with dynamics *p* and *pizz.*. The third staff is marked *Tranquillo arco* and includes first and second endings. The fourth staff is in B-flat major and includes the instruction *poco rit. a tempo*. The fifth staff is in B-flat major and includes *rit. a tempo*. The sixth staff is in G major and includes *poco rit.*. The seventh staff is marked **B** *a tempo* and includes dynamics *p* and *mf*. The eighth staff is in G major and includes dynamics *f* and *v*. The ninth staff is in B-flat major and includes dynamics *ff*, *p*, and *pp*. The piece concludes with a double bar line.

VIOLON.

A LA SCHUMANN.

4.

Allegro.

Musical score for Violin, A la Schumann, Allegro. The score consists of ten staves of music in G major, 4/4 time. It features various dynamics (p, mf) and articulations (rit., a tempo). The piece is divided into sections A, B, and C. Section A ends at the end of the fifth staff. Section B begins at the start of the sixth staff and ends at the end of the eighth staff. Section C begins at the start of the ninth staff and ends at the end of the tenth staff. The score concludes with a double bar line and a 2/4 time signature.

Poco meno mosso.

Musical score for Violin, Poco meno mosso. This section consists of a single staff of music in G major, 2/4 time. It begins with a piano (p) dynamic and includes a ritardando (riten.) marking. The dynamics progress from piano (p) to forte (f), then back to piano (p), and finally to pianissimo (pp) and pianississimo (ppp).

VIOLON.

CANTABILE.

5.

Moderato.

The score consists of ten staves of music in G minor, 4/4 time. It begins with a *p* dynamic and a *Moderato* tempo. The first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic and is marked *A poco animato e ac - ce - le - ran - do*. The fourth staff has a *f* dynamic and is marked *poco rit.* and *Tempo I.*. The fifth staff has a *mf* dynamic and is marked *B*. The sixth staff has a *f* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *p* dynamic and is marked *C*. The ninth staff has a *p* dynamic. The tenth staff has a *mf* dynamic and is marked *Meno mosso.* The score concludes with a *pp* dynamic.

SOUVENIR DOULOUREUX.

VIOLON.

6.

Moderato comodo.

mf

p

f

poco rit.

A a tempo

rit.

B a tempo

p

f

a tempo

poco riten.

pp

1827

MOSAIQUE.

Vivace.

7.

mf

mf₂

1

2

VIOLON.

Measures 1-10 of the violin part. The music is in G major and 2/4 time. It features a melodic line with slurs and accents, and a bass line with a 'p' dynamic marking. A first ending bracket is shown above the first measure of the second line.

Measures 11-20 of the violin part. The music continues with a melodic line and a bass line. It includes a section marked 'Tempo I.' and 'poco riten.' followed by a return to 'Tempo I.'. Dynamics include 'mf' and 'ff'. A section marked 'B' is present in the first measure of the fourth line.

VIOLEON.

BERCEUSE.

8.

C. Cui, Op.20.

con sordino
Allegro non troppo.

a tempo
poco rit.
a tempo
poco rit.
a tempo
f → *pp*
Ossia.
riten.
riten.

4 p p mf pp p mf p pp p

VIOLON.

CANZONETTA.

9.

Allegretto.

6 *p*

A

p *poco rit.* *a tempo* *p*

mf *f* *mf* *f* *rit.* *a tempo*

B *pp*

C *p*

mf *pizz.* *pp*

1830

PETITE MARCHÉ.

10.

Allegretto.

pizz. *p*

arco *mf* *pizz.* *arco* *pizz.* *A* *p*

mf *p* *arco* *pizz.*

arco *pizz.* *p* *1* *1*

1831

VIOLON.

Pochissimo meno mosso.

MAZURKA.

Moderato espressivo.

11.

VIOLON.

Tempo I.

f *pp* *f*

p *poco rit.* *a tempo*

mf

riten. *Poco piu mosso.*

pp *mf*

f

mf

A *f* *ff*

ri - te - nu - to *Tempo I.*

mf *pp* *p*

mf

B *pp* *p* *f*

ri - te - nu - to.

p *mf* *p*

SCHERZO RUSTIQUE.

Allegro non troppo.

VIOLON.

12.

The score is written for a single violin in 3/4 time. It begins with a forte (*f*) dynamic and a series of chords. The first staff includes a *mf* dynamic marking. The second staff features a *f* dynamic and a *poco rit.* instruction. The third staff has a *f* dynamic and a *poco rit.* instruction. The fourth staff includes *pizz.* (pizzicato) and *arco* (arco) markings, with dynamics *p*, *mf*, and *p*. The fifth staff has a *mf* dynamic and a *pizz.* marking. The sixth staff includes *arco*, *pizz.*, *arco*, *rit.*, and *a tempo* markings, with dynamics *f* and *p*. The seventh staff has a *mf* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic and a *pizz.* marking. The tenth staff has a *sff* (sforzando) dynamic and a *poco rit.* instruction. The score concludes with a *poco rit.* instruction and a final chord.