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423—ESQUISSES MELODIQUES

Selected Edition Progressive Series

PIANO

Grade II-B

THREE ESQUISSES MELODIQUES.

BIOGRAPHICAL SKETCH—CESAR-ANTONOVITCH CUI.

Born at Wilna, Russia, Jan 6
19 1835.



COMPOSER, musical critic, Russian army officer and correspondent of the Institute of France. His mother was Polish and his father a Frenchman, who, coming to Russia with the grand army of Napoleon, was retained there by his wounds, married and died there.

After a thorough course of studies at the College of Wilna he was admitted to the Academy of Engineers at St. Petersburg to prepare himself for a military career as engineer. Moreover, from this period he has shown a pronounced taste for music. Graduating in 1856 from the School of Engineering as a lieutenant, Cui passed successfully through all the ranks of the military hierarchy, until his accession to the rank of general in 1882.

During this career, as brilliant as rapid, this officer, who was an engineer of the highest merit, had charge of the classes in fortification-building in the three Military Academies of St. Petersburg. The value of his instruction, which has been recognized by specialists, is attested by the success of many of the pupils whom he trained; among them, for example, are: his Majesty, the Emperor Nicholas II; seven Grand Dukes; the famous general Skobelev and numerous general officers of the Russian army. To him is certainly due in great part the progress of his country in military engineering. He has had many conferences with other famous generals and he was for a long time in correspondence with the Belgian General Brialmont, so well known in military circles. He has had charge of several missions to foreign countries and has published works which, among those interested in these matters, have won great renown and been greatly appreciated, notably, "A General Outline of the History of Fortifications" which has passed through two editions; a Manual of *temporary* Fortifications (not *permanent*, as certain biographers have written). This work has been republished eight times.

General Cui is a member of the Council of the Academy of Engineering at St. Petersburg.

Being very active and having a passionate love for the musical art, at the same time that he has devoted himself to the scientific work of his profession, this engineer and officer has also been engaged in musical composition and Mr. César Cui has in this domain, acquired a world-wide celebrity. He received from Moniuszko at Wilna advice and some lessons; then with his friends Balakireff, Borodine, Korsakoff and Moussorgsky he formed a musical club called the "Five" or "The New Russian School" which has rejuvenated technics and the tendencies of Russian music and of which the influence has made itself so strongly felt in the modern world of music.

The world is indebted to this composer for six operas in four or three acts: "The Prisoner of Caucasus" by Pouchkine; "William Ratcliff" by Heine; "Angelo" by Victor Hugo; the "Filibuster" by Richepin, which was given at the *Opéra-Comique* of Paris for the first time in 1894, but which did not hold the stage long;

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"Sarrazin" (Henry the VI with his Grand Vassals) by Alexander Dumas; "The Daughter of the Captain" by Pouchkine. The following are operas in one act: "The Son of the Mandarin" by Pouchkine; "The Festival During the Pest" by Pouchkine; "Mademoiselle Fifi" by Maupassant; "Matteo Falcone" by Mérimée; "The Paladin de Neige"; "The Little Red Chaperon" a story-opera for children not yet presented, etc.

He has composed more than fifty choruses, the greater part *a cappella*; nearly three hundred and fifty melodies, of which a large part are on French texts by Victor Hugo, Coppée, Sully-Prudhomme, Samain, etc.; about sixty pieces for violin, of which a *Suite concertante* with orchestra and a Sonata are well known; one hundred pieces for piano solo, one of which is a Suite; twenty-five Preludes equally famous; three pieces for two pianos; three pieces for violoncello; five little duets for violin and flute; three string quartets; suites, scherzos, tarantelle, valse, *marche solennelle* for orchestra, etc.

All the works of this composer, with the exception of the first ones, are written in the style and according to the principles of the new Russian school which attempts to give to the lyric translation of the poem an intrinsic value as absolute music while, at the same time, the vocal music is in perfect accord with the words and form of the poem, as Mr. Cui himself has expressed it. In order to defend the view of the new school of which he is one of the most authoritative chiefs, this eminent composer has written, under his own name or under the pseudonym XXX, seven hundred articles or *feuilletons* in the *Journal de Saint-Petersbourg*, *le Ménestrel*, *l'Art*, *le Guide Musical* and the *Revue et Gazette Musicale de Paris*, etc. He has published treatises or works such as, "Music in Russia;" "The Russian Romance;" "The Ring of the Niebelungs;" "Short History of the Music for Piano by Rubinstein," etc. He has fought energetically for his theories which he supports upon the authority of Beethoven, Berlioz, Liszt and Schumann; he has advocated them with vigor, even with violence, but he has had the satisfaction of seeing his ideas triumph nearly everywhere and has been able to make famous the names and talents of his friends: Balakireff, Borodine, Moussorgsky and Korsakoff. His end attained he laid down his pen as critic.

Member of the Philharmonic Society of St. Petersburg, and of the Imperial Russian Musical Society, of the Royal Academy of Belgium, of the Manuscript Society of New York, and of numerous other scientific or artistic societies, Mr. César Cui was elected a correspondent of France (*Académie des Beaux-Arts*) in 1894.

FORM AND STRUCTURE.—The first sixteen measures of No. I. are in large two-part song form.

The first open period closes with measure 8 in the key of the relative major. The second period closes in the key of the tonic. A motive consisting of a two-measure phrase is then taken up in measures 17 and 18, repeated with some changes in measures 19 and 20 when the motive of measure 13 of the first part is taken up and carried through about three measures and extended by thematic treatment through measure 28 when the motive of measure 7 is again introduced in a different key, giving a fresh start. Measure 33 shows the motive of the original melody of the first part in the tenor, slightly changed rhythmically. The melodic idea, however, is not completed and the last five measures may be regarded as *coda*. The foundation of the piece is the composite song form, but it is nowhere worked out to completion except in the first part.

The first twenty-five measures of No. II. must be regarded as a long, extended period. The first section ends with measure 8. The second section, with measure 25. The melody is then transferred to the left hand, where it is built up on motives of the first period and is extended to measure 41. Measure 42 takes up the original melody of the first part, but more highly elaborated in the harmonic and rhythmic treatment of the accompaniment. It is somewhat shortened towards the end; the last four measures being *coda*. This number is, therefore, in composite song form.

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No. III. begins with an open period ending in measure 16. The second period is introduced in measure 17, continues through measure 32 where a return to the first period takes place which is not carried to completion. Reference is made to motives of both periods which are developed thematically to the end of the piece.

HOW TO STUDY.—No. I. has the time signature $\frac{9}{8}$ and the composer has indicated in brackets $\frac{3}{4}$.

The difficulty here is to work out the problem of "three against two." Much use can be made in this piece of the technical devices for passage and chord work with which the student is already familiar.

No. II. requires a careful treatment of the melodic features as the piece is largely melodic in character. This melody must be carefully enunciated and carefully phrased; especially is this true where the left hand part is played and particular attention must be paid to the parallel or countermelodies in the right hand part.

No. III. offers good practice in *arpeggio* and passage-work. The melody must be very daintily rendered, with great expression. The devices of alternating long and short notes can be applied to this piece with very great benefit.

Esquisses Melodiques means "melodic sketches."

César Cui

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Trois Esquisses Melodiques.

I

Annotated by the Composer.

Moderato.

César Cui.

Op 92

1 *p*

2

3

4

5

6

7

8

9

10

11

12

poco riten.

mf

13

14

15

16

A tempo

f

17

18

mf

19

20

35x-6

21 *p* 22 23 24

This system contains measures 21 through 24. Measure 21 begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and a slur, while the left hand provides a bass line with eighth notes. Measure 22 continues the melodic and bass lines. Measure 23 shows a change in the right hand's texture with a more complex melodic figure. Measure 24 concludes the system with a final melodic phrase and a bass line ending on a whole note.

25 26 27 28

This system contains measures 25 through 28. Measure 25 starts with a melodic phrase in the right hand and a bass line. Measure 26 continues the melodic line with a slur and a triplet of eighth notes. Measure 27 features a melodic line with a slur and a bass line. Measure 28 ends with a melodic phrase and a bass line.

29 30 31 32

This system contains measures 29 through 32. Measure 29 begins with a forte (*f*) dynamic and a melodic line with a slur. Measure 30 continues the melodic line with a slur and a triplet of eighth notes. Measure 31 starts with a forte (*f*) dynamic and a melodic line with a slur. Measure 32 concludes with a melodic phrase and a bass line.

33 34 35 36

This system contains measures 33 through 36. Measure 33 begins with a piano (*p*) dynamic and a melodic line with a slur and a triplet of eighth notes. Measure 34 continues the melodic line with a slur. Measure 35 starts with a melodic line with a slur and a triplet of eighth notes. Measure 36 concludes with a melodic phrase and a bass line.

37 38 39 40 41

This system contains measures 37 through 41. Measure 37 begins with a melodic line with a slur and a triplet of eighth notes. Measure 38 continues the melodic line with a slur and a triplet of eighth notes. Measure 39 starts with a pianissimo (*pp*) dynamic and a melodic line with a slur. Measure 40 continues the melodic line with a slur. Measure 41 concludes with a melodic phrase and a bass line, marked with a pianissimo (*ppp*) dynamic.

II

Moderato. ♩ = 80

Musical notation for measures 1 through 6. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is Moderato, with a quarter note equal to 80 beats per minute. The music is marked *p* (piano). The right hand features a melodic line with slurs, while the left hand provides a steady accompaniment. Measure numbers 1 through 6 are indicated below the staff.

Musical notation for measures 7 through 12. The notation continues with slurs and articulation marks. Measure numbers 7 through 12 are indicated below the staff.

Musical notation for measures 13 through 20. The dynamics change to *mf* (mezzo-forte) starting at measure 17. Measure numbers 14 through 20 are indicated below the staff.

Musical notation for measures 21 through 27. The tempo changes to *A tempo*. The lyrics "po - co - ri - ten." are written above the staff. The dynamics are marked *p* (piano). Measure numbers 21 through 27 are indicated below the staff.

Musical notation for measures 28 through 34. Measure numbers 28 through 34 are indicated below the staff.

Musical score for measures 35-41. The piece is in G major (one sharp) and 3/4 time. Measures 35-38 feature a melodic line in the right hand with eighth notes and quarter notes, and a bass line in the left hand with quarter notes. Measure 39 has a fermata over the right hand. Measure 40 is marked *rit.* and measure 41 is marked *ten.*

A tempo.

Musical score for measures 42-48. The piece is in G major and 3/4 time. Measures 42-48 feature a melodic line in the right hand with eighth notes and quarter notes, and a bass line in the left hand with quarter notes. Measure 42 is marked *mf*. Measures 44, 45, 46, and 48 contain triplet markings in the bass line.

Musical score for measures 49-54. The piece is in G major and 3/4 time. Measures 49-54 feature a melodic line in the right hand with eighth notes and quarter notes, and a bass line in the left hand with quarter notes. Measures 49, 50, 52, and 54 contain triplet markings in the bass line.

Musical score for measures 55-60. The piece is in G major and 3/4 time. Measures 55-60 feature a melodic line in the right hand with quarter notes and half notes, and a bass line in the left hand with quarter notes. Measures 58, 59, and 60 contain triplet markings in the bass line.

Musical score for measures 61-67. The piece is in G major and 3/4 time. Measures 61-67 feature a melodic line in the right hand with quarter notes and half notes, and a bass line in the left hand with quarter notes. Measure 61 is marked *p*. Measure 66 is marked *pp*. Measures 64, 65, and 67 contain triplet markings in the bass line.

III

Allegretto. ♩ = 120

Musical notation for measures 1 through 6. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute. The dynamics are marked 'p' (piano). The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs.

Musical notation for measures 7 through 13. The notation continues with treble and bass staves, maintaining the 3/4 time signature and two-sharp key signature.

Musical notation for measures 14 through 19. Measure 17 includes a 'p' (piano) dynamic marking. The notation continues with treble and bass staves.

Musical notation for measures 20 through 25. The notation continues with treble and bass staves.

Musical notation for measures 26 through 31. The notation continues with treble and bass staves.

poco rit. **A tempo.**

32 *mf* 33 34 35 36 37 38

This system contains measures 32 through 38. It begins with a *poco rit.* marking and transitions to **A tempo.** The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include *mf* at measure 33.

39 40 *p* 41 42 43 44

This system contains measures 39 through 44. The tempo remains **A tempo.** The right hand continues with a melodic line, and the left hand has a more active role with eighth-note patterns. A *p* (piano) dynamic marking is present at measure 40.

45 46 47 48 *pp* 49 50 51

This system contains measures 45 through 51. The right hand has a melodic line with some slurs. The left hand has a more active role with eighth-note patterns. A *pp* (pianissimo) dynamic marking is present at measure 49.

52 53 54 55 56 *mf* 57 58

This system contains measures 52 through 58. The right hand has a melodic line with some slurs. The left hand has a more active role with eighth-note patterns. A *mf* (mezzo-forte) dynamic marking is present at measure 57.

59 60 61 62 63 64 65

This system contains measures 59 through 65. The right hand has a melodic line with some slurs. The left hand has a more active role with eighth-note patterns. The system ends with a *Finis* marking.

meno mosso. **A tempo.**

66 *mf* 67 68 69 70 71 72

This system contains measures 66 through 72. It begins with a *meno mosso.* marking and transitions to **A tempo.** The right hand has a melodic line with some slurs. The left hand has a more active role with eighth-note patterns. Dynamic markings include *mf* at measure 66 and *p* at measure 67.

RECITATION QUESTIONS ON "THREE ESQUISSES MELODIQUES."

1. Give the place and date of birth of César Cui.

Ans.

2. What is his rank in the Russian army?

Ans.

3. What are his particular duties in connection with his rank?

Ans.

4. Is he well known in military circles?

Ans.

5. State in a few words what his position is in the musical world.

Ans.

6. What is the form of the first sketch?

Ans.

7. What is the form of the second sketch?

Ans.

8. What is the form of the third sketch?

Ans.

9. What is the particular technical difficulty in the first sketch?

Ans.

10. What is the character of the second sketch?

Ans.

11. What kind of technical practice does the third sketch offer?

Ans.

For Teacher's Record.

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