

Kateidoscope.

24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par **César Puig**

Op. 50.

N ^o 1. Moment intime	Prix Mk 1.-
N ^o 2. Dans la brume	" " 1.-
N ^o 3. Musette	" " 1.-
N ^o 4. Simple Chanson	" " 1.-
N ^o 5. Berceuse	" " 1.-
N ^o 6. Notturino	" " 1.-
N ^o 7. Intermezzo	" " 1.-
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N ^o 23. Petit Caprice	" " 1.-
N ^o 24. Allegro scherzoso	" " 1.50

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13. Badinage.

César Cui, Kaléidoscope.

Allegro non troppo. (♩ = 138).

Violine.

Pianoforte.

The musical score is written for Violin and Piano. It is in 2/4 time and has a key signature of one flat (B-flat). The tempo is marked 'Allegro non troppo' with a quarter note equal to 138 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece, with the violin starting on a half note G4 and the piano accompaniment. Dynamics are marked *mf* and *p*. The second system continues the piece with similar dynamics. The third system features a section marked *f* (forte) and ends with a *pizz.* (pizzicato) instruction.

arco
p
mf
p

This system contains the first two staves of music. The upper staff is a single melodic line starting with a rest, followed by a series of eighth and sixteenth notes, marked *arco* and *p*. The lower staff is a piano accompaniment with chords and moving lines in both hands, marked *mf* and *p*.

p
mf
p

This system contains the next two staves. The upper staff continues the melodic line with a *p* dynamic. The lower staff continues the piano accompaniment with *mf* and *p* dynamics.

poco riten.
mf
poco riten.
mf

This system contains the third and fourth staves. The upper staff has a *poco riten.* marking and a *mf* dynamic. The lower staff also has a *poco riten.* marking and a *mf* dynamic.

a tempo
p
a tempo
mf
p

This system contains the final two staves. The upper staff is marked *a tempo* and *p*. The lower staff is marked *a tempo* and contains *mf* and *p* dynamics.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and accents, starting with a dynamic marking of *f* and ending with *p*. The grand staff contains accompaniment with chords and moving lines, marked with *f* and *mf*.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and accents, marked with *f*. The grand staff contains accompaniment with chords and moving lines, marked with *mf*.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and accents, marked with *mf*. The grand staff contains accompaniment with chords and moving lines, marked with *mf*, *p*, and *mf*.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and accents, marked with *p*, *pizz.*, and *mf*. The grand staff contains accompaniment with chords and moving lines, marked with *p* and *pp*.

13. Badinage.

Violine.

César Cui, Kaléidoscope.

Allegro non troppo. (♩ = 138).

mf *p* *f* *pizz.* *f* *arco* *p* *poco riten.* *mf* *p* *f* *p* *f* *mf* *pizz.* *mf* *p* *mf*

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 150

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

Serenata Española. Spanisches Ständchen 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 1—

Albumblätter. 12 melodische Vortragsstücke:
No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sarabanda. — 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 1—

Abendlied 1—

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

— Op. 113. **Zitherständchen** 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. **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 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. Masurek. — 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. Aïrs 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. **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 Pffe. 6—

— Op. 34. **Aïrs écossais** 450

Schumann, Robert, Op. 97. Dritte Symphonie (Es dur) arr. n. 130

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

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