

# Barcarola.

César Cui, Kaléidoscope.

Violine. *Andantino. ♩ = 76.*

Pianoforte. *Andantino. ♩ = 76.*

*mf*

*p*

*p*

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes with slurs and a dynamic marking of *p* (piano). The bottom staff is a grand staff (treble and bass clefs) with chords and a dynamic marking of *sf* (sforzando).

Second system of musical notation, continuing the melodic line in the top staff and the accompaniment in the bottom grand staff. The melodic line continues with slurs and a dynamic marking of *p*.

Third system of musical notation. The top staff includes the instruction *poco ad libit.* and a dynamic marking of *p*. The melodic line ends with a fermata and a dynamic marking of *mf*. The bottom staff includes the instruction *riten.* and a dynamic marking of *p*.

Fourth system of musical notation. The top staff is marked *a tempo* and features a melodic line with slurs. The bottom staff is also marked *a tempo* and features a rhythmic accompaniment of eighth notes with a dynamic marking of *p*.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#). The vocal line consists of a series of eighth and quarter notes, some with slurs. The piano accompaniment includes chords and moving lines in both the right and left hands.

The second system continues the musical piece. The vocal line has a more melodic and flowing character with slurs. The piano accompaniment maintains a steady rhythmic pattern with chords and moving lines.

The third system includes dynamic markings. A 'p' (piano) marking is placed under the vocal line, and a 'pp' (pianissimo) marking is placed under the piano accompaniment. The notation shows a variety of note values and rests.

The fourth system concludes the page's musical content. It features similar notation to the previous systems, with a vocal line and piano accompaniment. The key signature remains three sharps.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff begins with a dynamic marking of *f* (forte) and ends with *mf* (mezzo-forte). The grand staff below begins with a dynamic marking of *mf*. The music features a melodic line in the upper voice and a complex accompaniment in the lower voices.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The top staff has a dynamic marking of *p* (piano). The grand staff below also has a dynamic marking of *p*. The music continues with melodic and harmonic development.

Third system of musical notation. The top staff starts with a dynamic marking of *p* and ends with *mp* (mezzo-piano). The grand staff below has dynamic markings of *p* and *mp*. The notation includes various rhythmic patterns and articulations.

Fourth system of musical notation, the final system on the page. The top staff has a dynamic marking of *mp*. The grand staff below has a dynamic marking of *mp*. The system concludes with a double bar line and repeat dots.

# Kateidoscope.

## 24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par **César Puig**

Op. 50.

N <sup>o</sup> 1. Moment intime	Prix Mk 1.-	N <sup>o</sup> 13. Badinage	Prix Mk 1.-
N <sup>o</sup> 2. Dans la brume	" " 1.-	N <sup>o</sup> 14. Appassionato	" " 1.-
N <sup>o</sup> 3. Musette	" " 1.-	N <sup>o</sup> 15. Danse rustique	" " 1.-
N <sup>o</sup> 4. Simple Chanson	" " 1.-	N <sup>o</sup> 16. Barcarola	" " 1.-
N <sup>o</sup> 5. Berceuse	" " 1.-	N <sup>o</sup> 17. Prélude	" " 1.-
N <sup>o</sup> 6. Notturino	" " 1.-	N <sup>o</sup> 18. Mazurka	" " 1.50
N <sup>o</sup> 7. Intermezzo	" " 1.-	N <sup>o</sup> 19. Valse	" " 1.-
N <sup>o</sup> 8. Cantabile	" " 1.-	N <sup>o</sup> 20. Novellette	" " 1.-
N <sup>o</sup> 9. Orientale	" " 1.-	N <sup>o</sup> 21. Lettre d'amour	" " 1.-
N <sup>o</sup> 10. Questions et réponses	" " 1.-	N <sup>o</sup> 22. Scherzetto	" " 1.-
N <sup>o</sup> 11. Arioso	" " 1.-	N <sup>o</sup> 23. Petit Caprice	" " 1
N <sup>o</sup> 12. Perpetuum mobile	" " 1.-	N <sup>o</sup> 24. Allegro scherzoso	" " 1.50

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Inst lith de CG Röder, Leipzig

# 16. Barcarola.

Andantino.  $\text{♩} = 76.$

Violine.

César Cui, Kaléidoscope.

The musical score is written for a single violin. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Andantino' with a quarter note equal to 76 beats per minute. The first staff starts with a dynamic marking of *mf* and a first ending bracket. The second staff continues the melodic line. The third staff features a *p* dynamic marking. The fourth staff has a *p* dynamic marking and a first ending bracket. The fifth staff continues the melody. The sixth staff has a *p* dynamic marking and a first ending bracket. The seventh staff continues the melody. The eighth staff has a *p* dynamic marking and a first ending bracket. The ninth staff includes the instruction *poco ad libit.* and ends with a *riten.* marking and a *p* dynamic marking. The tenth staff is marked *a tempo* and begins with a *mf* dynamic marking.

Violine.

A musical score for a violin, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). The music features a variety of note values, including eighth, quarter, and half notes, often grouped with slurs and ties. There are also some rests and fermatas. The score concludes with a double bar line and a *ppp* marking.

# 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).  
— **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.  
— **Miniatur-Bilder.** 6 Melodien: No. 1. Liebeslied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne.  
— **Serenata Espanola.** Spanisches Ständchen.  
— **Sechs Vorspiel-Stücke** (erste Position): No. 1. Præludium. — No. 2. Canzonetta. — No. 3. Italienische Romanze. — No. 4. Gondellied. — No. 5. Intermezzo. — No. 6. Ländler.  
— **Albumblätter.** 12 melodische Vortragsstücke:  
No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sarabande. — No. 4. Italienische Weise. — No. 5. Courante. — No. 6. Mazurka. — No. 7. Spiccato. — No. 8. Ländler. — No. 9. Bolero. — No. 10. Spinnlied. — No. 11. Adagietto religioso. — No. 12. Span. Ständchen.  
— **Kleine Suite:** No. 1. Intrada. — No. 2. Loure. — No. 3. Aria. — No. 4. Gavotte. — No. 5. Intermezzo. — No. 6. Perpetuo mobile.  
— **Abendlied.**  
— **Arabesken.** 12 leichte Vorspielstücke: No. 1. Staccato-Etüde. — No. 2. Steyerischer Ländler. — No. 3. Nocturne. — No. 4. Kujawiak.

— Op. 113. **Zitherstündchen** . . . . . 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** . . . . . 2  
— 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 . . . . . 5  
— **Ungarische Tänze,** bearbeitet von Friedrich Hermann (leicht). 4 Hefte . . . . . 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 . . . . . 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 . . . . . 2

**Goldmark, Carl, zweite Suite** (Es dur). n. . . . . 9

**Heyssig, Alfred, Op. 1. Airs slaves.** 2 Hefte . . . . . 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 . . . . . 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) . . . . . 450

— Op. 51. **Sonate** (E moll) . . . . . 8  
— Op. 54. **Deutsche Reigen.** 2 Hefte . . . . . 450

**Kirchner, Theodor, Op. 90. 12 Phantasiestücke.** 2 Hefte . . . . . 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. **Fantasie** über Motive von Smetana („Die verkaufte Braut“) . . . . . 450

— Op. 10. **Barcarole** . . . . . 2  
— Op. 12. **Romance** . . . . . 150

**Reissiger, C. G., Ouverture** 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. . . . . 130

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

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