

# Kateidoscope.

## 24 MORCEAUX pour VIOLON

avec accompagnement de Piano

par **César Cui.**

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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# 24. Allegro scherzoso.

César Cui, Kaléidoscope.

Violine. *Allegro. ♩. = 76.*  
IV-me corde  
*f*

Pianoforte. *Allegro. ♩. = 76.*  
*mf*

The first system of music shows the Violin part on a single staff and the Piano part on a grand staff (treble and bass clefs). The Violin part begins with a forte (*f*) dynamic and a tempo marking of *Allegro. ♩. = 76.* The Piano part starts with a mezzo-forte (*mf*) dynamic. The key signature has one flat (B-flat) and the time signature is 3/4.

The second system continues the musical piece. The Violin part features a forte (*f*) dynamic. The Piano part continues with a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic patterns and melodic lines.

The third system shows the continuation of the piece. The Violin part has a mezzo-forte (*mf*) dynamic. The Piano part features a piano (*p*) dynamic. The notation includes various rhythmic patterns and melodic lines.

The fourth system concludes the piece. The Violin part has a mezzo-forte (*mf*) dynamic. The Piano part features a piano (*p*) dynamic. The notation includes various rhythmic patterns and melodic lines.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents. The grand staff provides harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* in the treble staff and *mf* and *p* in the grand staff.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The treble staff continues the melodic line. The grand staff accompaniment includes some sustained chords. Dynamic markings include *f* in the treble staff and *mf* in the grand staff.

Third system of musical notation. This system is primarily accompaniment, featuring a grand staff with chords and rhythmic patterns. The treble staff has some melodic fragments. Dynamic markings include *f* in the treble staff and *mf* in the grand staff.

Fourth system of musical notation. The treble staff features a melodic line with slurs and accents, starting with a *p* dynamic and ending with a *f* dynamic. The grand staff accompaniment includes chords and moving lines. Dynamic markings include *p* and *mf* in the grand staff. There are also some numerical markings (1, 1, 3, 4) under the treble staff.

IV<sup>me</sup> corde

3

3

*mf*

*p.*

*f*

*mf*

IV<sup>me</sup> corde

3

*p.*

*f*

*pizz.*

*p.*

*p.*

*arco semplice*  
*p*

*p*

*p*

Musical notation system 1. Treble clef: *mf*. Bass clef: *p*. The system contains two staves with musical notation in 3/4 time, featuring a key signature of one flat.

Musical notation system 2. Treble clef: *p*. Bass clef: *p*. The system contains two staves with musical notation in 3/4 time, featuring a key signature of one flat.

Musical notation system 3. Treble clef: *mf*. Bass clef: *p*. The system contains two staves with musical notation in 3/4 time, featuring a key signature of one flat.

Musical notation system 4. Treble clef: *f*. Bass clef: *mf*. The system contains two staves with musical notation in 3/4 time, featuring a key signature of one flat.

Musical notation system 5. Treble clef: *p* and *f*. Bass clef: *p* and *mf*. The system contains two staves with musical notation in 3/4 time, featuring a key signature of one flat.

IV<sup>me</sup> corde 7

*f* *mf* *p*

*f* *mf*

*mf*

*f* *mf*

*p* *mf* *p*

# 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) . . . . . 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 . . . . . 1 50

— **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. Præludium. — 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. 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 . . . . . 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 . . . . . 1 —

— Op. 113. **Zitherstündchen** . . . . . 1 —

— Op. 151. **Wiegenlied** . . . . . 1 —

— Op. 179. **Malinconia.** Moment musical . . . . . 2 —

— Op. 314 No. 1. **Canzona.** Romanze . . . . . 1 50

— Op. 314 No. 2. **Cavatina** . . . . . 1 50

— Op. 314 No. 3. **Gavotte** (No. 1) . . . . . 1 50

— Op. 314 No. 4. **Papillon.** Capriccio . . . . . 2 50

— 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 . . . . . 1 50

— Op. 314 No. 10. **Mazourka-Caprice** . . . . . 2 —

— Op. 314 No. 11. **Ballade** . . . . . 2 50

— Op. 314 No. 12. **Romanze** . . . . . 2 —

— Op. 314 No. 13. **Tarantelle** . . . . . 2 50

— Op. 314 No. 14. **Schlummerlied** (Berceuse) . . . . . 1 50

— Op. 314 No. 15. **Novellette** (No. 1, D moll) . . . . . 1 50

— Op. 314 No. 16. **Novellette** (No. 2, F dur) . . . . . 1 50

— Op. 314 No. 17. **Bourrée** . . . . . 2 —

— Op. 314 No. 18. **Aria** . . . . . 1 —

— Op. 314 No. 19. **Dritte Gavotte** . . . . . 1 50

— 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) . . . . . 1 30

— Op. 52. **Liebeslieder** . . . . . 4 50

— Op. 77. **Violin-Concert** (D dur) . . . . . 10 —

— Op. 78. **Sonate** (G dur) . . . . . 7 50

— 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** . . . . . 1 50

— aus Op. 117 No. 1. **Intermezzo** . . . . . 1 50

**Bruch, Max, Op. 42. Romanze** (A moll) . . . . . 4 —

— Op. 44. **Zweites Violin-Concert** (D moll) . . . . . 8 —

— Op. 46. **Schottische 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 . . . . . 4 50

— 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. Mazurka. — 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 . . . . . 1 —

**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. **Mazurka** (E moll) . . . . . 3 —

— Op. 53. **Violin-Concert** (A moll) . . . . . 10 —

— Op. 57. **Sonate** (F dur) . . . . . 7 50

— Op. 72. **Slavische Tänze.** (Zweite Serie.) 2 Hefte à . . . . . 6 —

— Op. 75. **Romantische Stücke.** . . . . . 4 50

**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** . . . . . 1 20

— 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) . . . . . 4 50

— Op. 51. **Sonate** (E moll) . . . . . 8 —

— Op. 54. **Deutsche Reigen.** 2 Hefte . . . . . 4 50

**Kirchner, Theodor, Op. 90. 12 Phantasiestücke.** 2 Hefte . . . . . 4 50

**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“) . . . . . 4 50

— Op. 10. **Barcarole** . . . . . 2 —

— Op. 12. **Romanze** . . . . . 1 50

**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** . . . . . 1 30

— Op. 17. **Jagdstück** . . . . . 1 —

**Sarasate, Pablo de, Op. 21. Spanische Tänze.** Heft 1 . . . . . 4 50

— Op. 22. **Spanische Tänze.** Heft 2 . . . . . 4 50

— Op. 23. **Spanische Tänze.** Heft 3 . . . . . 4 50

— Op. 26. **Spanische Tänze.** Heft 4 . . . . . 4 50

— Op. 28. **Sérénade andalouse** (Heft 5 der Spanischen Tänze) . . . . . 4 50

— Op. 29. **Le Chant du Rossignol** (Heft 6 der Spanischen Tänze) . . . . . 4 50

— Op. 30. **Bolero** (Heft 7 der Spanischen Tänze) . . . . . 4 50

— Op. 33. **Navarra,** für zwei Violinen mit Pfte. . . . . 6 —

— Op. 34. **Airs écossais** . . . . . 4 50

**Schumann, Robert, Op. 97. Dritte Symphonie** (Es dur) arr. . . . . 1 30

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

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





# 24.

## Allegro scherzoso.

### Violine.

César Cui, Kaléidoscope.

Allegro.  $\text{♩} = 76.$   
IV<sup>me</sup> Corde

The musical score is written for a single violin. It begins with a treble clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 76 beats per minute. The instruction 'IV<sup>me</sup> Corde' is placed above the first staff. The score contains 12 staves of music. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are several accents and slurs throughout. The piece ends with a key signature change to two sharps (D major) and a time signature change to 6/8. The final measure is marked with a first ending bracket and a fermata.

Violine.

The score consists of 12 staves of music. The first staff begins with a tempo marking of quarter note = 80 and the instruction 'arco semplice'. The music is in 6/8 time and starts with a dynamic of *p*. The second staff continues with *p* dynamics. The third staff features a key signature change to one flat and a time signature change to 3/4, with dynamics of *mf* and *p*. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *f*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *f*. The tenth staff has a dynamic of *f*. The eleventh staff has a dynamic of *f*. The twelfth staff has a dynamic of *p* and includes the instruction 'pizz.'. The piece concludes with a dynamic of *mf*.

