



A Monsieur
ALBERT GOËTHALS.

Deux Morceaux

pour

VIOLONCELLE

avec Accompagnement d'Orchestre ou de Piano

par

CÉSAR CUI.

OP. 36.

1886.

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II.

Cantabile.

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César Cui, Op.36.№2

Violoncelle. *Andante.*

PIANO. *Andante.*

sempre largamente

mf *f*

a tempo

p

mf *f*

poco *agi-* *tu - tu*

p *mf*

A

p

accelerando

f

riten.

mf *riten.*

a tempo

a tempo *mf* *p*

B

poco accel. *riten.*

poco accel. *f* *riten.*

Poco più mosso. (ad libitum) *riten.*

Poco più mosso. (ad libitum.) *p colla parte* *riten.*

Tempo I. *p*

C Tempo I. *pp*

First system of musical notation. It consists of a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with slurs and ties. The grand staff contains a complex accompaniment of chords and arpeggios. Dynamics include *f* and *mf*.

Second system of musical notation. Similar to the first system, it features a bass staff and a grand staff. The accompaniment continues with various chordal textures. Dynamics include *mf* and *p*.

Third system of musical notation. This system includes triplets in the bass staff of the grand staff, indicated by a '3' and a bracket. A large 'D' is placed above the grand staff, possibly indicating a section or key change. Dynamics include *ff*, *f*, and *p*.

Fourth system of musical notation. The final system on the page, featuring a bass staff and a grand staff. The music concludes with a *rit.* (ritardando) marking. Dynamics include *rit.*

a tempo
p poco a poco cre - scen do

poco *rit.* *a tempo*
ff *mf* *pp*

Cantabile.

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Viola.

César Cui, Op. 36. N° 2.
Arrangé par Otto Wittenbecher.

Andante.

mf f

f

f

A *poco agitato* *accel.* *p* *mf*

f III

rit. **B₁** *a tempo* *mf*

poco accel. *riten.* *f*

