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POUR PIANO

PAR

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Op. 40.

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# FARNIENTE.

(A ARGENTEAU.)


C. CUI, Op. 40. N<sup>o</sup> 2.

Allegretto.

VIOLINO.   
VIOLON-CELLO. 

Allegretto.

PIANO. 



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase in a key with two sharps (F# and C#). The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). The tempo is indicated as *a tempo e tranquillo*.

Second system of musical notation. It continues the vocal and piano parts. The vocal line features a melodic line with a dotted line above it. Performance instructions include *poco acceller.* (poco accelerando), *e cresc.* (e crescendo), and *f riten.* (forte ritardando). Dynamics range from *p* to *f*. The tempo remains *a tempo e tranquillo*.

Third system of musical notation. This system mirrors the structure of the second system, with similar melodic and harmonic material. It includes the same performance instructions: *poco acceller.*, *e cresc.*, and *f riten.*. Dynamics are *p* and *f*. The tempo is *a tempo e tranquillo*.

Fourth system of musical notation. The vocal line shows a melodic phrase. Performance instructions include *f* (forte) and *poco rit.* (poco ritardando). Dynamics include *f* and *p*. The tempo is *poco rit.*

Fifth system of musical notation. This system concludes the piece. It features piano accompaniment with chords and a final melodic phrase in the vocal line. Performance instructions include *f* and *poco rit.*. Dynamics are *f* and *p*. The tempo is *poco rit.*

a tempo

pp  
pizz.

p

mf arco

mf

a tempo

pp

mf

poco rit.

poco rit.

a tempo

Mettez la Sourdine p

Mettez la Sourdine

a tempo

pp

First system of a musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line features a melodic line with several slurs and a dynamic marking of *mf* (mezzo-forte) at the end. The piano accompaniment is mostly silent in this system.

Second system of a musical score. It features a piano accompaniment with a continuous, flowing melodic line in both the upper and lower staves. The upper staff is marked *sempre legatissimo* (always most legato) and *p* (piano). The lower staff also has a *p* dynamic marking.

Third system of a musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a *pp* (pianissimo) dynamic and later has a *p* dynamic marking. The piano accompaniment is marked *pp* in the lower staff.

Fourth system of a musical score. It features a piano accompaniment with a continuous, flowing melodic line in both the upper and lower staves. The upper staff is marked *pp* (pianissimo).

Fifth system of a musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a *p* dynamic and later has an *mf* dynamic marking. The piano accompaniment is marked *pp* in the lower staff.

Sixth system of a musical score. It features a piano accompaniment with a continuous, flowing melodic line in both the upper and lower staves. The upper staff is marked *p* (piano). The system concludes with a double bar line and a fermata over the final notes.

This musical score is arranged in three systems. The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part features a prominent bass line with a series of descending eighth notes, while the right hand plays chords. The second system continues the vocal line and piano accompaniment, with dynamic markings of *mf* appearing in both parts. The third system shows the vocal line and piano accompaniment with dynamic markings of *f*, *mf*, and *p*. The piano part includes a section with a diagonal line through it, possibly indicating a correction or deletion, and ends with a *p* marking. The score is written in a key signature of one sharp (F#) and a common time signature.

*poco riten.* **a tempo**  
Otez la sourdine

*pp* *ppp* *pp* *ppp* *p*

*poco riten.* **a tempo**

This system contains the first four measures of the piece. The top two staves (violin and viola) play sustained chords with dynamics *pp* and *ppp*. The bottom two staves (piano) play a melodic line with dynamics *pp* and *ppp*. A vertical line is drawn through the system, with the instruction "Otez la sourdine" (Remove the mute) written on either side. The tempo changes from *poco riten.* to **a tempo** at the end of the system.

*p* *p* *p*

This system contains measures 5 through 8. The violin and viola parts continue with melodic lines, while the piano accompaniment features rhythmic patterns. The dynamic marking *p* (piano) is used throughout.

*p* *p* *p* *p*

This system contains measures 9 through 12. The musical texture continues with melodic lines in the upper staves and accompaniment in the lower staves, maintaining the *p* dynamic.

a tempo

*poco acceler. e cresc. f riten.*

*tranquillo p*  
*tranquillo*

a tempo

*f*

*p*

a tempo

*poco rit. pizz. p arco mf*

a tempo



mf

mf

*poco rit. a tempo*

*p*

*poco rit. a tempo*

*p*

*ten. riten.*

*p* *ten.* *riten.* *p* *ppp*

*p* *ten.* *riten.* *p*

# COMPOSITIONS

POUR

## VIOLON ET PIANO.

	P. R.		P. R.
* 1. Afanassieff, N. «Le Souvenir», quatre morceaux: N <sup>o</sup> 1. Allegro agitato. . . . .	— 60	*43. Hunka, I. Elégie (pour Violon ou Alto et Piano). . . . .	1 —
* 2. » » 2. Variations russes. . . . .	1 25	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello». . . . .	1 50
* 3. » » 3. Invitation à la danse. (Valse). . . . .	1 40	*45. Karotchenko, A. Mélodie. . . . .	— 60
* 4. » » 4. Adagio religioso. . . . .	— 50	46. Renard. Berceuse . . . . .	— 30
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier. Pièce militaire (avec Violoncelle ad. lib.). . . . .	2 —	47. Elias, F. Op. 34. N <sup>o</sup> 4. Gondolière . . . . .	— 50
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, N <sup>o</sup> 2). . . . .	— 50	*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon. En trois cahiers . . . . .	à 2 75
* 7. Borodine—Walter, W. Rêverie et Nocturne tirés de la «Petite Suite». . . . .	— 75	*51. » Op. 16. N <sup>o</sup> 3. Sérénade espagnole . . . . .	1 —
8. Cui, C. Op. 20. «Miniatures» 12 Morceaux. Cah. I. Compl. . . . .	2 —	*52. » Op. 86. Romance et Caprice. Compl. . . . .	3 —
* 9. » N <sup>o</sup> 1. Expansion naïve. . . . .	— 40	*53. » Op. 86. N <sup>o</sup> 1. Romance. . . . .	— 85
*10. » » 2. Aveu timide . . . . .	— 40	*54. » » N <sup>o</sup> 2. Caprice. . . . .	2 25
*11. » » 3. Petite Valse. . . . .	— 60	55. Saint-Saëns, C. Le Cygne. Mélodie . . . . .	— 30
*12. » » 4. A la Schumann. . . . .	— 50	*56. Solovieff-Galkine, N. Romance de l'op. «Cordélia». . . . .	— 50
*13. » » 5. Cantabile . . . . .	— 50	57. Thomé, Fr. Op. 25. Simple avenu. Romance . . . . .	— 40
*14. » » 6. Souvenir douloureux . . . . .	— 40	58. » Op. 29. Sous la feuillée . . . . .	— 40
*15. » » 7. Mosaïque . . . . .	— 50	*59. Tchaikowsky, P. Op. 16 N <sup>o</sup> 4. Romance (arrangée par l'auteur). . . . .	— 60
*16. » Op. 20 «Miniatures» 12 Morceaux. Cah. II. Compl. . . . .	1 75	*60. Vieuxtemps, N. Scène et Romance de l'op. «Halka» de Moniuszko (pour Violon ou Alto et Piano). . . . .	1 25
*17. » N <sup>o</sup> 8. Berceuse . . . . .	— 50	61. Wieniawsky, W. Op. 19. N <sup>o</sup> 1. Obertas. Mazurka . . . . .	— 60
*18. » » 9. Canzonetta . . . . .	— 50	62. Massenet, I. Meditation. . . . .	— 30
*19. » » 10. Petite Marche . . . . .	— 50	63. Bach-Gowa. Arie in D-dur. . . . .	— 30
*20. » » 11. Mazurka . . . . .	— 50	64. Goltermann, G. Sandmännchen . . . . .	— 25
*21. » » 12. Scherzo rustique . . . . .	— 50	65. » » Abendsegen . . . . .	— 25
*22. » Op. 39a «Miniatures» 7 Morceaux. Cah. III. Compl. . . . .	2 50	66. Händel, G. F. Largo . . . . .	— 25
*23. » N <sup>o</sup> 13. Marionnettes espagnoles . . . . .	— 30	67. Hubay, J. Op. 49 N <sup>o</sup> 3. Sous les arbres . . . . .	— 30
*24. » » 14. Romanzetta . . . . .	— 50	*68. Tchaikowsky, P. Berceuse . . . . .	— 60
*25. » » 15. En partant . . . . .	— 50	*68a. Tchaikowsky-Henri-Arenson. Berceuse . . . . .	— 75
*26. » » 16. Arabesque . . . . .	— 50	69. Simonetti, A. Romanza . . . . .	— 30
*27. » » 17. Au berceau . . . . .	— 50	70. » » Madrigale . . . . .	— 30
*28. » » 18. Feuille d'album . . . . .	— 50	71. Svendsen, J. S. Op. 26. Romanze . . . . .	— 55
*29. » » 19. Petite Marche . . . . .	— 75	72. Brahms, Jos. Ungarische Tänze. Heft I. . . . .	1 10
*30. Davidoff, Ch. Petite romance. (Op. 37) . . . . .	— 50	73. » » » Heft II. . . . .	1 10
*31. Galkine, N. Sérénade. . . . .	— 75	74. Nachéz, T. Op. 14. Zigeunertänze. Heft I. . . . .	— 75
*32. » Trois Transcriptions. Compl. . . . .	1 15	75. » Op. 14. » Heft II. . . . .	— 75
*33. » N <sup>o</sup> 1. Nocturne de Chopin. . . . .	— 60	*76. Doffbes-Sauret. Pas des fleurs. Valse . . . . .	1 25
*34. » » 2. Rondo de Ph. E. Bach. . . . .	— 50	*77. Rubinstein, A. Berceuse (D-dur) . . . . .	— 75
*35. » » 3. Träumerei de Schumann . . . . .	— 40	*78. » » Preghiera . . . . .	— 75
*36. Glazounow, A. Mélodie arabe . . . . .	— 60	*79. Douloff, G. Op. 1. Berceuse . . . . .	— 50
37. Godard, B. Op. 35. Canzonetta . . . . .	— 50	*80. Davidoff, Ch. Op. 10 N <sup>o</sup> 2. Berceuse . . . . .	— 50
38. » Berceuse de l'opéra «Jocelyn». . . . .	— 30	*81. » Op. 22. Romance . . . . .	— 50
*39. Hauser, M. Op. 37. N <sup>o</sup> 1. Pressentiment. . . . .	— 60	82. Dedla, Fr. Sérénade (à Jan Kubelík) . . . . .	— 40
*40. » » 2. Conte . . . . .	— 50		
*41. » » 3. Solitude . . . . .	— 50		
*42. » » 4. Piété . . . . .	— 50		

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