

393.

393

АПОЛОНУ Сильвестровичу  
ГУССАКОВСКОМУ.

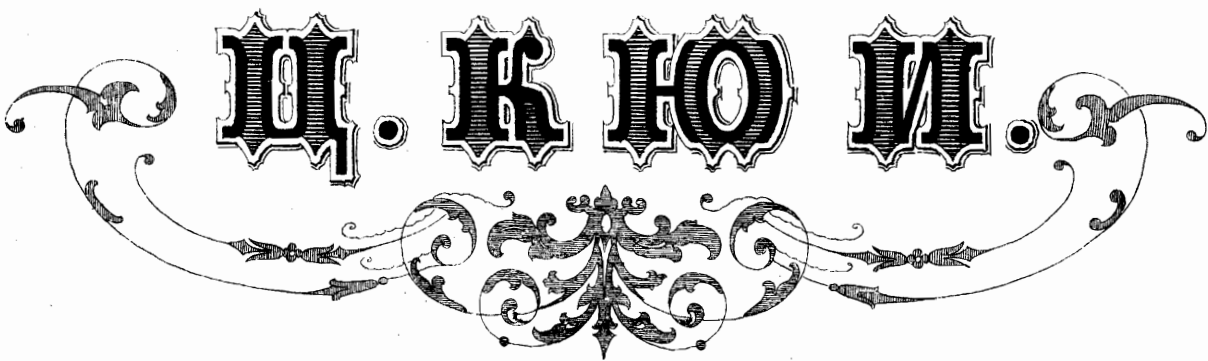


SCHERZO

( ПОДРАЖАНИЕ ШУМАНУ )

C. C U I.

Op. 2.



Partition d'orchestre	_____	net	1.20 c.
Parties d'orchestre	_____	"	M. 2.40.
			2.40 c.
			M. 4.80.
Parties supplémentaires: Vln. I, II, Vla à <sup>25</sup> / <sub>50</sub> Cello e Basso.			— 40 c.
			80 pf.
Edition originale pour piano à 4 mains	_____		— 75.
			M. 2

Собственность издателей для всех странъ

Propriété des éditeurs pour tous pays

**В. БЕССЕЛЬ и К<sup>о</sup>**



**W BESSEL & C<sup>ie</sup>**

Поставщики двора Е.И.ВЕЛИЧЕСТВА

FOURNISSEURS DE LA COUR IMPÉRIALE.

С. ПЕТЕРБУРГЪ и МОСКВА.

S<sup>ts</sup> PETERSBOURG et MOSCOU.

Leipzig, chez Breitkopf et Haertel.

Imprimerie de musique de W. Bessel et C<sup>ie</sup> à S<sup>ts</sup> Petersburg.

00046000

Аполлону Сильвестровичу  
 Гуссаковскому.

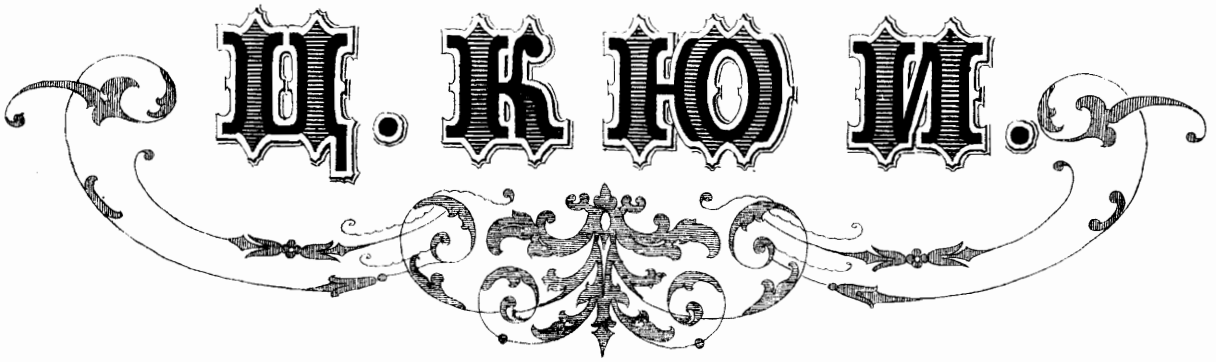


SCHERZO

( ПОДРАЖАНИЕ ШУМАНУ )

С. С. У. I.

Op. 2.



Partition d'orchestre	_____	net	1.20 c.
Parties d'orchestre	_____	"	M. 2.40.
			2.40 c.
			M. 4.80.
Parties supplémentaires: Vln. I, II, Vla à 25 c.			40 c.
			80 pf.
Edition originale pour piano à 4 mains	_____		75.
			M. 2.

Собственность издателей для всѣхъ странъ

**В. БЕССЕЛЬ и К<sup>о</sup>**

Поставщики двора Е.И.ВЕЛИЧЕСТВА  
 С. ПЕТЕРБУРГЪ и МОСКВА.



Propriété des éditeurs pour tous pays

**W BESSEL & C<sup>ie</sup>**

FOURNISSEURS DE LA COUR IMPÉRIALE.  
 S<sup>t</sup>PETERSBOURG et MOSCOU.

Broude Bros.

Music

115 W. 57th St., N. Y. C.

Leipzig, chez Breitkopf et Haertel.

Printed in Russia

Imprimerie de musique de W. Bessel et C<sup>ie</sup> à S<sup>t</sup>Petersbourg.



M  
1045  
C 1005

446476

A M<sup>e</sup> A. GOUSSAKOVSKY.

3

# SCHERZO.

№ 2.  
(A la Schumann.)

César Cui, Op. 2.  
1857.

*Allegro non troppo* ♩ = 80.

Flauti 1. 2.

Flauto 3  
o Piccolo.

Oboi.

Clarineti in B.

Fagotti.

1. 2.

Corni in F.

3. 4.

Trombe in B.

Tromboni.

e

Tuba.

Timpani.

1.

Violini.

2.

Alti.

Celli.

Bassi.

*Allegro non troppo* ♩ = 80.

Propriété des éditeurs pour tous pays W. Bessel et C<sup>ie</sup> 5365

St. Pétersbourg et Moscou.

P. 1045

Clar. in B.

Clar. in B.  
Fag.  
Tr-be.  
Tro-bni.  
Tuba.

Viol. 1.2.  
Alti.  
Celli.  
Bassi.

Fl. 1.2.  
Fl. 3.  
Ob.  
Tr-be. in B.  
Tr-bni.  
Tuba.

Viol. 1.2.  
Alti.  
Celli.  
Bassi.

1

The first system of the musical score consists of ten staves. The top staff is marked with a first ending bracket '1' and includes the dynamic marking 'f' and the instruction 'a 2'. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, with various rests and accents. The key signature is one flat (B-flat major or D minor). The bottom staff of this system is mostly empty, indicating it is a continuation from the previous page.

The second system of the musical score continues with ten staves. It features a consistent rhythmic pattern of eighth and sixteenth notes. Dynamic markings include 'f' and 'mf'. Performance instructions include 'div.' (divisi) and 'unis.' (unisoni). The key signature remains one flat. The bottom staff of this system is also mostly empty, continuing from the previous page.

1

2

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are in various clefs, including soprano, alto, and tenor. The music is marked with a forte *ff* dynamic throughout most of the system. In the latter half, there are passages marked with piano *p*. The notation includes various rhythmic values, slurs, and articulation marks.

The second system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are in various clefs. The music is marked with a forte *ff* dynamic throughout most of the system. In the latter half, there are passages marked with piano *p* and pizzicato *pizz.*. The notation includes various rhythmic values, slurs, and articulation marks.

2

Fl. 1.2.

Ob. *p*

Clar. in B. *p*

Fag. *p*

Cor. in F. *p*

Viol. 1.2. *p* arco

Alti. *p*

Celli. *p* arco

Bassi. *p*

7

3 Fl. 1.2.

Ob.

Clar. in B.

Fag.

Cor. in F. 1.2.

Viol. 1.2. *p* arco *mf*

Alti. *p* arco *mf*

Celli. *p* arco *mf*

Bassi. *p* arco *mf*

3

5365

This page of musical score consists of 14 staves. The notation includes various dynamics such as *mf*, *f*, *p*, and *tr* (trill). A *Pic.* (Piccolo) instruction is present in the second staff. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is one flat (B-flat). The piece concludes with a final *f* dynamic marking.



This musical score page contains multiple staves of music. The upper section features several staves with melodic lines, some marked with *tr* (trills) and *ff* (fortissimo). A boxed **4** is present in the first staff. The lower section includes staves with rhythmic accompaniment and specific performance instructions: *molto marcato* and *smolto marcato* (both with *a2* marking), and *f* (forte). A boxed **1** is located at the bottom of the page.

The first system of the musical score consists of ten staves. The top three staves are for the right hand, and the bottom seven staves are for the left hand. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first two staves have a treble clef, while the remaining staves have a bass clef. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of trills, indicated by 'tr.' above notes. Dynamic markings include 'ff' (fortissimo) and 'a 2' (second ending). The notation includes various articulations such as accents and slurs.

The second system of the musical score continues the composition with ten staves. It maintains the same key signature and time signature as the first system. The notation is dense with rhythmic activity, featuring many sixteenth notes and sixteenth-note beams. Dynamic markings include 'f' (forte) and 'div.' (diviso), which indicates a change in articulation or a specific performance instruction. The 'unis.' marking appears above a staff, likely indicating a unison passage. The overall texture is highly detailed and rhythmic.



5 Fl. *p*

Fl. 3. *p*

Cor. in F. *p*

Viol. II. *pizz.* *p*

Alti. *espressivo* *p*

5 Pochissimo meno mosso.

Fl. *mf* 6

Fl. 3. *mf*

Clar. in B. *p*

Fag. *p*

Cor. in F. *p*

Viol. *mf* *arco* *espressivo*

Alti. *mf*

Celli. *mf*

Bassi. *mf* 6 *mf*

Fl.  
Fl. 3.  
Clar. in B.  
Fag.

Viol.  
Alti.  
Celli.  
Bassi.

Fl.  
Fl. 3.  
Fag.  
Cor. in F.

Viol.  
Alti.  
Celli.  
Bassi.

7 Fl. *p*

Fl. 3. *p*

Cl. in B. *mf*

Fag. *p*

Cor. in F. *p*

Viol. *pp* *pizz.* *p*

Alti. *p*

Celli. *mf* *p*

Bassi. *p*

Ri - te - nu - to Tempo I.

8

Fl. *pp* *ppp*

Fl. 3. *pp* *ppp*

Ob. *p* *ppp*

Cl. in B. *pp* *ppp*

Fag. *p* *ppp*

Cor. in F. *p* *ppp*

Viol. *pp* *arco* *ppp*

Alti. *p* *pp* *ppp*

Celli. *p* *pp* *ppp*

Bassi. *p* *ppp*

5365 Ri - te - nu - to **8** *ppp* Tempo I.

CLin B.  
Fag.  
Viol. *p*  
Alti. *p*  
Celli. *p*  
Bassi. *p*

Fl.  
Fl. 3...  
Ob.  
Tr-be. *p*  
Tro-bni.  
Tuba. *p*

Viol.  
Alti.  
Celli.  
Bassi. *mf*

9

*f* *a2*

*f*

*f*

*f* *a2*

*f* *a2*

*mf*

*f* *a2*

*f*

*f*

*f*

*f*

*f*

*f* *div.*

*f* *unis.*

*f*

9



Musical score for a string quartet, measures 10-17. The score consists of four systems of staves. The first system has five staves (Violin I, Violin II, Violin III, Violin IV, and Cello/Double Bass). The second system has four staves (Violin I, Violin II, Violin III, and Cello/Double Bass). The third system has four staves (Violin I, Violin II, Violin III, and Cello/Double Bass). The fourth system has four staves (Violin I, Violin II, Violin III, and Cello/Double Bass). Dynamics include fortissimo (*ff*), piano (*p*), and pizzicato (*pizz.*).

Ob. *p*

Clar. in B. *p*

Fag. *p*

Cor. in F. *p*

Viol. 1.2. *p* arco

Alti. *p*

Celli. *p* arco

Bassi *p*

Ob.

Clar. in B.

Fag.

Cor. in F. 1.2.

Viol. 1.2. *p* arco

Alti. *p* arco

Celli. *p*

Bassi. *p*

This page of musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and trills. Dynamics are indicated by markings like *mf*, *f*, *p*, and *tr*. A specific instruction "Pic." (Pizzicato) is present in the second measure of the first staff. The score is divided into measures, with some measures containing multiple notes or rests. The overall structure is a continuous piece of music.

Musical score for a piano piece, page 20. The score consists of 12 staves. The top four staves are for the right hand, and the bottom four are for the left hand. The music is in a minor key with a key signature of one flat. The score includes various musical notations such as slurs, trills, and dynamic markings like "ff" and "f". The piece concludes with a "ff" marking and the word "unis".



Musical score system 1, featuring multiple staves with complex notation, including trills and dynamic markings such as *ff* and *ff*.



Musical score system 2, featuring multiple staves with complex notation, including dynamic markings such as *f*, *div.*, and *unis.*

This musical score is arranged in a system of 14 staves. The top five staves are grouped together, and the bottom five staves are grouped together. The score includes various dynamic markings such as *ff*, *p*, and *a2*. Measure numbers 13 and 13p are indicated in boxes. The notation includes treble and bass clefs, a key signature of two flats, and a 7/8 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and includes articulation marks like accents and slurs.



Meno mosso ♩=69

*riten*

*a tempo*

14

The musical score consists of 14 measures across 12 staves. The first two staves are in treble clef, and the remaining ten are in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score is marked with various dynamics: *ff* (fortissimo) and *fff* (fortississimo) are used in the first half, while *p* (piano), *pp* (pianissimo), and *p* are used in the second half. Performance instructions include *riten* (ritardando) and *a tempo*. A *vibrato* instruction is present over a note in the 13th measure. The number '14' is boxed at the beginning and end of the section. The tempo marking 'Meno mosso ♩=69' is at the top, and '5365' is at the bottom.

14

Meno mosso ♩=69

*riten*

*a tempo*



Ri - te - nu - to.

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics 'Ri - te - nu - to.' and includes dynamic markings such as *pp* and *p*. The piano accompaniment is written in multiple staves, including a grand staff (treble and bass clefs) and additional staves for the right and left hands. Dynamics range from *pp* to *fff*. The score includes various musical notations such as slurs, accents, and articulation marks. A *vibrato* marking is present in the lower section of the score. The tempo is indicated as *Moderato.*

446476

Moderato.

## COMPOSITIONS INSTRUMENTALES.

- Balakirow, M., Ouverture sur un thème espagnole. Partition  
 Parties d'orchestre  
 » «Russie». — Poème symphonique. Partition.  
 Parties d'orchestre .
- Borodine, A., Première Symphonie (Es-dur). Partition  
 Parties d'orchestre  
 » Deuxième Symphonie (H-moll). Partition  
 Parties d'orchestre  
 » Petite suite, arrangée pour orchestre par A. K. Glasounow Partition  
 Parties d'orchestre
- Cui, C., op. 1. Premier Scherzo. Partition  
 Parties d'orchestre  
 » op. 2. Deuxième Scherzo. Partition  
 Parties d'orchestre  
 » op. 12. Tarantelle. Partition  
 Parties d'orchestre  
 » op. 20. Suite miniature. Partition  
 Parties d'orchestre .  
 » op. 20. N<sup>o</sup> 5. Cantabile pour Violon solo avec accomp. d'orchestre. Partition  
 Parties d'orchestre  
 » op. 20. N<sup>o</sup> 8. Berceuse pour Violon solo avec accomp. du quatuor. Partition .  
 Parties d'orchestre .  
 » op. 38. Suite: *Tema con variazioni, quasi Ballata, Scherzo, Marcia*. Partition  
 Parties d'orchestre  
 » Ouverture de l'opéra «Le Prisonnier du Caucase». Partition  
 Parties d'orchestre .  
 » Danses circassiennes: a) des femmes, et b) des hommes (Lesghinka) de l'opéra: «Le prisonnier du Caucase». Partition  
 Parties d'orchestre .
- Dergomijsky, A., Fantaisie-Scherzo. Partition  
 Parties d'orchestre  
 » Fantaisie sur des airs énois. Partition .  
 Parties d'orchestre .
- Davidoff, Ch., op. 37. Suite: *Scène rustique, Quasi valse, Scherzo, Petite romance, Marche*. Partit.  
 Parties d'orchestre
- Evstafiew, P., Poème mélancolique. Fantaisie. Partition  
 Parties d'orchestre .
- Liadoff, A., op. 16. Scherzo pour l'orchestre. Partition  
 Parties d'orchestre .
- Moussorgsky, M., Oeuvres posthumes pour orchestre:  
 » N<sup>o</sup> 1. Scherzo (B-dur). Partition  
 Parties d'orchestre .  
 » N<sup>o</sup> 2. Intermezzo (H-moll). Partition  
 Parties d'orchestre  
 » N<sup>o</sup> 3. Marche (As-dur). Partition  
 Parties d'orchestre  
 » N<sup>o</sup> 4. Danses persanes de l'opéra «Chowantchina». Partition  
 Parties d'orchestre .  
 » N<sup>o</sup> 5. «Une nuit sur le mont chauve». Fantaisie de Concert. Partition .  
 Parties d'orchestre .  
 » introduction de l'opéra «Chowantchina». Partition
- Naprawnik, E., Sérénade du premier quatuor (op. 16), arrang. pour orchestre. Partition
- Rimsky Korsakow, N., op. 9. «Antar». Symphonie orientale. Partition  
 Parties d'orchestre  
 » Première Symphonie. Partition .  
 Parties d'orchestre
- Rubinstein, A., De l'opéra «Démon»: a) danses des hommes (Lesghinka), b) danses des femmes.  
 Partition (dans un cahier)
- Seroff, A., Danse Cosaque. Partition .  
 Parties d'orchestre
- Solovieff, N., Prélude (Ouverture) de l'opéra «Cordelia». Partition
- Tschaikowsky, P., op. 17, 2<sup>me</sup> Symphonie (C-moll). Partition  
 Parties d'orchestre  
 » Ouverture «Roméo et Juliette». Partition  
 Parties d'orchestre

Les duplicats des parties d'orchestre se vendent à 25 cop. la feuille de musique.

Bookkeeper<sup>®</sup>

Deacidification for Libraries and Archives

June 2008

# COMPOSITIONS INSTRUMENTALES.

- Balakirow, M.**, Ouverture sur un thème espagnol. Partition  
Parties d'orchestre  
» «Russie». — Poème symphonique. Partition .  
Parties d'orchestre .
- Borodine, A.**, Première Symphonie (Es-dur). Partition  
Parties d'orchestre  
» Deuxième Symphonie (H-moll). Partition  
Parties d'orchestre  
» Petite suite, arrangée pour orchestre par A. K. Glasounow Partition  
Parties d'orchestre
- Cui, C**, op. 1. Premier Scherzo. Partition  
Parties d'orchestre  
» op. 2. Deuxième Scherzo. Partition  
  
» op. 12. Tarantelle. Partition  
Parties d'orchestre  
» op. 20. Suite miniature. Partition  
Parties d'orchestre .  
» op. 20. № 5. Cantabile pour Violon solo avec accomp. d'orchestre. Partition  
Parties d'orchestre  
» op. 20. № 8. Berceuse pour Violon solo avec accomp. du quatuor. Partition .  
Parties d'orchestre .  
» op. 38. Suite: *Tema con variazioni, quasi Ballata, Scherzo, Marcia*. Partition  
Parties d'orchestre  
» Ouverture de l'opéra «Le Prisonnier du Caucase». Partition  
Parties d'orchestre .  
» Danses circassiennes: a) des femmes, et b) des hommes (Lesghinka) de l'opéra: «Le prisonnier du Caucase». Partition  
Parties d'orchestre .
- Dorgomijsky, A.**, Fantaisie-Scherzo. Partition  
Parties d'orchestre  
» Fantaisie sur des airs fins. Partition .  
Parties d'orchestre .
- Davidoff, Ch.**, op. 37. Suite: *Scène rustique, Quasi valse, Scherzo, Petite romance, Marche*. Partit.  
Parties d'orchestre
- Evstafiew, P**, Poème mélancolique. Fantaisie. Partition  
Parties d'orchestre .
- Liadoff, A.**, op. 16. Scherzo pour l'orchestre. Partition  
Parties d'orchestre .
- Moussoragsky, M.**, Oeuvres posthumes pour orchestre:  
» № 1. Scherzo (B-dur). Partition  
Parties d'orchestre .  
» № 2. Intermezzo (H-moll). Partition  
Parties d'orchestre  
» № 3. Marche (As-dur). Partition  
Parties d'orchestre  
» № 4. Danses persanes de l'opéra «Chowantchina». Partition  
Parties d'orchestre .  
» № 5. «Une nuit sur le mont chauve». Fantaisie de Concert. Partition .  
Parties d'orchestre .  
» Introduction de l'opéra «Chowantchina». Partition
- Naprawnik, E.**, Sérénade du premier quatuor (op. 16), arrang. pour orchestre. Partition
- Rimsky Korsakow, N.**, op. 9. «Antar». Symphonie orientale. Partition  
Parties d'orchestre  
» Première Symphonie. Partition .  
Parties d'orchestre
- Rubinstein, A.**, De l'opéra «Démon»: a) danses des hommes (Lesghinka), b) danses des femmes.  
Partition (dans un cahier)
- Seroff, A**, Danse Cosaque. Partition .  
Parties d'orchestre .
- Solovieff, N**, Prélude (Ouverture) de l'opéra «Cordelia». Partition
- Tschaikowsky, P.**, op. 17, 2<sup>me</sup> Symphonie (C-moll). Partition  
Parties d'orchestre  
» Ouverture «Roméo et Juliette». Partition  
Parties d'orchestre

Les duplicats des parties d'orchestre se vendent à 25 cop. la feuille de musique.