

Au Comte et à la Comtesse de Mercy-Argenteau.

Argenteau

RECUEIL DE NEUF PIÈCES CARACTÉRISTIQUES

POUR PIANO

PAR

César Cui

Op. 40.

75c. N°1	Le Cèdre	50.	N°6	Causerie	60.
75	„ 2	Farniente	50.	„ 7	Mazurka
60	„ 3	Capriccioso	50.	„ 8	A la chapelle
50	„ 4	La petite guerre	40.	„ 9	Le Rocher
50	„ 5	Sérénade	40.		Complèt 3p.50.

„ 2 Farniente. Trio, pour Piano, Violon et Violoncelle (Arrangé par l'auteur) 1.15.

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FARNIENTE.

(A ARGENTEAU.)

C. CUI, Op. 40. N° 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 major key with two sharps. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). The system concludes with the instruction *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 directions include *poco acceller.*, *e cresc.*, and *f riten.*. Dynamics range from *p* to *f*. The system concludes with the instruction *a tempo e tranquillo*.

Third system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a prominent bass line. Performance directions include *poco rit.* (poco ritardando). Dynamics include *f* and *p*. The system concludes with the instruction *poco rit.*.

a tempo

pp
pizz.

p

mf
arco

mf

a tempo

pp

mf

poco rit.

poco rit.

a tempo

p

Mettez la Sourdine p

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 the musical score. It features a piano accompaniment with a continuous, flowing melodic line in both the treble and bass staves. The dynamic marking is *p* (piano). The instruction *sempre legatissimo* is written above the treble staff.

Third system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *pp* (pianissimo) and later has a *p* (piano) marking. The piano accompaniment also begins with *pp* and features a melodic line with slurs.

Fourth system of the musical score. It features a piano accompaniment with a continuous, flowing melodic line in both the treble and bass staves. The dynamic marking is *pp* (pianissimo).

Fifth system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *p* (piano) and later has an *mf* (mezzo-forte) marking. The piano accompaniment starts with *pp* and is mostly silent in this system.

Sixth system of the musical score. It features a piano accompaniment with a continuous, flowing melodic line in both the treble and bass staves. The dynamic marking is *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 are for the strings, with dynamics *pp* and *ppp*. The piano part begins in the third measure with a *pp* dynamic. A vertical line with the handwritten word "cello" is drawn across the right side of the system. The tempo marking *poco riten.* is above the first two measures, and **a tempo** is above the last two measures. The instruction "Otez la sourdine" is written twice, once above the string staves and once above the piano part.

p *p* *p*

This system contains measures 5 through 8. The piano part continues with a *p* dynamic. The string parts also feature *p* dynamics. The piano part has a melodic line with some grace notes and slurs.

p *p* *p* *p*

This system contains measures 9 through 12. The piano part continues with a *p* dynamic. The string parts also feature *p* dynamics. The piano part has a melodic line with some grace notes and slurs.

a tempo

poco acceler. e cresc. f riten.

tranquillo p
tranquillo

poco acceler. e cresc. f riten. p

a tempo

poco rit. pizz. p arco mf

a tempo

poco rit. pizz. p

mf

mf

poco rit. a tempo

p

poco rit. a tempo

p

ten. riten.

p

ppp

riten.

p

COMPOSITIONS

POUR

VIOLON ET PIANO.

	P. R.		P. R.
* 1. Afanassieff, N. «Le Souvenir», quatre morceaux: N ^o 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 ^o 4. Gondolière	— 50
* 6. Beethoven-Bachmeteff. Adagio de la sonate. (Op. 27, N ^o 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 ^o 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 ^o 1. Expansion naïve.	— 40	*53. » Op. 86. N ^o 1. Romance.	— 85
*10. » » 2. Aveu timide	— 40	*54. » » N ^o 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 ^o 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 ^o 8. Berceuse	— 50	61. Wieniawsky, W. Op. 19. N ^o 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 ^o 13. Marionnettes espagnoles	— 30	67. Hubay, J. Op. 49 N ^o 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 ^o 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 ^o 2. Berceuse	— 50
38. » Berceuse de l'opéra «Jocelyn».	— 30	*81. » Op. 22. Romance	— 50
*39. Hauser, M. Op. 37. N ^o 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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